

**PROTEST SONGS: HOW HUMANS USE LANGUAGE AND LITERATURE TO  
CONNECT, EXPRESS, AND EXPLORE UNIVERSAL HUMAN ISSUES IN A  
GRADE NINE ENGLISH CLASSROOM**

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A Project  
Submitted to the School of Graduate Studies  
of the University of Lethbridge  
in Partial Fulfillment of the  
Requirements for the Degree

**MASTER OF EDUCATION**

**FACULTY OF EDUCATION  
LETHBRIDGE, ALBERTA**

April 2015

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## **Abstract**

This project is an attempt to create innovative and engaging curriculum resources, including a comprehensive unit plan, for use in grade nine English Language Arts that explore the issues of racism and intolerance. The aim is to foster tolerance and empathy in today's culturally diverse classrooms, through the examination of a cross-section of protest songs, including those by current artists. These resources include background information and social context for each song, detailed notes for implementation and methods of evaluation and assessment. This project and the development of its curriculum resources has been influenced by several educational scholars and theorists who have informed my thinking around literacy and pedagogy. These include Michael Cole and Paolo Freire and their exploration of Critical Literacy, Louise Rosenblatt's Theory of Transactional Analysis, the Critical Pedagogies of Henry Giroux, Michael Smith and Jeffrey Wilhelm, as well as Jeffrey Duncan-Andrade and Ernest Morrell, and the exploration of Multiliteracies by the New London Group. The lesson plans have also incorporated Donald Leu's New Literacies through the use of the Internet as a research tool, as well as the Visual Literacies of Janice Rahn, Jason Ohler and Joe Lambert. This project provides teachers with an engaging, student-oriented, research-based, and curriculum-focused option for exploring lyrical poetry, and the ways in which (extra)ordinary people can create lasting social change through their words and music.

## Acknowledgements

To my husband, Kevin—thank you for your unending love, support and patience throughout the long and often arduous process of achieving my Master’s degree. You remain, as always, my steady and solid foundation in this world.

To my three children, and first students, Justin, Brendan and Rhiannon—thank you for your love and encouragement, urging me on at all points of this endeavour, especially when I wondered if I would ever finish.

To my lovely friend and partner-in-crime, Doreen Sharpe—I never could have done this without you. There have been tears, rages, considerable cursing, and many, many laughs. I thank you for such an incredible adventure.

To my amazing friend and colleague, Jill Carley—thank you for your encouragement, guidance and helpful technology support. You have been a lifesaver on a number of fronts.

To my students, past and present—thank you for teaching me that being literate is so much more than being able to read and write words on a page. Your literacies have been as diverse and varied as the “texts” you have encountered in the world. May I never stop learning from you.

Finally, to my amazing and ever-patient supervisors, Dr. Robin Bright and Dr. Leah Fowler—who, I am sure, wondered if I would ever complete this journey—thank you. You have both been more inspirational than you will ever know.

## Table of Contents

Abstract.....	iii
Acknowledgements.....	iv
Table of Contents.....	v
Chapter 1: Research Question and Background.....	1
Introduction.....	1
Background Information.....	1
Research Question.....	3
Goal.....	3
Chapter 2: Literature Review.....	5
Critical Literacy.....	5
Theory of Transactional Analysis.....	8
Critical Pedagogy.....	9
Multiliteracies.....	13
Chapter 3: Curriculum Development.....	22
Protest Songs.....	22
Song Choices and Rationales.....	24
Historical Background.....	28
The Underground Railroad and African-American Spirituals.....	29
The Civil Rights Era.....	32
The Vietnam War and Iraq War.....	37
Indigenous issues in Australia and Canada.....	39
The Rwandan Genocide and the Troubles in Northern Ireland.....	41

Chapter 4: Lesson Plans.....	44
Learning Sequence Planning Template .....	44
Lesson One.....	46
Lesson Two.....	47
Lesson Three.....	48
Lesson Four.....	50
Lesson Five.....	51
Lesson Six.....	52
Lesson Seven .....	54
Lesson Eight.....	55
Chapter 5: Concluding Remarks.....	56
Conclusion .....	56
Reflections .....	59
References.....	61
Appendices .....	68
A: Lyrics for Wade in the Water.....	68
B: Lyrics for Follow the Drinking Gourd.....	69
C: Lyrics for Roll Jordan, Roll .....	71
D: Lyrics for A Change Gonna Come .....	72
E: Lyrics for Glory.....	73
F: Lyrics for Blowin’ in the Wind .....	75
G: Lyrics for Operation Iraqi Liberation .....	76
H: Lyrics for Treaty .....	78

I: Lyrics for Red Winter.....	80
J: Lyrics for Million Voices.....	82
K: Lyrics for Sunday, Bloody Sunday.....	84
L: B.C. Performance Standards Rubric for Writing Personal Views or Response.....	86
M: Template for Building From Clues Strategy.....	87
N: B.C. Performance Standards Rubric for Reading Literature.....	88
O: Template for Matching Task for Follow the Drinking Gourd.....	89
P: Information Chart for Pacific Northwest Tree Octopus Website Activity.....	90
Q: Checklist for Critical Reading of Websites.....	91
R: Template for Song Research and Analysis Assignment.....	92
S: B.C. Performance Standards Rubric for Writing Essays and Opinions.....	94
T: B.C. Performance Standards Rubric for Writing Poetry.....	95
U: Tutorial for Creating a Digital Story with iMovie.....	96
V: Digital Poem Project.....	106
W: Digital Poem Scoring Guide.....	107

## Chapter 1: Research Question and Background

*“Writing poetry stimulates the imagination and inspires the heart  
to ask questions about our loves, and the world we live in.”*

*~ Carl Leggo*

### **Introduction**

As a middle school English teacher, I am constantly searching for ways to make the exploration of text more interesting for students. Poetry, in particular, seems to cause angst for many students, and needs to be explored in especially innovative and engaging ways. If students are freed from thinking of poetry merely as incomprehensible collections of literary devices, many are capable of writing very well—better, in fact, than in many other styles of prose. As Christensen (2009) stated, “poetry unleashes their verbal dexterity—it’s like break dancing for the tongue” (p. 14). Moreover, as a Social Studies teacher, I am forever seeking ways to provide meaningful social contexts in which students can place the stories, poems and other literacies they encounter, as well as ways in which they can connect to the universal human issues those literacies express and explore. This project is my attempt to create resources with which to achieve these goals.

### **Background Information**

A number of years ago, the teachers in the English department at my school, Laurie Middle School in Cranbrook, British Columbia, collaborated to create a new scope-and-sequence chart for the grade 7 to 9 students that we teach. In an effort to reflect changes in curricula at the time, specifically changes that heralded a movement away from content-based to skill-based learning outcomes, we chose to veer away from the practice of teaching English Language Arts (ELA) through a series of genre-based



units, such as Short Stories, Poetry, Novel Studies and so on, and embraced the idea of creating thematic units that would incorporate the various genres and skills outlined in the curriculum. To that end, we used one popular, engaging novel for each grade level as inspiration for one such thematic unit.

For our grade 9 classes, we chose a novel that consistently engaged students and created a great deal of class discussion, as well as conversations in the hallway. The book, *In the Heat of the Night* by Ball (1965), explores many of the social upheavals that occurred in the American South in the 1960s, and racism towards African Americans in particular. Though our thematic unit focused on racism, a variety of texts could be explored, including short stories, film, still photos, articles, poetry and, of course, the novel itself. Since then, we have extended that exploration into other forms of racism that exist in our own communities towards a number of other ethnic groups, and have recently received permission to add *Motorcycles and Sweetgrass* by Taylor (2010) to our unit, as a way of examining the racism experienced by many First Nations people in this country. It is important that students recognize that racism and intolerance come in many different guises. So often students loathe the treatment of Virgil Tibbs in John Ball's novel, yet do not recognize their own prejudices towards each other. Self-reflection and awareness become a large part of student exploration during the racism unit.

However, for some time now I have been wondering about developing a unit that would extend this exploration even further through the songs that became the protest movements' responses to the societal turmoil of the times. One day, while listening to Randy Bachman's program *Vinyl Tap* on CBC Radio, I happened to comment to my husband that Bachman's discussion of protest songs would be a great way to teach

poetry. For example, how can social movements change the societies in which we live? Can all people have a voice, a means of expressing their views? And thus, the seeds for my project took root.

### **Research Question**

How does lyrical poetry, especially that born of social movements, help deepen student understanding of the social, cultural and historical contexts of the 1960s and 1970s? In particular, how can poetic forms be used to change human society, such as the songs that spoke out against racism, gender inequalities, and the Vietnam War during that era? Sub-Questions:

1. Will the exploration of protest songs from the 1960s and '70s, as well as more modern protest songs, help students make meaningful personal connections in order to make sense of their lives and the lives of others in society?
2. How can teachers plan so that students will be able to recognize how language can be manipulated for specific purposes, and to invoke certain responses in the reader/listener?
3. Will the use of music help to engage students who may not have enjoyed poetry before?

### **Goal**

The ultimate goal is to develop curriculum resources, including a comprehensive unit plan, for use in ELA classrooms that explore the issues of racism and intolerance. The aim is to foster tolerance and empathy in today's culturally diverse classrooms through the examination of a cross-section of protest songs, including those by current artists. By providing a detailed unit plan that covers as many of the prescribed learning

outcomes of the British Columbia ELA Curriculum as possible, as well as teacher resources such as background information, detailed notes for implementation and methods of evaluation and assessment, I hope to provide teachers with an engaging, student-focused, research-based and curriculum-focused option for exploring lyrical poetry and the ways in which (extra)ordinary people can create lasting social change through their words and music.

## Chapter 2: Literature Review

I have been influenced by a great many educational scholars and theorists over the past two years, culminating in my desire to: (1) develop curriculum for using poetry and music in ELA classes as a way of meeting provincial outcomes, developing a sense of social justice and discovering the power of poetry and music in time of social upheaval and (2) develop related curriculum resources, including a unit plan and accompanying teacher resources as my Master's project.

### Critical Literacy

One particular scholar of note is Michael Cole, professor at the University of California, San Diego, and one of the leading researchers on how literacy, education, and development are related. While literacy is conventionally understood as the ability to use graphic symbols to represent spoken language, in *The Psychology of Literacy* (Scribner & Cole, 1981), Cole argues that literacy actually refers to the ability to interpret or negotiate understanding within *any* mode of communication. Moreover, what matters most in the world of literacy, according to Cole, is not the ability to read and write, but rather the ways in which people *use* their literacies. That is, he believes that learning to read and write alone does not create any important psychological development. Rather, it is the ways in which people use their literacies to interact with others, to derive meaning from and share meaning with others, where the real cognitive development lies. For Cole, literacy is a gateway into others' thoughts and emotions and experiences.

Cole maintains that literacy instruction in the classroom must be structured and organized around the social, cultural and intellectual knowledge of the students, and built on what they already know. For some students, poetry and music will be part of their

cultural and social makeup, for others it might be storytelling, and for others yet, it may be visual literacies. Part of our job as educators, Cole argues, is to ensure that children participate in a variety of literacy activities in order to help them develop a literacy toolkit with resources that can help them navigate changes in everyday life, as well as their relationships with others. Educators need to provide opportunities to allow students to expand their repertoires of literacies, change how they participate in literacy, and facilitate ongoing literacy learning opportunities. As a result, Cole's approach to teaching literacy includes selecting a wide range of tools, including music and songs, to enhance such literacy learning for students. In this way, those people who were not directly involved in the turbulent moments in history can be privy to them through the music, poems and other "texts" created by the individuals who were.

Freire (1970), known as the Father of Critical Pedagogy, was heavily influenced by the oppression and class struggles that surrounded him growing up in Brazil. As a young teacher he developed programs aimed at addressing the massive illiteracy rates amongst Brazilian adults, but was imprisoned after the 1964 coup d'etat for what the new administration considered subversive aspects of his educational methods. He spent years in exile before returning to his native Brazil in 1979, where he devoted himself to improving adult literacy rates, opening the Paulo Freire Institute in 1991, six years before his death.

Freire has become associated with several theories, including that of Critical Pedagogy. For Freire, critical pedagogy provided the individual with ways to discover power imbalances in the world, as well as insights into where one fit into this larger picture. For Freire, it was essential that human beings examine the world's power

structures critically in order to learn how those systems reinforce oppressive organizations. That is, understanding power imbalances is critical to self-discovery and subsequent reconstruction of worldviews that create the power inequalities in the first place. Freire also viewed education as freedom. Freire (1970) stated that,

Education as the practice of freedom—as opposed to education as the practice of domination—denies that man is abstract, isolated, independent, and unattached to the world; it also denies that the world exists as a reality apart from people. (p. 81)

That is, he viewed literacy as a process of freedom building for oppressed people in the world.

Indeed, this represents one of the most important aspects of critical pedagogy, which is that it provides people with a language for emancipation. Like Cole, Freire considered literacy study to be much more than mere language acquisition. For Freire, literacy was a process of building democracy and autonomy, because it was through literacy that people could change who they were, as well as change the world around them. Specifically, “literacy is not approached as merely a technical skill to be acquired, but as a necessary foundation for cultural action for freedom, a central aspect of what it means to be a self and socially constituted agent” (Freire & Macedo, 1987, p. 7). Students should realize that their words can be persuasive, and can represent the voice of change, as others’ words have done so before them. By exploring protest songs, students will hear the voices of the oppressed, the voices of those individuals who sought to evoke change in their worlds through their music and poetry. Students will be able to examine these songs through Freire’s lens—what power imbalances existed in societies throughout history? What inequities remain? What freedoms were fought for? What battles continue?

Indeed, protest songs are powerful social literacies that deserve thoughtful and critical exploration.

### **Theory of Transactional Analysis**

Louise Rosenblatt is another scholar who has contributed significantly to my increasing understanding and appreciation of literacy. Although Rosenblatt passed away in 2005 at the age of 100 years, she remains one of the most influential scholars in the field of reader-response theory. Specifically, I was struck by her theory around the relationship between texts and the readers of those texts, a theory she called the Transactional Theory of Reading. According to Rosenblatt (2005):

A story or poem or play is merely inkspots on paper until a reader transforms them into a set of meaningful symbols. When these symbols lead us to live through some moment of feeling, to enter into some human personality, or to participate imaginatively in some situation or event, we have evoked a work of literary art. (pp. 62-63)

Rosenblatt stated that each transaction is a unique experience for the reader, because each reader brings individual background knowledge, beliefs, and context to the act of reading. So often students agonize over “the meaning” of a poem, believing that every poem can only be interpreted one way. Rosenblatt’s transactional theory frees students to interpret poems and other texts in their own individual ways. Thus, every reading experience is unique to each individual, empowering students with the freedom to interact with texts in ways that can be vastly different from their peers--different, but equally legitimate.

A further aspect of Rosenblatt’s (1978) work that informs my thinking is her assertion in *The Reader, The Text, The Poem* that there are two types of reading

responses, existing on the extreme ends of a continuum: efferent and aesthetic. Rosenblatt stated that she chose “the term ‘efferent,’ derived from the Latin, ‘effere,’ ‘to carry away’” (p. 24), to designate the kind of reading in which the main concern of the reader is what specific information needs to be taken, or carried away, from the reading. It is fact-oriented, a process of deconstruction to understand what the text is saying. By contrast, in an aesthetic response, the reader lives through the text as feelings are provoked. This is a subjective response, and personally and emotionally based. In her article, *The Aesthetic Transaction*, Rosenblatt (1986) stated, “Someone else can read a text efferently for us, and acceptably paraphrase, but no one else can read aesthetically—that is, experience the evocation of—a literary work of art for us” (p. 125). This speaks to the power of students’ individual responses and interactions with text, and the need to read text multiple times in order to derive meaning from it. By personalizing responses to text, Rosenblatt helps to demystify the reading process for students because there is not necessarily one “correct” answer. Indeed, one of Rosenblatt’s overriding messages to teachers was this: teachers are not *experts* on the right or wrong way to interpret literature, but rather *facilitators* to help guide students towards deriving their own meanings from text through their interaction with it (Joanne Polec, personal communication, October, 2013.)

### **Critical Pedagogy**

Giroux (2013) is another literacy scholar whose work has influenced my thinking surrounding this project, although I have come to see this connection rather late, as a product of reviewing interviews and reflections from the past three years of graduate studies. Giroux is widely recognized as a cultural and media critic, as well as a vocal



opponent of many of the current educational practices and philosophies of the United States' school system. Specifically, Giroux is very critical of such policies that focus on competition, consumerism, scripted "cookie cutter" curricula for teachers, and too much emphasis on standardized tests and not enough emphasis on critical thinking skills.

With regards to literacy theory, Giroux believes that the goal of literacy education should be to provide students with the strategies and thinking skills required to develop a deep understanding of the diversity, equality and social justice (or lack thereof) in their worlds. Furthermore, he feels students should be able to critically view texts for power structures and hidden information by asking questions about the author, the audience, the purpose, the omissions, and the ideologies contained in the texts. By possessing this knowledge and these skills, Giroux believes, students have the power to change the world, and it is this aspect of his work that I feel connects to my project. I want students to be able to develop and hone the skills necessary to navigate the texts they encounter and to not only be able to make meaning from them, but to recognize when certain voices have been silenced, or that a clear bias exists. Most of all, I would hope that students can recognize that words have power and can affect change.

In *"Reading Don't Fix No Chevys": Literacy in the Lives of Young Men*, Smith and Wilhelm (2002) discuss their research findings from a study they undertook examining the issues of boys and literacy. Specifically, the authors, both English teachers and professors in English education, wanted to explore why most boys routinely underperform in literacy tasks compared to their female peers, and what factors would lead to positive interactions with literacy within the educational setting for these boys. Their resulting book not only shares the data derived from the study, but also contains a

series of interviews with the very diverse group of boys who were involved in the study. *“Reading Don’t Fix No Chevys”* also challenges the traditional ways in which literacy is often taught in schools, and proposes innovative alternatives for use in classrooms today. With respect to my particular project using protest songs as a way of teaching poetry, there were two aspects of Smith and Wilhelm’s book that resonated with me: 1) storied texts and 2) music as text.

For example, the authors discovered that most of the boys involved in their study preferred to learn facts and information through storied texts as opposed to textbooks. In fact, the latter appealed to almost none of the boys, some of whom flatly refused to read textbooks at all. As one of the young men, Timmy, stated, “There’s no emotion in textbooks. There has to be emotion if I’m going to care” (p. 151). This opinion was almost universally espoused throughout the test group, regardless of the boys’ individual academic standings. For me, this is where the power of narrative poetry lies; it tells a story, and depending on one’s choice of poem, is designed to evoke an emotional response from the reader. Protest songs, therefore, lend themselves to this genre of emotional, storied texts and will hopefully appeal to a wider array of students than traditional poetic forms do.

Second, the authors stated that although the musical tastes of the boys involved in their study varied significantly, they all were highly enthusiastic about music, and spoke passionately about how much they valued music in their lives. Smith and Wilhelm quickly learned that music was an invaluable pathway towards building relationships with these boys, and between the boys themselves. Furthermore, they recognized “music and other popular cultural materials as a bridge to developing more canonical literacies”

(p. 150). Again, it is my hope that using music to explore poetry will open the door to exploring other, more traditional texts, for students as they move on through the grades.

Indeed, other scholars such as Duncan-Andrade and Morrell (2008) have done just that by using their students' love of hip-hop music as a link to more traditional texts. Both men taught in urban American schools that contained high numbers of students considered by many fellow educators to be "functionally illiterate and lacking in intellect" (p. 59) based on these students' performances on school assessments.

However, what Duncan-Andrade and Morrell noticed was that these same students were highly engaged in hip-hop culture, and had developed rather sophisticated literacy practices as they participated in their rap music. Duncan-Andrade and Morrell (2008) stated, "The same students portrayed as uninterested in literacy would come into our classrooms capable of reciting from memory the lyrics of entire rap albums. They voraciously read popular hip-hop magazines and transcribed song lyrics, and several carried their own rap composition books" (p. 59). As a way of mining the students' deep investment in the cultural movement of hip-hop music, Duncan-Andrade and Morrell designed a seven-week poetry unit that linked eight traditional poems with eight rap songs. The overall goal was to demonstrate to their students that the interactions they had with hip-hop were not so different from the way they could analyze and interpret more canonical forms of poetry. Students discovered there were enduring literary themes common to both the hip-hop music they enjoyed and many of the traditional poems they were required to explore. Through these thematic connections, the students were able to gain deeper understanding and appreciation of traditional poetry.

Over the seven week unit, Duncan-Andrade and Morrell's students reviewed poetic terms and devices, found examples of each in the poems and songs they were studying, and began writing their own poems that demonstrated their understanding of the poetic forms and concepts that had been covered. The students were divided into small groups, each group receiving one of the eight poem-rap song pairings to analyze and discuss, with considerable class time devoted to peer feedback and preparation of a class-wide presentation of their pairings. The unit culminated in poetry readings of original student poetry, and based on individual comfort levels, often created the most revealing, moving and personal moments of the unit. Indeed, it is my hope that by using music as a bridge to show students the empowerment and beauty made possible through poetry, I too can provide students with ways to succeed in these areas.

### **Multiliteracies**

Up to this point, I have attempted to describe the ways in which specific scholars and educators have influenced my thinking surrounding literacy, specifically with regards to poetry, music, and the power such combinations can have on student success. I have also been deeply affected by the overall focus of my past two years of study; that is, the exploration of the many different forms that literacies can assume, and the equally diverse ways in which one can be literate. My initiation into this discovery occurred in my very first summer institute when I was introduced to a pivotal article, *A Pedagogy of Multiliteracies: Designing Social Futures*, by Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Cook, J., Kress, K., Luke, A., Luke, C., Michaels, S., & Nakata, M. (1996) (The New London Group). After reading this article, I realized that I needed to open my mind, to shift my thinking and alter my definition of what it meant to be literate.

My epiphany was both humbling and liberating. Not only was I astonished at the rich diversity of literacies in my own upbringing, largely unrecognized as such up to that point, but I was also thrilled at the goldmine of literacies that existed in my students, and that empowered them as literate beings.

The New London Group, comprised of 11 academics from Australia, Great Britain and the United States, came together in 1996 in response to concerns regarding literacy pedagogy and its role within the new face of literacy. Social and cultural diversity, globalization and ever-changing technologies were just some of the factors driving a shift away from viewing traditional, printed text as the dominant form of literacy practice, and towards the recognition that literacies can adopt many forms. Hence, the group developed the term “multiliteracies” in order to represent these varied forms in their groundbreaking article.

Despite the age of The New London Group’s research and its implications for teaching, I found their work thought provoking and revelatory. Suddenly I realized that there were literacies of all kinds being practiced, read and interpreted all around me, and particularly in my classroom. I was especially drawn to the authors’ assertion that the diversity of society and our own “multilayered lifeworlds” (p. 88) must be utilized in the classroom to engage students. Indeed, the New London Group (1996) stated that as these lifeworlds “become more divergent and their boundaries more blurred, the central fact of language becomes the multiplicity of meanings and their continual intersection” (p. 71). If language is the common denominator for this diversity of backgrounds that one finds in the classroom, then perhaps texts that speak to aspects of common human experience, such as protest songs, for example, will be accessible to all students. Perhaps protest

songs will serve as a place to begin the dialogue regarding Humanity's shared struggles, and how the resulting social movements have helped shape the world we live in.

Moreover, there are two particular literacies that I have had the privilege to explore in my graduate studies that I believe deserve further discussion, as they play critical roles in the curriculum resources I have developed as part of my project; new literacies and visual literacies. For example, Donald Leu's research revealed an aspect of literacy education that I hadn't considered as fully as I should have—namely the new literacies that have emerged from the rapid pace of technological advances, and the implications they create for students and teachers alike.

Leu has had a long and varied career in education as a teacher, professor, and researcher. He is an expert in the areas of literacy and technology, reading education and cognition instruction, and currently directs the New Literacies Research Lab in the Neag School of Education at the University of Connecticut. Leu is an international authority on literacy education, especially the new skills and strategies required to read, write and learn with internet-based technologies, and he is also considered an authority on the best ways to prepare students for these new literacies. In his article, *Literacy and Technology, Deictic Consequences for Literacy Education in an Information Age*, Leu stated that, "When I saw the Internet for the first time in 1993, I knew the field of reading and literacy would change" (Leu, personal communication, October, 2013). Recognizing that the digital world will have profound implications on the literary world, Leu has described a number of central points with regard to this new nature of literacy.

For example, Leu asserts that the Internet is the defining technology for literacy and learning. That is, when students use the Internet they perform the following skills

which he refers to as new literacies: access prior knowledge to generate key words in a search; read search engine results; make inferences about the best sites to visit; critically evaluate the information they find; synthesize information across texts and images, and continuously construct meaning. While these skills overlap with many traditional reading skills, the difference is that because the Internet contains such vast amounts of information, new reading and comprehension skills are now required to locate and evaluate information. Thus, states Leu, it is highly probable that reading and writing skills will become even more important in the future than they are today. Quickly locating useful and reliable information in order to solve problems, and communicating those solutions back to others will define student success. Furthermore, becoming literate will require students to gain increasingly complex and sophisticated strategies for gathering and recording information (Leu, 2005).

Another assertion Leu makes regarding this new literacy is that in order to be literate within the global information network, students will need new ways in which to think critically and make reasoned decisions. Because anyone can publish anything on the Internet, or in some cases can edit information, accuracy is no longer the reasonable assumption it was with traditional encyclopedia resources. As a result, all users of these new literacies need to become critical consumers of the information they encounter online, and educators must help students to navigate these challenges. This requires teachers to stay current with these new literacies as well, a requirement that is often easier said than done. As Leu points out, for the first time in education, there is now a role reversal where students often know more than their teachers when it comes to accessing and manipulating technologies (Leu, 2005).

The irrefutable fact is that teaching in the 21<sup>st</sup> century, at least in this country, requires considerable use of these new literacies, and for many students, technology presents liberating and innovative ways in which to show their learning. As a classroom teacher I am constantly looking for ways to allow all students to have a voice, to have the opportunity to convey their learning or tell their stories or whatever it is they need to do, in ways that will accommodate the full width and breadth of what they want to say. So often, the more diverse learners in my classes, the ones for whom the more traditional modes of expression are difficult or restrictive, become marginalized as full participants in their learning communities. When I had the opportunity to discover digital storytelling through Dr. Connie Blomgren's course, Professional Practice and Diverse Language and Literacy Learners, in my last summer institute in 2014, I knew I had found a powerful tool for all my future students, especially those who feel disenfranchised. By using a combination of visual, spoken and new literacies, their stories can be emancipated.

Indeed, I am constantly reminded that many of my students are visual learners, and that presenting information to them with some sort of image often helps to solidify their learning. In *Digital Storytelling: Capturing Lives, Creating Community*, Lambert (2013) founder of The Center for Digital Storytelling in San Francisco, states that, "images have the power to reveal something to the audience that words just can't say" (p. 63). In *Viewfinding: Perspectives On New Media Curriculum in the Arts*, artist and educator Rahn (2010) said,

when we read images, we experience a contradiction: the visual language is enigmatic in that it is a language with no single reading because everyone brings



their own associations to these images: yet, it is a language that also has the potential to be universally understood. (p. 229)

For me, both of these authors reinforce the potential that is contained within the digital realm for students to use the power of images to help convey their ideas, opinions, and stories.

Recently I have become familiar with Ohler, a scholar who has extensively explored the digital story and its relationship to literacy development in the classroom. In *Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity*, Ohler (2013) states that,

traditional storytelling is highly regarded as a powerful tool for helping students develop literacy skills. DST merely extends this into the digital domain. In the process, it usually integrates a number of traditional and emerging literacies into the storytelling process. (p. 73)

Furthermore, Ohler is a passionate advocate for incorporating the use of digital storytelling in the classroom because it often involves multiple literacies: digital, art, oral and written, or as Ohler has named them, the DAOW of Literacy (p. 74). Therefore, digital stories or projects require students to access or develop multiple skill sets within a number of different literacies.

According to Ohler (2013), students engaged in digital storytelling or project creation must utilize several different skills. For example, in terms of digital technology, the 'D' of DAOW, students need to use it effectively, creatively and wisely. Not only do students need to acquire the technical, creative and problem-solving skills required to compose and refine a story or project, they also need to acquire the wisdom that comes

from being “media literate” (p. 75) or by being Leu’s critical consumers of media. In other words, students need to recognize the manipulative and persuasive power of the media, but also that they are often an unwitting target audience.

With regards to the value of art literacy, the ‘A’ of DAOW, Ohler (2013) states that art “has indeed become the fourth *R*, a literacy in a very practical sense, as important as reading, writing and arithmetic” (p. 75), and that educators need to recognize art literacy as such in their classrooms. Ohler’s statement makes me think immediately of several past students who were highly visual and who struggled to convey their ideas through words, but could express an amazing depth of thought through their artwork. Not only does the artistic component of digital work engage these artistically gifted students, it also provides those who are artistically challenged “assistive technology” (p. 75) right at their fingertips. Moreover, Ohler states, as Rahn has, that visual literacies tend to be universally understood, increasing expressive possibilities for students.

Ohler’s ‘O’ of DAOW, oral literacy, is heavily incorporated into digital projects and stories because students must use speaking and listening skills as creators and receivers of stories, and purveyors of information. Oral storytelling is also deeply embedded in our collective human history as the original mode of storytelling or sharing of news. As Ohler (2013) states, “No matter how high tech we become, telling stories orally will endure as one of our primary and most powerful forms of communication” (p. 77). It is also an effective way for students to work through their stories or projects by sharing with peers, and providing and receiving feedback for improvement.

Finally, the writing component, or ‘W’ of DAOW, is also firmly entrenched in the digital story or project. Ohler believes emphatically that authentic writing is the

foundation for digital storytelling, and that the process of creating a digital project “requires students to synthesize the techniques of both creative and expository writing in order to produce an effective piece of media” (p. 79). Moreover, digital storytelling in particular is a creative process that requires deep personal thought and reflection, two of the hallmarks of proficient writing. Narratives must be carefully crafted, revised, and orchestrated with a great deal of purpose.

In essence, Ohler’s eloquent arguments for incorporating digital projects into one’s pedagogy, as well as my own experience with creating a digital story, have convinced me that there is tremendous educational value in incorporating both new literacies, as well as visual literacies, into my classes in more meaningful ways. The digital world provides all students with engaging ways in which to have a voice in their learning communities, and with ways to develop their literacy skills, new and traditional, in the process. Furthermore, digital media help to level the playing field in 21<sup>st</sup> century classrooms that are becoming increasingly diverse in terms of student learners, because they are accessible to all students, regardless of their learning challenges. The digital project is an accessible and powerful tool for inclusion of all learning styles and levels, as well as a way for tolerance and empathy to develop in a learning community through the sharing of ideas, perspectives and personal stories.

Education in the 21<sup>st</sup> century can be encapsulated in one word-*diversity*. As an educator of progressively more diverse learners, as well as a researcher of literary scholars, it has become increasingly evident that the diversities of learners, of literacies, of literary interpretations, of expressions of learning, of life worlds and of learning worlds are here to stay. As facilitators of learning, it is critical that teachers innovate and

transform their pedagogies in order to help students engage and succeed in their learning communities.

Furthermore, this must be done in engaging ways that allow all students opportunities to interact with a multitude of texts, and equally rich ways in which to express their own voices within those learning and living worlds. Our students need to be empowered by recognizing that they themselves are individual vessels of knowledge, experiences, and interpretations of the world that are equally authentic regardless of how they may differ from one another. This celebration of diversity has been, and continues to be, validated by the work of many literary and educational scholars.

### Chapter 3: Curriculum Development

*“Songs are funny things. They can slip across borders.*

*Proliferate in prisons. Penetrate hard shells.*

*I always believed that the right song at the right moment could change history.”*

*~ Pete Seeger*

#### **Protest Songs**

My reasons for choosing protest songs as a means of helping students explore the power of lyrical poetry and its impact on the world are based on the philosophies and theories of the educators and scholars who have informed my thinking around literacy. For example, as demonstrated by The New London Group (1996), it is important to recognize literacy in its many different forms, including music, and to acknowledge that the many different “lifeworlds” (p. 88) that exist in our classrooms can find a common denominator in the protest songs that speak out against the tumultuous events that have helped shape human history. In “*Reading Don’t Fix No Chevys*,” Smith and Wilhelm (2002) noted that storied texts and music were the preferred method of exploring literacy for many of the boys that they encountered in their English classrooms. As protest songs are narratives set to music, they may well be the “hook” for many students, boys particularly, when exploring poetry and societal upheavals. This is further supported by the work of Duncan-Andrade and Morrell (2008) who found that music, especially hip hop, is a genre that appeals to youth as few other genres do, and provides a space for students to explore and discover their own literary selves.

According to the Concise Oxford Dictionary of Music (1996), protest song is “a term which gained currency (first in U.S.A.) in the 1960s for songs which voiced feelings

of protest about some social or political injustice, real or imagined, or about some international event which aroused strong emotions.” For the purposes of my project, I consider a protest song to be songs that are associated with particular social movements, especially those seeking social change, and can belong to almost every genre of music there is. As a result, when one starts looking for protest songs it is very easy to become overwhelmed. It seems that human beings have been singing protest songs for as long as there have been causes deemed worthy of dissent. The oldest known protest song is *The Cutty Wren*, estimated to have been written around 1381, during the English Peasants’ Revolt, in protest against Richard II’s numerous poll taxes on peasants (Trueman, 2000). As with many early protest songs, *The Cutty Wren* was full of symbolism and metaphor in an effort to keep the protesters’ heads attached to their bodies, as any criticism of the monarchy could be deemed treasonous. Indeed, many parts of the world still ban any criticism of the government of the day, and persecute the artists behind the songs. For example, Maria Alyokhina, a member of the female Russian punk band, *Pussy Riot*, a band known for their songs condemning the autocratic policies of Vladimir Putin, has been arrested and imprisoned for her activism on a number of occasions (Bandalov, 2014). Similar situations can be found in Tibet, Brazil, and Chile, among others. Indeed, the more repressive the regime, the more severe the punishments meted out.

However, in most of the Western world at least, protest songs are generally not censored, although some may not be allowed on mainstream stations, and for years have been used as rallying cries denouncing everything from foreign policies to social ills. The result is that there are literally hundreds to choose from. As such, for teachers wishing to use protest songs as educational tools, it is important to tighten one’s scope of interest

and focus on those songs that are specific to one's theme, or risk becoming bombarded with song choices. Even then, however, specific song selection can still prove a daunting task, and one that I struggled with at length. There are simply so many social issues deserving of exploration that narrowing down categories into usable numbers was very difficult.

### **Song Choices and Rationales**

For the purposes of my unit plan, I chose to focus on five major social movements or upheavals, using the issue of black slavery in the United States as a starting point and working my way up to the present day. Furthermore, I wanted most of the songs to be ones that students would be able to connect with and enjoy, not just dismiss as something dated and irrelevant to their lives. The songs I chose for my specific purposes are ones that I felt would work best for this goal, but there are a myriad of other song choices that teachers can choose from in order to adapt or modify these resources.

The five categories of protest song that I chose for my unit, as well as the song choices for each category are as follows:

- 1) The Underground Railroad: *Wade in the Water* by Sweet Honey in the Rock (Appendix A); *Follow the Drinking Gourd* by Richie Havens (Appendix B); and *Roll, Jordan, Roll* by Topsy Chapman, featuring Chiwetel Ejiofor) from the *12 Years a Slave* soundtrack (Appendix C)
- 2) The Civil Rights Movement and Ferguson, Missouri: *A Change is Gonna Come* by Sam Cooke (Appendix D); and *Glory* by John Legend, featuring Common (Appendix E)

- 3) Wars (Vietnam and Iraqi): *Blowin' in the Wind* by Peter, Paul and Mary (Appendix F); and *Operation Iraqi Liberation (O.I.L.)* by Anti-Flag (Appendix G)
- 4) Indigenous Issues: *Treaty* by Yothu Yindy (Appendix H); and *Red Winter* by Drezus (Appendix I)
- 5) Ethnic and Religious Conflict: *Million Voices* by Wyclef Jean (Appendix J); and *Sunday Bloody Sunday* by U2 (Appendix K)

Because my poetry unit is designed to extend the exploration of injustice and protest that was started in an earlier unit focusing on the prejudice of the Jim Crow era in the southern United States, I wanted to begin an examination of poetry through protest songs with African-American spirituals, some of the earliest protest songs in North America. Many of these spirituals, permitted by the slave owners because they venerated God were actually covert messages regarding escape from slavery to freedom through the Underground Railroad.

From there I chose to focus on the Civil Rights Movement that challenged the racial and social inequalities that persisted in many parts of the South. I wanted to use a contemporary song from the 1960s as well as a current song that tapped into the culture of hip-hop, but also drew connections to the racial tensions that still exist in America today, such as the Ferguson, Missouri street riots and demonstrations over the August 9, 2014 police shooting of an unarmed, eighteen year old African-American named Michael Brown. Sometimes students think that racism is a thing of the past, not realizing that the struggle to change attitudes and prejudices is still ongoing in some parts of the U.S., such as Ferguson. Both *A Change is Gonna Come* and *Glory* are beautiful songs to listen to,



and the latter is full of allusion to events both past and present, that forge these connections very eloquently.

War and armed conflict often serve as muse for many protest songs, and an abundance of songs were written against America's involvement in the Vietnam War. Unfortunately, war has proven to be a constant theme in the history of Mankind, and many anti-war songs of the 1960s are just as profound and relevant today as they were over fifty years ago; *Blowin' in the Wind* is one of these. A more recent conflict that prompted further anti-war sentiment was the American war in Iraq, hence *Operation Iraqi Liberation (O.I.L.)* is one of my song choices, even if it is rather anarchistic compared to the other songs. By choosing two anti-war songs inspired by two separate conflicts, decades apart, I hope to once again help students to understand that armed conflict continues to be a tragic and relentless aspect of human beings' interactions with one another.

No discussion of racism and injustice in a Canadian classroom can be complete without acknowledging that this country has its own shameful chapters in this regard. The catastrophic legacy of church and government-run residential schools, acrimonious treaty negotiations, the murders and disappearances of Aboriginal women and girls in disproportionately high numbers, the stories of day-to-day racism experienced by Indigenous Canadians, all speak to the prejudice that exists in our own context in Canada, that is often not acknowledged or discussed in classrooms. Choosing a song to represent this First Nations' perspective was very difficult, as there is a thriving Aboriginal music scene in Canada, especially in the genre of hip-hop. My choice of *Red Winter* by Drezus

was not only directly related to the Idle No More movement, but was also one I felt students would enjoy musically.

However, Indigenous Canadians are not the only people to have been treated thus by a colonial power, and this tragic tale was played out time and again in other places around the world. I recently watched the movie *The Sapphires* (Briggs, 2012) about the 1968 Australian singing group of the same name, comprised of four young Aborigine women. The movie was written and directed by Tony Briggs, the son of one of the real-life Sapphires, and follows the women's journey from a reservation in Australia's outback to singing for the troops in Vietnam. There were many parallels between the experiences of these girls and many First Nations children in Canada, and I wanted to once again help students make connections between these two experiences. When I found *Treaty* by Yothu Yindy, I felt that this was an appropriate song—catchy and powerful.

Finally, I chose the last two songs, *Million Voices* and *Sunday, Bloody Sunday* because I feel that it's important that students realize that prejudice and violence do not always run along racial lines, but ethnic and religious ones as well. For example, *Million Voices* is a song mourning the Rwandan Genocide of 1994, a conflict that witnessed the mass slaughter of much of Rwanda's Tutsi minority at the hands of the Hutu majority. This song also serves as a challenge to African nations to put aside tribal differences and unite for the betterment of the continent. So often students see prejudice in the narrow "black vs. white" sense that they explore in the American south. It is important that they recognize that it much more complex. To that end, I also chose *Sunday, Bloody Sunday*, a song born out of the prolonged religious conflict between Protestants and Catholics in Northern Ireland, or The Troubles, that reached its climax during the 1970s. While the

song does reference a specific incident, the 1972 killing of fourteen unarmed protestors by British soldiers in Derry, Northern Ireland, it is intended as an anthem for peaceful resolution of conflict in general (Marvilli, 2009). Again, I think that it is important for students to understand that civil violence and unrest can be incited over many different issues.

### **Historical Background**

As with any topic, students will approach these songs with varying degrees of experience. Some will enjoy a rich musical repertoire at home, others will not. Some students will have heard some of the songs, but many will be unfamiliar with them. Furthermore, even those students who are familiar with some of the songs may lack knowledge of the context behind them, or may not pay much attention to the lyrics at all. Because this level of background knowledge will vary widely, it is important to have at least some of the historical background behind each song available for students and teachers alike.

Providing the historical context for each of these songs has, once more, proved to be a daunting task because of the overwhelming body of information and opinion that exists. The societal upheavals and struggles that gave rise to the collection of songs I have selected are deep, complex and multifaceted. Tomes of research exist about each one; scholars spend their entire academic lives researching and writing about all of these periods or events in history, and I am simply unable to convey that complexity within the scope of this project. At the risk of simplifying very important issues and events that deserve much more coverage, I hope that I have summarized enough critical information to provide the necessary background and context that will allow students to anchor

connective lines from the histories to the lyrics, and then back again to their own lives and situations.

**The Underground Railroad and African-American spirituals.** As early as the 1780s, African slaves were escaping to freedom in Canada or in free states (those that did not practice slavery) by way of a secret route operated by abolitionists with religious or moral objections to slavery, by freed slaves like Harriet Tubman, and by other runaway slaves. By using a secret series of trails and safe houses, guided by the North Star and sometimes by people along the way, slaves were able to attempt escape. By the 1830s this route became known as the Underground Railway. Because so much activity involved with the Underground Railway was cloaked in necessary secrecy, there is little documentation regarding how many slaves actually made the journey to freedom. However, it has been suggested to be as high as 30,000. The years between 1840 and 1860 saw the highest traffic on the railway, especially after the Fugitive Slave Act was passed in 1850 by the government of the United States. Under this law, slave hunters were given license to track and capture escaped slaves, even if they were living in areas where they were legally free, and return them to their owners (Historica Canada, n.d.)

In an attempt to keep the Underground Railway and its activities secret, a series of code words and names were used. In keeping with the railway theme, guides were known as *conductors*, safe houses or meeting points were *stations*, and fleeing slaves were referred to as *passengers* or *cargo*. Moreover, names or locations needed to be encrypted as well. For example, the Detroit, Ohio or Mississippi Rivers were referred to as the *Jordan River*, the city of Detroit, which was often the last stop before entry into Canada, was referred to as *Midnight*, and Canada or freedom were encoded as *Heaven*, *to Jesus*,

*Glory, Canaan or the Promised Land*. *Moses* was a name used to refer to a conductor, or Harriet Tubman specifically, and *wade* was code for walking in the river to avoid detection by the hounds used to track runaways. By using encoded messages, slaves and their liberators were able to communicate openly and undetected (City of Owen Sound, 2015).

One of the most effective ways to send these covert messages was through song, a very deep-seated cultural tradition that many of the slaves had brought with them from Africa. While the plantation owners banned any African songs, chants or drumming, conversion to Christianity was heavily promoted, and church attendance was largely mandatory; therefore, slaves were permitted and even encouraged to sing Christian-themed songs. Many of the slaves from West African countries brought with them the practice of “call and response” singing while working in the fields, where a melody sung by one person was called out and then responded to by others. Some songs were created as ways to inspire the workers as they toiled in the fields, while others were secretive ways to protest the terrible conditions of their enslavement. However, some of the encoded songs used to send messages regarding the Underground Railway were also created in such a spontaneous manner, and could be sung under the noses of the plantations owners and managers without discovery of their true intent (messages in the freedom songs of slavery). For example, *Wade in the Water* was a song used to warn escaping slaves to walk in the rivers because the dogs used to track the fugitives would lose their scent in the water. Likewise, *Follow the Drinking Gourd* contained a reference to the Big Dipper, a constellation used by fleeing slaves to locate Polaris, the North Star, along the Underground Railroad. Because a hollowed-out gourd was a traditional African

water dipper, it was an easy connection to make to the Big Dipper because it resembles a ladle (Chapelle & Klimas, 2015).

Depending on students' background knowledge of the Bible and Judeo/Christian traditions, basic information about these topics may have to be provided or gathered as well. Some terms and their significance for this area include:

- The Holy Trinity-God, the Son (Jesus) and the Holy Spirit or Holy Ghost
- The Israelites-according to the Bible the Israelites are the descendants of Jacob, whose twelve sons fathered the Twelve Tribes of Israel after settling in Egypt. Moses led the Israelites out of Egypt and they conquered the lands of Canaan by crossing the Jordan River.
- Canaan-also know as The Promised Land, where the Israelites found freedom
- The Jordan River-mentioned frequently throughout the Bible. It was the river associated with John the Baptist who performed baptisms, including that of Jesus, in its waters.
- Jesus Christ-according to the Bible, Jesus was the Son of God, the physical form God assumed on Earth, born of the Virgin Mary. He was a prophet, a preacher, a healer and Jewish. He was betrayed by one of his twelve disciples, Judas, and arrested by Pontius Pilate, the Roman prefect in Jerusalem. Jesus was mocked as the King of the Jews and forced to wear a crown of thorns prior to his execution by crucifixion. The Christian tradition holds that Jesus was resurrected from the dead, and ascended to Heaven to sit at the right hand of God. It also claims that Jesus died to atone for the sins of Mankind, and

will return to Earth during the Apocalypse (the end of the world, when God will judge the wicked and the good.)

- John the Baptist-born only a few months before Jesus Christ, and began preaching on the banks of the Jordan River when he was around thirty years of age. His message was one of repentance and baptism, as he felt Judgment Day was near. He recognized Jesus as the Messiah, the Saviour of the world. He was arrested and beheaded by Herod, the ruler of Galilee at the time.
- Baptism-in the Christian faith, this is a religious rite using water daubed onto the forehead, or sometimes complete immersion in water, to symbolize purification and admission into the church community (Knight, 2012).

**The civil rights era.** On January 1, 1863, in the third year of the American Civil War, Abraham Lincoln signed the Emancipation Proclamation, declaring that “all persons held as slaves within any States, or designated part of the State, the people whereof shall be in rebellion against the United States, shall be then, thenceforward, and forever free” (History.com Staff, 2009). The Emancipation Proclamation was more of a political document rather than a humanitarian one, as it freed slaves in those states that formed the Confederate side of the Civil War only, and not those in slave states that were loyal to the Union, but it created a large chink in the institution of slavery, and began the process of slavery’s long, lingering death.

Yet, almost 100 years after this proclamation, African-Americans in the southern states largely remained in a world of poverty, segregation, disenfranchisement, and race-inspired violence. Despite having received significant rights in law, the realities of their lives remained largely unchanged. However, national and international attention to the

deplorable situations faced by many southern African-Americans was captured in 1954 when the United States Supreme Court struck down the “separate but equal” statutes used to justify state-sanctioned discriminatory practices like segregation and denial of full citizenship. In the fifteen years that followed, civil rights activists “used nonviolent protest and civil disobedience to bring about change, and the federal government made legislative headway with initiatives such as the Voting Rights Act of 1965 and the Civil Rights Act of 1968” (PBS online, n.d.). It is important that students recognize some of the leaders who rose to prominence during this turbulent time, and some of the more significant turning points of the Civil Rights Movement.

The following are some of the key players involved with the Civil Rights Movement, as well as the most significant events of the movement:

- **Rosa Parks and the Montgomery Bus Boycott:** On December 1, 1955 Mrs. Parks of Montgomery, Alabama refused to give up her seat on a bus to a white passenger, as was the expected custom. Mrs. Parks was subsequently arrested, and news of her arrest resulted in the Montgomery Bus Boycott by Montgomery’s African-American population. The boycott lasted for more than a year, and was a powerful show of unity within the black community (History.com Staff, 2009). While Rosa Parks had no idea what the community’s reaction would be to her single act of defiance, historians agree that it was the spark that ignited the Civil Rights Movement (Rosa Parks Biography-Academy of Achievement, 2010).
- **Dr. Martin Luther King Jr.:** If there is a singular person associated with the entire Civil Rights Movement, it would be Martin Luther King. At the time of



Rosa Park's arrest, Dr. King was the pastor of the Dexter Avenue Baptist Church in Montgomery. Through his exceptional skills as a counselor and public speaker, King soon became one of the central figures and leaders of the Civil Rights Movement, and was inspired by the non-violent protest tactics used by Mahatma Gandhi during India's independence movement. King stated, "I had come to see early that the Christian doctrine of love operating through the Gandhian method of nonviolence was one of the most potent weapons available to the Negro in his struggle for freedom" (History.com Staff, 2009). Despite several arrests and imprisonments for civil disobedience, King remained convinced of the power of persuasion and reconciliation throughout the movement. Ironically, he met his death violently on April 4, 1968 in Memphis, Tennessee, the victim of an assassin's bullet.

- **The Birmingham Race Riots:** In 1963, the Southern Christian Leadership Conference, with Dr. King at the helm, launched a series of nonviolent demonstrations in support of civil rights in Birmingham, Alabama. The scenes of unarmed protesters, some of whom were children, being attacked by police dogs, beaten with clubs and by blasted by fire hoses not only gained sympathy for the movement and notoriety for the southern politicians, but compelled the U.S. president, John F. Kennedy, to advocate Congress for the passage of civil rights legislation.
- **The March on Washington:** On August 28, 1963, over 200,000 people, both white and black, marched to the Lincoln Memorial in Washington, D.C. in support of civil rights and equal job opportunities. The march was led by Dr.

King who delivered his famous and inspirational “I Have a Dream” speech, and featured several other speakers and performers such as Bob Dylan, Joan Baez, Mahalia Jackson and Peter, Paul and Mary. It is considered to be the key moment in the Civil Rights Movement. In the same year, Sam Cooke, a famous and popular gospel and rhythm and blues singer, along with his wife and band mates, was denied entry to a hotel in Shreveport, Louisiana. Cooke, outraged and agitated, was arrested and jailed, along with some of his band, for disturbing the peace. He wrote *A Change Is Gonna Come* shortly after this incident. In the words of Cooke biographer, Peter Guralnick, “*A Change Is Gonna Come* is now much more than a civil rights anthem. It's become a universal message of hope, one that does not age” (NPR Staff, 2014).

- **Freedom Summer:** During the summer of 1964 over 700 civil rights student volunteers boarded buses and headed to the deep southern United States in an effort to register African-Americans onto voter lists. Although black men had won the right to vote in 1870, local and state officials had prevented many from exercising their enfranchisement rights through literacy tests, poll taxes, violence and intimidation. The Freedom Riders, as the students were dubbed, focused their efforts largely on Mississippi, as it had the lowest numbers of registered black voters in the country, a mere 6.7 percent. As a large African-American voting bloc was a threat to the status quo in the South, the Freedom Riders were met with enormous resistance, often violent, at the hands of citizens, law enforcement and politicians. The violence reached a climax with the murders of three student activists in Philadelphia, Mississippi. However,

as with the Birmingham Riots, the Freedom Summer once again drew national attention to the issue of black disenfranchisement. The combined efforts of the Freedom Riders and the Selma Marches that followed, ultimately helped lead to the passage of the 1965 Voting Rights Act that outlawed many of the strategies southern states had used to keep African-Americans off the voter lists (Congress of Racial Equality Staff, 2014).

- **March from Selma to Montgomery:** On March 7, 1965 over 600 civil rights activists began a march from Selma, Alabama to Montgomery, Alabama. As they marched east through Selma, the activists were stopped at the Edmund Pettus Bridge by local and state law enforcement that clubbed and tear-gassed the crowd, forcing them to return to Selma. On March 9, Martin Luther King led demonstrators in a symbolic march to the bridge, as King was reluctant to actively defy a court order put in place to ban the march, preferring to pursue court protection for a third, full-scale march. This protection was granted by Federal District Court Judge, Frank M. Johnson Jr., and on March 21 roughly 3200 demonstrators began their march to Montgomery, the state capital. Four days later, when the marchers reached their destination, their numbers had swelled to 25,000 strong, and several months later, the Voting Rights Act (alluded to above) was passed to address the marchers' concerns (National Park Service, n.d.).
- **Ferguson, Missouri:** On August 9, 2014, Michael Brown, an unarmed African-American teenager was shot dead by a white police officer. The shooting sparked protests among residents, citing a long list of similar

shootings across the country in recent months. Furthermore, the decision of the St. Louis grand jury to not prosecute the police officer involved in the shooting prompted further protests, riots, and clashes between citizens and law enforcement. The actual facts regarding the shooting are rather murky, and some of the claims of police brutality aimed at African-Americans that sprouted up after the shooting have not held up to scrutiny. However, what is certain is the lack of trust that exists between the two groups. What is also clear is that the death of Michael Brown prompted the “Hands Up, Don’t Shoot” saying and gesture that has become the symbolic response to protest police brutality, despite the growing evidence that Michael Brown neither had his hands in the air, nor said, “don’t shoot” (Ye Hee Lee, 2014). Regardless, the shooting of Michael Brown and the subsequent responses to his death are important to understanding the significance of Common’s raps in the song *Glory*.

**The Vietnam War and Iraq War.** In 1954 the Communist forces in the north of Vietnam, led by nationalist Ho Chi Minh, finally defeated the colonial French forces, after years of conflict that had started in the 1940s. Negotiations were initiated, and the country was divided into the Communist north and the pro-American south. Despite promises of countrywide elections to create a lasting agreement of governance, elections never materialized and the Communists began a guerrilla war on Southern Vietnam within five years. The American government, fearing the spread of Communism to other Asian countries, intervened, and between 1965 and 1973, hundreds of thousands of American troops were sent to fight the North Vietnamese armies. The Vietnam War was

a prolonged, bloody and ultimately unsuccessful conflict that created much civil unrest back in the United States. Many Americans questioned their country's involvement in the conflict, and a considerable anti-war movement gained momentum with songs like Bob Dylan's *Blowin' in the Wind* and Cat Stevens' *Peace Train*. As is common after any war, many Vietnam veterans returned traumatized and damaged. However, unlike veterans of other conflicts such as the world wars, who returned home as conquering heroes, the Vietnam vets were largely vilified as murderers of innocent civilians, or mocked as losers who had failed in their mission. The American involvement in the Vietnam War remains an uncomfortable period in the history of the United States to this day (BBC News, 2009).

However, the Vietnam War is not America's only controversial involvement in an overseas conflict that led to questionable results and opposition amongst its citizens. On March 20, 2003 President George W. Bush announced that U.S. forces were invading Iraq in order to liberate the Iraqi people from the tyranny of Saddam Hussein's rule, to find and destroy Hussein's weapons of mass destruction, and to arrest Hussein and his terrorist (al Qaeda) allies. Bush was adamant that there was irrefutable intelligence that "the Iraq regime continue[d] to possess and conceal some of the most lethal weapons ever devised" (Bush, 2003) and this was used time and again as justification for the invasion. On December 15, 2011 the U.S. formally declared an end to its operations in Iraq, even as violence continued to rage in the country. In the end, the war cost 4400 American lives and over one trillion dollars, divided the American public, and left Iraq a torn and chaotic mess, the legacy of which is still being felt. Approximately 500,000 Iraqis lost their lives, and the reputed cache of weapons of mass destruction was never located (Crichton, Lamb

& Jacquette, 2011). Furthermore, many of those in opposition to the Iraqi Invasion declared that the true motivation behind the conflict was American control of Middle East oil resources. Anti-Flag's *Operation Iraqi Liberation (O.I.L.)* is a song that taps into all of these issues.

**Indigenous issues in Australia and Canada.** It is estimated that the Indigenous peoples of Australia, known as the Aborigines, have occupied the country for 70,000 years, making them the oldest surviving culture in the world. The first Europeans to make contact with the Aborigines were Dutch explorers in the early 1600s, but it wasn't until 1770 when Captain James Cook claimed the eastern coast for Britain, and named it New South Wales. Between 1788 and 1823 this area served as a penal colony for Britain, although free settlers also arrived, especially after 1861 when the Crown Lands Act was passed. This legislation allowed any person to select up to 320 acres of land, provided they paid a deposit and lived on the property for at least three years. The act also limited the use of the land by Indigenous Australians. As European settlement increased, so did the displacement of the Aborigine people, and the first reserves appeared in the 1850s. Pressures on the Indigenous populations increased into the 20<sup>th</sup> century, and included missionary schools, forced confinement on increasingly smaller reserves, and removal of Aborigine children who were "whiter" in appearance, to be adopted by non-Indigenous families (Australia.gov Staff, 2015).

In 1988, then prime minister of Australia, Bob Hawke, attended the Barunga Festival in a small, Indigenous community as part of the bicentennial celebrations marking 200 years of British settlement in Australia. During the festival, Prime Minister Hawke was presented with the Barunga Statement that called upon the government of

Australia to recognize Indigenous land title and to formalize a treaty with Indigenous Australians. In response, Hawke claimed that such a treaty would be signed and in place by 1990, but the treaty never materialized (Com, 1996). The song *Treaty* by Yothu Yindi was written in protest against this failure of the Australian government and its leader to honour their promises (Yunupingu, 1996).

The sad reality of colonial relationships with indigenous peoples is that similar patterns are often repeated over and over. The experiences of the Aborigines in Australia are tragically similar to those of the First Nations peoples of Canada. Initial contacts with Europeans were somewhat symbiotic, but as European settlement increased so did disease, displacement onto reservations, forced removal of children to residential schools, and systematic attempts by governments to eradicate Indigenous languages, cultures and communities. Many northern First Nations communities continue to exist in abysmal poverty and crude living conditions, suicide rates amongst Indigenous youth are disproportionately high, as are the numbers of missing and murdered First Nations women and girls, and treaty negotiations continue to be long, protracted and frustrating affairs (Center for Social Justice, 2015).

In 2012 a grassroots movement was started, designed to raise awareness of Native issues and to protest the lack of government consultation of First Nations groups on matters that directly affect their rights. The movement became known as Idle No More. Its mission statement reads, “Idle No More calls on all people to join in a revolution which honours and fulfills Indigenous sovereignty which protects the land and water” (CBC News, 2013). Of particular concern to the organizers of Idle No More were provisions contained in the Harper government’s Bill C-45 or the Second Omnibus Bill

that allowed for sweeping changes to the Indian Act, the Navigation Protection Act and the Environmental Assessment Act. Idle No More claimed that these changes would lead to less consultation on issues of treaty rights, fewer environmental assessments needed for major projects, and fewer demands on major pipeline and power project companies to prove that their projects won't damage or destroy navigable waterways (CBC News, 2013).

In response to some of the strong sentiments expressed in the song *Red Winter*, Plains Cree hip-hop artist, Drezus, states that he wrote the song "during a really crazy time for our people and it affected me personally" (Manitopyes, 2013). When Drezus sings, "He letting women die outside of the Parliament" (see Appendix I) he is referring to Chief Theresa Spence of the Attawapiskat First Nation of northern Ontario who led a forty-three day hunger strike, demanding that Stephen Harper ("he") meet with her to discuss the terrible living conditions on the Attawapiskat reserve. While the prime minister eventually met with a delegation from the Assembly of First Nations, he did not meet directly with Chief Spence. As a side note, where Drezus sings, "I'm thanking the four sisters" (see Appendix I) he is referring to the four gifts the Creator gave the First Nations people-corn, squash, beans and tobacco.

**The Rwandan genocide and the troubles in Northern Ireland.** In 1994 the population of the African country of Rwanda was approximately seven million people, comprised of three main ethnic groups: Hutu, who made up roughly 85 percent of the population; Tutsi, 14 percent, and Twa, one percent. For several years Hutu extremists with political clout had been rallying against the Tutsi minority, blaming them for Rwanda's political, social and economic woes. On April 6, 1994, a plane carrying the



Rwandan president, a Hutu, was shot down, and violence erupted almost as soon as reports of his death were released.

The carnage was staggering. According to the United Human Rights Council, “800,000 men, women, and children perished in the Rwandan genocide, perhaps as many as three quarters of the Tutsi population. At the same time, thousands of Hutu were murdered because they opposed the killing campaign and the forces directing it” (United Human Rights Council Staff, 2009).

To further add to the horror and tragedy of the situation, the rest of the world largely sat back and allowed the slaughter to happen. Wyclef Jean’s song *Million Voices* calls on African nations to set aside their ethnic divisions and unite for the greater good of ALL peoples of Africa, while mourning the terrible legacy of the genocide. His song features the African Children’s Choir, singing in the Kinyarwanda language throughout the song. I feel that this is a powerful symbolic decision, as the members of this choir are children from diverse ethnic African backgrounds who have lost either one or both parents to conflict, and who put a human face to the tragedies of senseless violence.

Religious and nationalistic conflict in Northern Ireland, commonly known as The Troubles, inspired my final song choice, *Sunday, Bloody Sunday* by the Dublin-based band U2. The history of The Troubles is centuries old, reaching back to the twelfth century when the English first began settling on the island. Things worsened when the English king, Henry VIII broke with the Roman Catholic Church in the 1530s, but intensified under the Protestant Elizabeth I’s reign when an uprising by the Irish Catholic majority to win Irish independence failed, and Elizabeth enacted harsh laws to prevent any further revolts. However, conflicts remained, largely along religious lines as the

Protestant minority held power and influence over the Catholic majority (AETN UK, 2014).

By the 1920s the violence had escalated to a critical point and a solution was needed urgently. The result was the Government of Ireland Act that essentially divided the country in two. In the north were six predominately Protestant counties that became the newly formed Northern Ireland, while the other twenty-six counties in the south eventually became the Republic of Ireland or Eire in 1937. However, the division did not quell the violence between the two sides that escalated to its highest point in the 1970s. The events that inspired U2's song *Sunday, Bloody Sunday* occurred on January 30, 1972 when fourteen civil rights protestors were shot and killed by British troops in Derry, Northern Ireland. Bono, lead singer of U2 makes it very clear that *Sunday, Bloody Sunday* is not a song of rebellion, but one that promotes peaceful resolution over armed conflict. While tensions still exist in Northern Ireland between Protestants and Catholics, several initiatives, most recently the 1998 Good Friday Agreement, have created a more stable situation. (AETN UK, 2014)

## Chapter 4: Lesson Plans

The previous chapter provided 11 recommended protest songs, the historical contexts surrounding the events that led to each song, and the background information required to help students interpret each song. Chapter 4 offers suggested lesson plans and learning sequences for delivery of the curriculum resources described in Chapter 3, although modification and adaptation to suit individual teacher and student needs are always encouraged. Included are learning sequences, references to resources and appendices, assessment rubrics or performance standards, and skill foci. The lessons have been planned using SMART Reading strategies.

### Learning Sequence Planning Template

Grade Level: \_\_\_\_\_ Teacher: \_\_\_\_\_

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#### LEARNING SEQUENCE PLANNING TEMPLATE

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*Key Concepts/enduring understandings: It is important that students...*

- Understand that (extra)ordinary people can create lasting social change through their words and music
- Explore protest songs to make meaningful personal connections to their own lives and the lives of others
- Understand some of the social, cultural and historical contexts behind significant moments in history
- Understand that lyrical poetry can offer insights into the human condition and help us gain tolerance and empathy
- Understand how language can be manipulated for effect, especially through poetic devices.
- Recognize songs as poetry

*Learning Outcomes: Students will be able to...*

- Use the features, structures and patterns of language to make meaning from what is read
- Listen to, read and view protest songs to comprehend, analyze, and synthesize new ideas
- Use evidence to explain and support responses and interpretations
- Recognize, interpret, analyze and implement poetic devices
- Research and summarize information

- Select and apply strategies before, during and after reading
- Practice critical reading of websites
- Create and present in digital format, their own protest poem

*Resources:*

- Protest songs (refer to Appendices A to K)
- Computers/the Internet
- Building From Clues strategy (Appendix M)
- Matching Task (Appendix O)
- Pacific Northwest Tree Octopus Information Chart (Appendix P)
- Critical reading of websites checklist (Appendix Q)
- Protest Song Research and Analysis Assignment (Appendix R)
- Tutorial “Creating a Digital Story Using iMovie ‘11” (Appendix U)
- Digital Poem Assignment (Appendix W)

*Skill Focus (What particular skills will this sequence develop?):*

Oral language	Inference
Goal setting	What’s important (big ideas)
Accessing prior knowledge	Synthesis
Predicting	Justification
Connecting	Monitoring understanding
Questioning	Reflection/self-assessment
Imagery	Critical reading online
Use of digital software	Metacognition
Interpretation	Analysis
Figurative Language	

*Assessment: what will be assessed? Balance “think, say, do”:*

*Demonstration task(s):*

- Oral language (speaking and listening skills) informally and formally
- Recognition, analysis and use of poetic devices
- Written explanation of themes of protest songs and their messages, supported with specific evidence
- Metacognitive reflections
- Poetry writing
- Digital Poem Assignment
- Protest Song Research and Analysis Assignment

*Assessment: how will it be assessed?*

- British Columbia Grade Nine Performance Standards for Reading Literature (Appendix N), Writing Poems (Appendix T), Writing Personal Views and Responses (Appendix L) and Writing Essays and Opinions (Appendix S)
- Informal assessments of oral language
- Digital Poem-Craftsman of Communication Analytical Scoring Guide (Appendix W)

## Lesson One

## LESSON ONE

<p><i>Goal(s) for session:</i> -Students will review poetic devices, help generate a class chart of definitions and examples, and begin to analyze how poetic devices impact their thinking.</p>	<p><i>Specific skill focus:</i> - Engagement, poetic device recognition and analysis, monitoring understanding, metacognition, informal speaking and listening skills.</p>		
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i> -What do you know/remember about poetic devices? Can you name any? -A/B partners discuss and report out. -Together the class builds a list of devices and definitions on chart paper that is displayed for future reference. -Ensure simile, metaphor, personification, onomatopoeia, alliteration, allusion, repetition, symbolism, imagery, meter, cadence and rhyme are included on the chart. Prompt if necessary.</p>		
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i> -Can you find examples of each device in your poetry anthologies? -Allow students to search for examples and ask for clarification as they monitor their understanding -Report out and add examples to definition chart.</p>		
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i> -What do these examples create for you as a reader? Why? Try and explain your thinking. -A/B partners, share and report out. -Reinforce that poetic devices and figurative language create imagery for the reader, and allow deeper insight into the author's purpose, but that personal interpretations may vary.</p>		
<p><i>Assessment and Reflection</i></p>	<table border="1"> <tr> <td data-bbox="578 1520 1000 1808"> <p><i>Students: new ideas, questions, connections, new goals, noticing...</i> -Students share one new idea, question or connection</p> </td> <td data-bbox="1000 1520 1437 1808"> <p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i> -Are students comfortable with poetic devices? Frustrated? -Informal assessment of oral language.</p> </td> </tr> </table>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i> -Students share one new idea, question or connection</p>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i> -Are students comfortable with poetic devices? Frustrated? -Informal assessment of oral language.</p>
<p><i>Students: new ideas, questions, connections, new goals, noticing...</i> -Students share one new idea, question or connection</p>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i> -Are students comfortable with poetic devices? Frustrated? -Informal assessment of oral language.</p>		

## Lesson Two

## LESSON TWO

<p><i>Goal(s) for session:</i> -Create a personal definition for poetry, and complete a quick write on the prompt, “Are songs poetry? Why or why not?”</p>	<p><i>Specific skill focus:</i> -Personal writing, engagement, justification, metacognition.</p>	
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i> -Activate prior knowledge: “What do you know about poetry?” -A/B partners discuss and report out.</p>	
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i> -“Has your thinking changed? If so how?” Report out. -Each student creates a personal definition of poetry and writes it down -Display the lyrics to <i>Roll, Jordan Roll</i> (Appendix C) on the Smart Board, overhead or through handouts. -Play the song for the students, more than once if necessary, and ask students to try and capture the elements of the song. “What do you notice? Are there poetic devices? Which ones? What do you feel when you hear this song?” -“How does this song stand up to your definition of poetry?”</p>	
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i> -Students complete a Quick Write responding to the prompt, “Are songs poetry? Why or why not?”</p>	
<p><i>Assessment and Reflection</i></p>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i> -“What do you think the song <i>Roll, Jordan Roll</i> is about?” -“What do you need to help you with greater understanding?”</p>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i> -Quick Writes are handed in for assessment using B.C. Performance Standards for Personal Views and Responses (Appendix L)</p>

## Lesson Three

## LESSON THREE

<p><i>Goal(s) for session:</i></p> <ul style="list-style-type: none"> <li>-Students will understand protest songs are powerful ways to convey dissent</li> <li>-Students will understand protest songs, especially slave songs, were ways to send encoded messages</li> <li>-Students will be able to analyze and interpret a protest song</li> </ul>	<p><i>Specific skill focus:</i></p> <ul style="list-style-type: none"> <li>-Activating prior knowledge, imagery, symbolism, synthesis, justification, oral language, personal writing</li> </ul>
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i></p> <ul style="list-style-type: none"> <li>-“What is a protest?” A/B partners, report out.</li> <li>-“Then what do you think a protest song is?” A/B partners discuss, report out, create a class definition on chart paper and display.</li> <li>-Invite students to write the name of any protest songs they can think of on sticky notes and place them on the chart.</li> <li>-“What is symbolism and why is it important in poetry?” A/B partners discuss and report out.</li> <li>-“Why might symbolism be particularly important in a protest song?”</li> <li>-Ensure understanding that protest songs could be hidden ways to communicate and rebel without putting oneself in danger</li> <li>-Review the task</li> <li>-Use Appendix M-Building From Clues: Clue #1-Moses; Clue #2-water hides scent from dogs; Clue #3-Underground Railway. Brainstorm after each clue.</li> </ul>
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i></p> <ul style="list-style-type: none"> <li>-Write to predict what the symbols are in this song.</li> <li>-Put lyrics to <i>Wade in the Water</i> on the Smart Board or overhead and play the song for students.</li> <li>-Model “Read Like A Writer” strategy on the Smart Board or overhead (read aloud/think aloud) and process through the song as a class, with teachers using marginalia and verbalizing thinking.</li> <li>-A/B partners discuss: “What do the water, the Jordan, and Moses symbolize?”</li> </ul>
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i></p> <ul style="list-style-type: none"> <li>-TASK: Explain the symbolism contained in the song, and justify with specific evidence.</li> </ul>

<p><i>Assessment and Reflection</i></p>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i></p> <p>-Students share one new idea, connection or question as their ticket out the door.</p>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i></p> <p>-Students' written interpretation will be assessed using the B.C. Performance Standards for Reading Literature-Strategies Band (Appendix N), and for Writing Personal Views and Responses (Appendix L)</p> <p>-Did students have enough information to be able to interpret the song effectively?</p>
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## Lesson Four

## LESSON FOUR

<p><i>Goal(s) for session:</i></p> <ul style="list-style-type: none"> <li>-Students will be able to analyze and interpret a protest song</li> <li>-Students will be able to thematically link two protest (slave) songs</li> </ul>	<p><i>Specific skill focus:</i></p> <ul style="list-style-type: none"> <li>-Activating prior knowledge, predicting, imagery, symbolism, synthesis, justification, oral language, theme</li> </ul>		
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i></p> <ul style="list-style-type: none"> <li>-Quick review of last lesson, particularly the encoded nature of slave songs. Check for understanding.</li> <li>-Give students Matching Task (Appendix O), matching encoded slave words or symbols with their actual meaning. Allow for A/B discussion. Report out, and check understanding.</li> <li>-A/B partners make prediction about what <i>Follow the Drinking Gourd</i> might be about.</li> </ul>		
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i></p> <ul style="list-style-type: none"> <li>-Display song on the Smart Board, overhead or handout and play the song.</li> <li>-Read aloud in chunks, demonstrating the “Reading Like a Writer” strategy again. *Specific focus: “How many directions can you find in the song?”</li> <li>-A/B partners share/compare. “How accurate was your prediction?”</li> </ul>		
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i></p> <ul style="list-style-type: none"> <li>-“Explain the message/intent of the songs <i>Wade in the Water</i> and <i>Follow the Drinking Gourd</i>. Support/justify with specific evidence from the song.”</li> </ul>		
<p><i>Assessment and Reflection</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;"> <p><i>Students: new ideas, questions, connections, new goals, noticing...</i></p> <ul style="list-style-type: none"> <li>-Ticket out the door: new idea, question or connection on a sticky note, and placed on the ‘protest song’ chart paper.</li> </ul> </td> <td style="width: 50%; padding: 5px;"> <p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i></p> <ul style="list-style-type: none"> <li>-Students’ interpretations will be assessed using the B.C. Performance Standards for Reading Literature (Appendix N)), and for Writing Personal Views and Responses (Appendix L)</li> <li>-Is the big idea there?</li> </ul> </td> </tr> </table>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i></p> <ul style="list-style-type: none"> <li>-Ticket out the door: new idea, question or connection on a sticky note, and placed on the ‘protest song’ chart paper.</li> </ul>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i></p> <ul style="list-style-type: none"> <li>-Students’ interpretations will be assessed using the B.C. Performance Standards for Reading Literature (Appendix N)), and for Writing Personal Views and Responses (Appendix L)</li> <li>-Is the big idea there?</li> </ul>
<p><i>Students: new ideas, questions, connections, new goals, noticing...</i></p> <ul style="list-style-type: none"> <li>-Ticket out the door: new idea, question or connection on a sticky note, and placed on the ‘protest song’ chart paper.</li> </ul>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i></p> <ul style="list-style-type: none"> <li>-Students’ interpretations will be assessed using the B.C. Performance Standards for Reading Literature (Appendix N)), and for Writing Personal Views and Responses (Appendix L)</li> <li>-Is the big idea there?</li> </ul>		

## Lesson Five

### LESSON FIVE

<p><i>Goal(s) for session:</i></p> <ul style="list-style-type: none"> <li>-Students will analyze and learn about spoof websites</li> <li>-Students will become more aware of the importance of evaluating the reliability and veracity of online information</li> <li>*Resource: The Pacific Northwest Tree Octopus Lesson Plan</li> </ul>		<p><i>Specific skill focus:</i></p> <ul style="list-style-type: none"> <li>-Critical reading of websites in preparation for research on protest songs.</li> </ul>
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i></p> <ul style="list-style-type: none"> <li>-Show students a picture of an octopus</li> <li>-A/B partners discuss what they know about the animal and report out.</li> </ul>	
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i></p> <ul style="list-style-type: none"> <li>-Direct students in pairs to access the website: <a href="http://zapatopi.net/treeoctopus">http://zapatopi.net/treeoctopus</a> and answer the questions on the Information Chart (Appendix P)</li> <li>-Ask students to use the Checklist for Critical Reading of Websites (Appendix Q) to see if they think the site is credible. Why or why not?</li> </ul>	
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i></p> <ul style="list-style-type: none"> <li>-As a group, highlight that there are aspects of the site that make it appear credible, such as layout, images, links to real websites, but that there are also carefully placed clues that suggest the site is a spoof, such as predation by Sasquatch, and the photo-snapping octopus, Rambo. However, these clues are cleverly interspersed within the article, and are found through careful reading and perusal of the article.</li> <li>-Brainstorm orally what the consequences could be for students who do not use credible and reliable websites for research.</li> </ul>	
<p><i>Assessment and Reflection</i></p>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i></p> <ul style="list-style-type: none"> <li>-One new idea about critical reading of websites</li> </ul>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i></p> <ul style="list-style-type: none"> <li>-Students' responses</li> </ul>

## Lesson Six

### LESSON SIX (will take several blocks)

<p><i>Goal(s) for session:</i></p> <ul style="list-style-type: none"> <li>-Through research, students will gain awareness of the social, cultural and historical contexts that inspired protest songs, past and present</li> <li>-Students will explore how protest songs have helped bring about changes in our societies</li> <li>-Students will be able to make connections between two specific protest songs.</li> </ul>	<p><i>Specific skill focus:</i></p> <ul style="list-style-type: none"> <li>-Oral language</li> <li>-Read to analyze and interpret lyrical poetry</li> <li>-Research the social, historical and cultural context behind specific protest songs</li> <li>-Write to explain, and support, interpret, analyze and synthesize information from text.</li> <li>-Present the information to peers</li> </ul>
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i></p> <ul style="list-style-type: none"> <li>-A/B partners are each given a protest-related topic directly related to the song choices selected by the teacher. (For example, <i>Civil Rights Movement</i> and <i>Racial Tension in the U.S Today</i>. &amp; “<i>A Change is Gonna Come</i>” and “<i>Glory.</i>”) There will be doubles or triples, depending on class size.</li> <li>-Partners brainstorm what they know, and report out.</li> <li>-Partners are given research assignment (Appendix R) and two protest songs, linked thematically in some way.</li> <li>-Assignment is explained, clarified.</li> </ul>
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i></p> <ul style="list-style-type: none"> <li>-Using computers, partners research songs in terms of social, historical, and cultural contexts, using the Who, What, Where, When, Why and How to summarize and focus information.</li> <li>-Partners locate and interpret examples of figurative language in the song</li> <li>-Partners synthesize findings and interpretations, and write to explain the thematic link between their two songs.</li> <li>-See Protest Song Research and Analysis Assignment (Appendix R)</li> </ul>
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i></p> <ul style="list-style-type: none"> <li>-Partners jointly record their findings and interpretations in a typed document.</li> <li>-Partners will share their research and understanding of protest songs with their peers in an informal whip around. Songs will be played at this time as well.</li> <li>-Each student will write a one-page reflection explaining what they have learned about the world through their songs, as well as what they have learned about the power of protest songs.</li> </ul>

<p><i>Assessment and Reflection</i></p>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i>          -Reflective write</p>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i>          -Oral presentations will be informal, and presented for informative purposes.          -The written assignment will be assessed according to the B.C. Performance Standards for Reading Literature and Writing Essays and Opinions (Appendices N and S respectively)</p>
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## Lesson Seven

### LESSON SEVEN (Step One in Culminating Activity)

<p><i>Goal(s) for session:</i> -Students will write a protest poem</p>	<p><i>Specific skill focus:</i> -Poetry writing, figurative language</p>	
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i> -Reflect back on the issues that prompted the writing of the protest songs discussed in the class presentations</p>	
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i> -As a class, brainstorm issues of concern in society today, in our own lives. -Right to desist-students are welcome to keep some of their ideas private. -Ask students to decide on an issue they feel passionately enough about to write a poem about. -Ask students to create some sort of organizer to process their ideas (mind map, concept map, etc) and free write whatever comes to mind. Monitor and support.</p>	
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i> -Put parameters for the poem on the Smart Board and review:  <ul style="list-style-type: none"> <li>o original creation</li> <li>o focused on an issue of legitimate concern; avoid silliness, but can use humour to tackle the issue</li> <li>o free verse or rhyme</li> <li>o at least forty lines long</li> <li>o must contain poetic devices</li> <li>o revised for fluency and flow</li> <li>o CLEAN!</li> </ul>           -Students compose poems-support and monitor.</p>	
<p><i>Assessment and Reflection</i></p>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i> -Comfort level with writing? -Supports needed for success?</p>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i> - Conference with students to:            (1) check and monitor poems for complexity and criteria.            (2) provide formative feedback using the B.C. Performance standards for Poetry (Appendix T) as a guide.</p>

## Lesson Eight

### LESSON EIGHT (*Culminating Activity-will take several blocks*)

<p><i>Goal(s) for session:</i></p> <ul style="list-style-type: none"> <li>-Over several blocks, students will create a Digital Poem, using iMovie, and iTunes and students' own protest poems.</li> </ul>	<p><i>Specific skill focus:</i> Use digital media to:</p> <ul style="list-style-type: none"> <li>-Find and save images that suit their poem</li> <li>-Download songs that suit their poem</li> <li>-Import images</li> <li>-Build a sequence of images</li> <li>-Assign duration of individual images</li> <li>-Add narration of poem and text, if necessary</li> <li>-Add visual and transition effects</li> <li>-Add music and sound effects</li> <li>-Add titles/credits</li> <li>-Create a bibliography</li> <li>-Present Digital Poems to class</li> </ul>	
<p><i>Connecting</i></p>	<p><i>Purpose: engage, activate prior knowledge, predict, question, set goal (focus on purpose)</i></p> <ul style="list-style-type: none"> <li>-Show students one or two digital stories from the Internet</li> <li>-Present Digital Poem Project (Appendix V), discuss and clarify expectations</li> </ul>	
<p><i>Processing</i></p>	<p><i>Purpose: construct meaning, monitor understanding, process ideas</i></p> <ul style="list-style-type: none"> <li>-Put the tutorial "Creating a Digital Story with iMovie '11" (Appendix U) on the Smart Board and review the steps with the students</li> <li>-Students will search for, locate and save images they feel will visually enhance their poems</li> <li>-Students will search for and download (purchase) a song or songs they feel will enhance their poems and save to their iTunes library (or access existing songs from their iTunes library)</li> </ul>	
<p><i>Transforming and Personalizing</i></p>	<p><i>Purpose: process ideas, apply and demonstrate knowledge, monitor thinking and learning</i></p> <ul style="list-style-type: none"> <li>-Students will follow "Creating a Digital Story with iMovie '11" to create their digital poem.</li> <li>-Students will write a bibliography</li> <li>-At the end of the process, students will present their Digital Poems in class.</li> </ul>	
<p><i>Assessment and Reflection</i></p>	<p><i>Students: new ideas, questions, connections, new goals, noticing...</i></p> <ul style="list-style-type: none"> <li>-Students will write a one-page reflection on the process of creating their Digital Poem. Emphasis will be on self-discovery and learning.</li> </ul>	<p><i>Teacher: What evidence will I gather and reflect upon? What will I want to keep, emphasize, fine tune, or discard?</i></p> <ul style="list-style-type: none"> <li>-Digital Poems will be assessed using the Craftsmanship of Communication Analytical Scoring Guide (Appendix W)</li> <li>-Reflective writing will be assessed using the B.C. Performance Standards for Writing Personal Views or Responses (Appendix L)</li> </ul>

## Chapter 5: Concluding Remarks

### Conclusion

It is difficult to condense what I have learned over the past three years about literacy and pedagogy in a few paragraphs. Simply stated, my own journey through what The New London Group (1996) called “multiliteracies” (p. 60) has completely changed my definition of what it means to be literate in the world. I now recognize that literacy is far more multi-faceted and diverse than the ability to read and write words on a page, just as “texts” are so much more than ink and paper creations. As such, this epiphanic voyage of discovery has also completely changed the way I approach teaching literacy in my classroom, and has heavily influenced and guided the design of the curriculum resources and lesson plans encompassed in this project.

Critical Literacy scholars, Freire & Macedo (1987), once stated that literacy is “inherently a political project in which men and woman assert their right and responsibility not only to read, understand, and transform their own experiences, but also to reconstitute their relationship with wider society” (p. 7). My use of protest songs as poetry texts not only provides students with creative ways to access that wider society and the communal struggles we have faced as human beings, but also allows those same students an outlet to share (and process) their own personal struggles or to voice their own sense of injustice in their society. This way, students may be able to affect change in the world, as Giroux (2013) believes is possible. Giroux’s assertion is that literacy involves the interrogation of texts for implied issues of power. Who wrote this and for whom? What was their purpose? What ideologies are being advanced? Which ones are being silenced? Through the interpretation of songs, especially ones speaking out against

perceived injustices, as well as the creation of their own, students can become more aware of the politics of persuasion and the power of words to create revolution.

Through her Theory of Transactional Analysis, Rosenblatt (2005) believed that every reading experience is unique to each individual, as “literature is a *living through*, not simply *knowledge about*” (p. 63). Who decided there was one single interpretation of a song or poem or novel? Who are we as educators to dictate to students what a certain text says to them? What one student construes from the song *Glory*, for example, may be very different from what his peers interpret, because so much of their understanding will depend on their own experiences. This is further reinforced by scholar Michael Cole’s theories surrounding literacy, as Cole believes that literacy learning in the classroom is heavily influenced by the “social, cultural and intellectual knowledge of students” (Lauren Frandle, personal communication, October, 2013). Protest songs provide students with the chance to interpret texts from different, yet equally valid viewpoints. They also allow students to share those different perspectives with the wider learning community, and by doing so, help their peers to see past moments in history through a variety of lenses.

Over the past several years I have also discovered the constant challenges that the 21<sup>st</sup> century presents for educators. How does one keep increasingly diverse students engaged in learning in the midst of a multitude of distractions? How does one help students forge connections between significant events of the past and the realities of their own lives? How do educators themselves stay current in the digital age where the definition of literacy is fluid and dynamic?



To tackle some of these challenges, educators need to tap into the interests of our students; musical literacies, visual literacies, and digital literacies for a start. By building on the existing interests of students, teachers have a much greater chance of hooking students into their learning, and still meet prescribed outcomes. Furthermore, there is such educational potential in the new literacies of the digital age for diverse learners that educators need to become students again themselves to reinvent their own definition of literacy. Teachers may age, but informed, theory-based and innovative teaching never does.

As educators Smith and Wilhelm (2002), and Duncan-Andrade and Morrell (2008) discovered, music is a universal literacy hook for many students, particularly boys, especially those who struggle with traditional literacies. For Smith and Wilhelm's students, songs were "storied texts" (p. 151) that made history "real stuff, by real people" (p. 151), and engaged the boys as no other texts did. Duncan-Andrade and Morrell found very similar reactions to music-as-text in the boys that they worked with, particularly in terms of hip hop music. In their case, Duncan-Andrade and Morrell found that hip-hop created many literary activities for students who had been largely dismissed as functionally illiterate. I was so inspired by the work of these educators who recognized that music is not only a powerful tool to hook students into literacy, but is also a way to help students connect to more traditional texts. Indeed, their work validated for me that my project could be pedagogically engaging and effective in an ELA classroom.

If musical literacy is one hook for the students of today, visual literacy and the new literacies of technology complete the trinity. Visual literacies help consolidate learning by creating links to concepts or words or events, while the new literacies help

transform learning in multiple ways. Visual literacy scholars such as Lambert (2013) and Rahn (2010) assert that images not only convey something that words alone cannot, but that they also lend themselves to widely different interpretations, thus empowering students for success in the classroom. Once again, there is no “right answer” when it comes to “reading” a visual text. Ohler’s (2013) work with digital storytelling has been one of the most exciting revelations for me, as its application in the classroom is almost endless. It was important to me to incorporate visual literacy into my lesson plans as a powerful way for students to not only showcase their learning, but to share it with others. By design, digital storytelling incorporates many new literacies discussed in the work of Leu (2000) who recognizes the power of the Internet and technology as literacy and education tools. The irrefutable fact is that technology is the domain of 21<sup>st</sup> century, First World students, and educational institutions must keep pace.

It is my hope that the research I have conducted through the creation of this project, as well as the curriculum resources that I have created will engage, inform, and enlighten my future students, and provide them with an opportunity to become globally aware, activated and informed citizens of the world.

### **Reflections**

The creation of this Master’s Project has been a journey of self-discovery and self-doubt, with moments of epiphany and despair. In fact, this description reflects my entire voyage through graduate school. Now at the end, I can look upon this work as the culmination of that expedition, the proverbial suitcase covered in stickered souvenirs from destinations made along the way. Like a ten-day road trip that became a two-month

slog through detours and unexplored side streets, the final product is so much more than I expected it would be.

For example, the simple matter of choosing protest songs was a nightmare; so many moments in history are important that narrowing those choices down was very difficult. As it is, I wonder even now if I overreached. The lesson plans were agonizing; I have not created such detailed lessons since I was a student teacher-shame on me! At times I wondered in what moment of insanity I had agreed to this, wondered in what madness I had thought I was capable of pulling it off. I have wondered when I will stop designing lessons in my sleep, or jotting down yet another potential song. There were times when I thought my developing body of work was abysmal, when I resented its pull on me, its consumption of my mind, of my life. There were even times when I hated it.

However, it is impossible to put this much of oneself into an (ad)venture and not feel some sense of accomplishment as the finish line beckons. I find myself eagerly anticipating being able to use the lesson plans with my grade nine students next year. I am curious about the level of engagement that such activities might inspire, and I am hopeful that they will be effective, especially for the very diverse learners that I work with. The implementation of this curriculum work will no doubt lead to another layer of reflection. Mostly, I am exceedingly thankful for the knowledge that I have gained over the past three years about literacy, literacy scholars and their theories, and what it means to be literate in the 21<sup>st</sup> century. I sincerely hope that the information, suggestions and musings contained in this project will truly enhance the learning of students, and inspire other educators to never stop learning themselves.

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**Appendix A****Lyrics for Wade in the Water*****Wade in the Water***

by Sweet Honey in the Rock

*(Songwriter: Unknown)*

Wade in the water  
Wade in the water, Children,  
Wade in the water

God's a-going to trouble the water  
See that host all dressed in white

God's a-going to trouble the water  
The leader looks like the Israelite

God's a-going to trouble the water  
See that band all dressed in red

God's a-going to trouble the water  
Looks like the band that Moses led

God's a-going to trouble the water  
Look over yonder, what do you see?

God's a-going to trouble the water  
The Holy Ghost a-coming on me

God's a-going to trouble the water  
If you don't believe I've been redeemed

God's a-going to trouble the water  
Just follow me down to the Jordan's stream

God's a-going to trouble the water

## Appendix B

### Lyrics for Follow the Drinking Gourd

#### *Follow the Drinking Gourd*

by Richie Havens

(Songwriter: Unknown)

When the sun comes back  
And the first quail calls  
Follow the drinking gourd  
The old man is waiting  
For to carry you to freedom  
Follow the drinking gourd  
'Cause the unicorn said to.

Follow the drinking gourd  
Follow the drinking gourd  
For the old man is waiting  
For to carry you to freedom  
Follow the drinking gourd.

Riverbed makes a mighty fine road  
The dead trees will show you the way  
And it's left foot, peg foot traveling on  
Follow the Drinking gourd.

The river ends between two hills  
Follow the drinking gourd  
There's another river on the other side  
Follow the drinking gourd

Follow the drinking gourd  
Follow the drinking gourd  
For the old man is waiting  
For to carry you to freedom  
Follow the drinking gourd.

I thought I heard the angels say  
Follow the drinking gourd  
The stars in the Heavens  
Gonna show you the way  
Follow the drinking gourd.

Follow the drinking gourd  
Follow the drinking gourd  
For the old man is waiting  
For to carry you to freedom  
Follow the drinking gourd.

Follow the drinking gourd  
Follow the drinking gourd  
For the old man is waiting  
For to carry you to freedom  
Follow the drinking gourd.

## Appendix C

### Lyrics for Roll Jordan, Roll

#### ***Roll Jordan, Roll***

by Topsy Chapman (featuring Chiwetelu Ejiofor)  
(*Songwriter: Charles Wesley*)

Went down to the river Jordan,  
Where John baptised three  
When I walked the devil in hell,  
said John ain't baptised me...

I said roll, Jordan roll,  
Roll, Jordan roll,  
My soul ought to rise in heaven, Lord,  
For the year when Jordan rolls

Well some say John was a Baptist,  
Some say John was a Jew,  
But I say John was a preacher, Lord,  
And my bible says so too

I said roll, Jordan roll,  
Roll, Jordan roll,  
My soul ought to rise in heaven, Lord,  
For the year when Jordan rolls

## Appendix D

### Lyrics for A Change Gonna Come

#### *A Change Gonna Come*

by Sam Cooke

(Songwriter: Sam Cooke)

I was born by the river in a little tent  
Oh and just like the river I've been running ev'r since  
It's been a long, a long time coming  
But I know a change gonna come, oh yes it will

It's been too hard living, but I'm afraid to die  
'Cause I don't know what's up there, beyond the sky  
It's been a long, a long time coming  
But I know a change gonna come, oh yes it will

I go to the movie and I go downtown  
Somebody keep tellin' me don't hang around  
It's been a long, a long time coming  
But I know a change gonna come, oh yes it will

Then I go to my brother  
And I say brother help me please  
But he winds up knockin' me  
Back down on my knees, oh

There have been times that I thought I couldn't last for long  
But now I think I'm able to carry on  
It's been a long, a long time coming  
But I know a change is gonna come, oh yes it will

## Appendix E

### Lyrics for Glory

#### **Glory**

by John Legend

(Songwriters: John Legend, Common and Che Smith)

One day when the glory comes  
 It will be ours, it will be ours  
 Oh one day when the war is won  
 We will be sure, we will be sure  
 Oh glory (Glory, glory)  
 Oh (Glory, glory)

Hands to the Heavens, no man, no weapon  
 Formed against, yes glory is destined  
 Every day women and men become legends  
 Sins that go against our skin become blessings  
 The movement is a rhythm to us  
 Freedom is like religion to us  
 Justice is juxtapositionin' us  
 Justice for all just ain't specific enough  
 One son died, his spirit is revisitin' us  
 Truant livin' livin' in us, resistance is us  
 That's why Rosa sat on the bus  
 That's why we walk through Ferguson with our hands up  
 When it go down we woman and man up  
 They say, "Stay down", and we stand up  
 Shots, we on the ground, the camera panned up  
 King pointed to the mountain top and we ran up

One day when the glory comes  
 It will be ours, it will be ours  
 Oh one day when the war is won  
 We will be sure, we will be sure  
 Oh glory (Glory, glory)  
 Oh (Glory, glory)

Now the war is not over, victory isn't won  
 And we'll fight on to the finish, then when it's all done  
 We'll cry glory, oh glory (Glory, glory)  
 Oh (Glory, glory)  
 We'll cry glory, oh glory (Glory, glory)  
 Oh (Glory, glory)



Selma's now for every man, woman and child  
Even Jesus got his crown in front of a crowd  
They marched with the torch, we gon' run with it now  
Never look back, we done gone hundreds of miles  
From dark roads he rose, to become a hero  
Facin' the league of justice, his power was the people  
Enemy is lethal, a king became regal  
Saw the face of Jim Crow under a bald eagle  
The biggest weapon is to stay peaceful  
We sing, our music is the cuts that we bleed through  
Somewhere in the dream we had an epiphany  
Now we right the wrongs in history  
No one can win the war individually  
It takes the wisdom of the elders and young people's energy  
Welcome to the story we call victory  
The comin' of the Lord, my eyes have seen the glory

One day when the glory comes  
It will be ours, it will be ours  
Oh one day when the war is won  
We will be sure, we will be sure  
Oh glory (Glory, glory)  
Oh (Glory, glory)  
Oh glory (Glory, glory)  
Hey (Glory, glory)

When the war is won, when it's all said and done  
We'll cry glory (Glory, glory)  
Oh (Glory, glory)

## Appendix F

### Lyrics for **Blowin' in the Wind**

#### ***Blowin' in the Wind***

by Peter, Paul and Mary  
(Songwriter: *Bob Dylan*)

How many roads must a man walk down  
Before you call him a man?  
How many seas must a white dove sail  
Before she sleeps in the sand?  
Yes, how many times must the cannon balls fly  
Before they're forever banned?  
The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind.

Yes, how many years can a mountain exist  
Before it's washed to the sea?  
Yes, how many years can some people exist  
Before they're allowed to be free?  
Yes, how many times can a man turn his head  
Pretending he just doesn't see?  
The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind.

Yes, how many times must a man look up  
Before he can see the sky?  
Yes, how many ears must one man have  
Before he can hear people cry?  
Yes, how many deaths will it take 'till he knows  
That too many people have died?  
The answer my friend is blowin' in the wind  
The answer is blowin' in the wind.

## Appendix G

### Lyrics for Operation Iraqi Liberation

#### ***Operation Iraqi Liberation (O.I.L.)***

by Anti-Flag

*(Songwriters: Justin Cathal Geever, Christopher Lee Barker, Patrick Christian Bollinger, and Christopher Mark Head)*

Now Iraqi Liberation  
Now Iraqi Liberation

Yo  
This is a tale of liberation, this dedication song  
Broadcast it from all stations  
This tribute, this salute  
Cold hard facts one can't refute  
Number 1 liberators in the world  
Can kill better than ice is cold

To save you we may have to kill you  
For freedom you may have to die  
Number one at liberation  
Liberating life from bodies, helping spirits fly  
Freedom from life  
Yo

This is a tale of liberation, this dedication song  
Broadcast it from all stations, now  
This tribute, this salute  
Cold hard facts one can't refute  
Number 1 liberators in the world  
Can kill better than ice is cold

To save you we may have to kill you  
For freedom you may have to die, yeah  
Number one at liberation  
Liberating life from bodies, helping spirits fly

The government lies  
The masses die  
The military lies  
And we all die

Broadcast it from all stations  
This is our liberation song  
Broadcast it from all stations  
This is our liberation song  
Broadcast it from all stations  
This is our liberation song  
Broadcast it from all stations  
This is our liberation song

## Appendix H

### Lyrics for Treaty

#### *Treaty*

by Yothu Yindi

*(Songwriters: Paul Kelly, Mandawuy Yunupingu, Witiyana Marka, Stuart Kellaway, Geoffrey Gurrumul Yunupingu, Cal Williams, and Milkayggu Mununggurr)*

Well I heard it on the radio  
And I saw it on the television  
Back in 1988, all those talking politicians

Words are easy, words are cheap  
Much cheaper than our priceless land  
But promises can disappear  
Just like writing in the sand

Treaty yeah treaty now treaty yeah treaty now

Nhima djatpangarri nhima walangwalang  
(You dance djatpangarri, that's better)  
Nhe djatpayatpa nhima gaya' nhe marrtjini yakarray  
(You're dancing, you improvise, you keep going, wow)  
Nhe djatpa nhe walang gumurrt jararrk gutjuk  
(You dance djatpangarri, that's good my dear paternal grandson)

This land was never given up  
This land was never bought and sold  
The planting of the Union Jack  
Never changed our law at all  
Now two rivers run their course  
Separated for so long  
I'm dreaming of a brighter day  
When the waters will be one

Treaty yeah, treaty now, treaty yeah, treaty now

Nhima gayakaya nhe gaya' nhe  
(You improvise, you improvise)  
Nhe gaya' nhe marrtjini walangwalang nhe ya  
(You improvise, you keep going, you're better)  
Nhima djatpa nhe walang  
(You dance djatpangarri, that's good)  
Gumurr-djararrk yawirriny'  
(My dear young men)  
Nhe gaya' nhe marrtjini gaya' nhe marrtjini

(You improvise, you keep improvising, you keep going)  
 Gayakaya nhe gaya' nhe marrtjini walangwalang  
 (Improvise, you improvise, you keep going, that's better)  
 Nhima djatpa nhe walang  
 (You dance djatpangarri, that's good)  
 Gumurr-djararrk nhe yã, e i, e i, e i i, i i i, i i i, i i  
 (You dear things)

Treaty ma' (Treaty now)  
 Promises disappear - priceless land - destiny  
 Well I heard it on the radio  
 And I saw it on the television  
 But promises can be broken  
 Just like writing in the sand

Treaty yeah treaty now treaty yeah treaty now  
 Treaty yeah treaty now treaty yeah treaty now  
 Treaty yeah treaty ma treaty yeah treaty ma  
 Treaty yeah treaty ma treaty yeah treaty ma

## Appendix I

### Lyrics for Red Winter

#### *Red Winter*

by Drezus (*Songwriter: Drezus*)

My skin's red, I bleed red, I'm seeing red  
 I'm praying for my people out there who ain't seen it yet  
 His blood is cold, he's livin' lies forever told  
 By his ancestors 500 years ago

Yeah, I said it, got my people getting restless  
 Making money off our land and we ain't even on the guest list  
 Carry on traditions of a racist pilgrim  
 And I know you really love it when my people play the victim  
 'Cause it makes it seem like we're folding under pressure  
 But we're up to bat now, no more playing catcher  
 'Cause we see the bigger picture that we have to capture  
 See how quick we get together? Man, we out to get ya!

#### *Chorus 1*

You can lock us in jail and throw away the key  
 Take away my rights, but you ain't stopping me  
 'Cause I been quiet for too long, it's time to speak  
 We got to stand for something to keep us free!  
 I'm idle not more  
 I'm idle no more  
 I'm idle no more  
 Yeah, I'm idle no more

I'm getting aggravated, my people staying chill,  
 I feel my heart breaking, but I don't need your pills  
 I need my people strong, with heart of many men  
 He letting women die outside of the Parliament?  
 Opposition's only siding for their benefit  
 The only ones we really got is us and it's so evident  
 Before you take a stand, remember to get educated  
 Once you understand the message go and share it with your neighbours  
 Basically, we're getting taken hostage for our land  
 'Til we sell it out for profit, now they got the upper hand  
 But, trust me, we can stop it, I'm thanking the four sisters  
 Dear Mr. Harper, we all coming to get ya!  
 And we won't stop for nothing, we're bringing all of our cousins  
 And we're getting educated so this fighting ain't for nothing  
 Stand up for your people! Our time for power is coming  
 I'm a full-blooded native, believe me I'm proud of it! Hey!

*Chorus 2*

You can lock us in jail and throw away the key  
Take away my rights but you ain't stopping me  
'Cause I been quiet for too long, it's time to speak  
We got to stand for something to keep us free!  
I'm idle not more  
I'm idle no more  
I'm idle no more  
Yeah, I'm idle no more



## Appendix J

### Lyrics for Million Voices

#### *Million Voices*

by Wyclef Jean (featuring the African Children's Choir)  
 (Songwriters: Jerry Duplessis, Wyclef Jean and Andrea Guerra)

African Children's Choir singing in Kinyarwanda throughout song:  
 Ni ryari izuba, Rizagaruka, Hejuru yacu,  
 Ni nd' uzaricyeza ricyeza.  
 [When will the sun return above us?]  
 [Who will reveal it once again to us?]

Rwanda, Rwanda,  
 Yeah Rwanda, Rwanda.

They said: "Many are called and few are chosen,"  
 But I wish some wasn't chosen  
 for the blood spilling of Rwanda.

They said: "Meshach, Shadrach and Abednego,  
 Thrown in the fire but you never get burned,"  
 but I wish that I didn't get burned in Rwanda.

They said: "The man is judged according to his works,"  
 so tell me Africa, what's your worth?

There's no money, no diamonds, no fortunes  
 on this planet that can replace Rwanda...

Rwanda Rwanda

Yeah, Rwanda Rwanda

These are the cry of the children

Rwanda Rwanda

Anybody hear my cry?

If America is the United States of America,  
 Then why can't Africa, be the United States of Africa?

And if England is the United Kingdom,  
 Then why can't Africa unite all the kingdoms  
 and become United Kingdom of Africa?

Rwanda Rwanda, Rwanda Rwanda  
Yeah, yeah.

These are the cries of the children, yeah.

Can anybody out there hear our cries?

Yeah, heavens cry ... Jesus cry.

Lord, did you hear us calling you?  
Yeah, Rwanda Rwanda,

Lord, did you hear us calling?  
Can you do something in Rwanda?

Rwanda Rwanda, Rwanda Rwanda

I'm talkin' 'bout Jesus; talkin' 'bout  
Rwanda Rwanda Rwanda

Talkin' 'bout ... talk'n 'bout ...  
Talkin' 'bout ... talk'n 'bout ...

I wanna play my guitar for Rwanda....

## Appendix K

### Lyrics for Sunday, Bloody Sunday

#### *Sunday, Bloody Sunday*

by U2

(Songwriters: Paul Hewson, Dave Evans, Adam Clayton and Larry Mullen (U2))

Yeah

I can't believe the news today  
 Oh, I can't close my eyes  
 And make it go away  
 How long  
 How long must we sing this song?  
 How long, how long?  
 'Cause tonight, we can be as one  
 Tonight

Broken bottles under children's feet  
 Bodies strewn across the dead end street  
 But I won't heed the battle call  
 It puts my back up  
 Puts my back up against the wall

Sunday, Bloody Sunday  
 Sunday, Bloody Sunday  
 Sunday, Bloody Sunday

And the battle's just begun  
 There's many lost, but tell me who has won?  
 The trench is dug within our hearts  
 And mothers, children, brothers, sisters  
 Torn apart

Sunday, Bloody Sunday  
 Sunday, Bloody Sunday

How long  
 How long must we sing this song?  
 How long, how long?  
 'Cause tonight, we can be as one  
 Tonight, tonight

Sunday, Bloody Sunday  
 Sunday, Bloody Sunday

Wipe the tears from your eyes  
Wipe your tears away  
Oh, wipe your tears away  
Oh, wipe your tears away  
(Sunday, Bloody Sunday)  
Oh, wipe your blood shot eyes  
(Sunday, Bloody Sunday)

Sunday, Bloody Sunday (Sunday, Bloody Sunday)  
Sunday, Bloody Sunday (Sunday, Bloody Sunday)

And it's true we are immune  
When fact is fiction and TV reality  
And today the millions cry  
We eat and drink while tomorrow they die

(Sunday, Bloody Sunday)

The real battle just begun  
To claim the victory Jesus won  
On

Sunday Bloody Sunday  
Sunday Bloody Sunday

## Appendix L

### B.C. Performance Standards Rubric for Writing Personal Views or Response

#### Quick Scale: Grade 9 Writing Personal Views or Response

The Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March–April of the school year.

Writing personal views or response is usually expected to be checked for errors, but not revised or edited.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The writing shows problems in logic, style, and mechanics.</i>	<i>The writing is generally easy to follow and understand, but does not engage the reader.</i>	<i>The writing is clear and analytic; flows smoothly.</i>	<i>The writing is engaging with some sophistication in ideas or language.</i>
<b>MEANING</b> • ideas and information • use of detail	<ul style="list-style-type: none"> <li>• often very brief; may make unsupported generalizations</li> <li>• reasoning is difficult to follow</li> </ul>	<ul style="list-style-type: none"> <li>• clear point of view; some relevant ideas</li> <li>• some explanation and examples</li> </ul>	<ul style="list-style-type: none"> <li>• develops a reasonable point of view with some individuality</li> <li>• builds a position through detail, example, explanations</li> </ul>	<ul style="list-style-type: none"> <li>• offers an engaging perspective; mature; shows individuality</li> <li>• builds a convincing position; may use sophisticated strategies (e.g., irony)</li> </ul>
<b>STYLE</b> • clarity, variety, and impact of language	<ul style="list-style-type: none"> <li>• basic, general language; sometimes inappropriate</li> <li>• sentences are short and simple</li> </ul>	<ul style="list-style-type: none"> <li>• conversational, with some attempts to be precise</li> <li>• some variety in sentence length and pattern</li> </ul>	<ul style="list-style-type: none"> <li>• varies language, sometimes for effect</li> <li>• varies sentence structure</li> </ul>	<ul style="list-style-type: none"> <li>• varies language to develop subtleties of meaning</li> <li>• varies sentence structure for effect</li> </ul>
<b>FORM</b> • beginning, middle, end • organization and sequence • transitions	<ul style="list-style-type: none"> <li>• middle and ending may be weak in relation to the beginning</li> <li>• simple transitions; some abrupt shifts</li> </ul>	<ul style="list-style-type: none"> <li>• effective opening; includes a clear middle and an ending</li> <li>• sequence is logical; transitions are appropriate</li> </ul>	<ul style="list-style-type: none"> <li>• develops smoothly from effective beginning to a logical conclusion</li> <li>• predictable sequence; variety of transitions</li> </ul>	<ul style="list-style-type: none"> <li>• develops from engaging introduction to a satisfying ending</li> <li>• effective sequence and organization; smooth transitions</li> </ul>
<b>CONVENTIONS</b> • spelling • punctuation • sentence structure • grammar (e.g., modifiers, agreement, verb tense)	<ul style="list-style-type: none"> <li>• frequent, repeated errors in basic words and structures</li> </ul>	<ul style="list-style-type: none"> <li>• some errors, but meaning is clear</li> </ul>	<ul style="list-style-type: none"> <li>• may have occasional errors</li> </ul>	<ul style="list-style-type: none"> <li>• generally correct</li> </ul>

**Appendix M**  
**Template for Building From Clues Strategy**

Name: \_\_\_\_\_

**BUILDING FROM CLUES — A Connecting Strategy**

Clue #1	Clue #2	Clue #3

Put the clues together—what are you thinking now?

--

Adaptation by Melanie Hobbs (1999), from Susan Close et al. *Brain Friendly Learning Strategies*

## Appendix N

## B.C. Performance Standards Rubric for Reading Literature

**Quick Scale: Grade 9 Reading Literature**

*This Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March-April of the school year.*

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The student may need help to read simple selections. Work is often vague or incomplete.</i>	<i>The student is able to read literature with some complexity. Work is generally accurate.</i>	<i>The student is able to read literature with some complexity. Work is clear and well developed; shows some insight.</i>	<i>The student is able to read complex literature. Work is precise, well developed, and insightful.</i>
<b>STRATEGIES</b> • knowledge of genres • literary techniques	<ul style="list-style-type: none"> <li>• little awareness of genre</li> <li>• may not recognize literary techniques</li> </ul>	<ul style="list-style-type: none"> <li>• uses genre knowledge to predict</li> <li>• recognizes some literary techniques; often frustrated by figurative language</li> </ul>	<ul style="list-style-type: none"> <li>• uses genre knowledge to predict and interpret</li> <li>• recognizes and interprets some literary techniques and figurative language</li> </ul>	<ul style="list-style-type: none"> <li>• uses genre knowledge to predict, interpret, and evaluate</li> <li>• recognizes and interprets literary techniques and figurative language</li> </ul>
<b>COMPREHENSION</b> • characters • events • setting • inferences • themes	<ul style="list-style-type: none"> <li>• accurately identifies most main characters and events; may confuse or omit some key points</li> <li>• may make some simple inferences</li> <li>• some logical interpretations of simple selections</li> </ul>	<ul style="list-style-type: none"> <li>• accurately describes setting, characters, and events</li> <li>• makes simple inferences supported by some specific evidence</li> <li>• offers and supports logical interpretations of obvious themes</li> </ul>	<ul style="list-style-type: none"> <li>• accurately and thoroughly describes setting, characters, and events, and their relationships</li> <li>• makes inferences supported by specific evidence</li> <li>• offers and supports logical interpretations of themes</li> </ul>	<ul style="list-style-type: none"> <li>• describes and analyzes setting, characters, events, and their relationships</li> <li>• makes insightful inferences supported by detailed evidence</li> <li>• may risk making unusual interpretations of themes</li> </ul>
<b>RESPONSE AND ANALYSIS</b> • connections to experiences and other selections • reactions	<ul style="list-style-type: none"> <li>• has difficulty making connections to own ideas or other selections</li> <li>• offers vague reactions or judgments, no support</li> </ul>	<ul style="list-style-type: none"> <li>• makes obvious connections to own ideas and other selections</li> <li>• offers reactions or judgments with some support</li> </ul>	<ul style="list-style-type: none"> <li>• makes logical connections to own beliefs, other selections, or universal themes</li> <li>• offers reactions or judgments supported by reasons and examples</li> </ul>	<ul style="list-style-type: none"> <li>• may develop a creative or insightful response</li> <li>• supports reactions and judgments and analysis with reasoned arguments</li> </ul>

## Appendix O

### Template for Matching Task for Follow the Drinking Gourd

Name: \_\_\_\_\_

#### Matching Task for *Follow The Drinking Gourd*

DIRECTIONS: Match the word or phrase from the song in the left column to what you think its encoded meaning is in the right column.

Word Or Phrase	Secret Meaning?
(1) Freedom	(A) Provide Directions
(2) River Ends Between Two Hills	(B) Walk In The Water To Avoid Detection By Dogs
(3) When The Sun Comes Back	(C) Guides Long The Underground Railway
(4) The Drinking Gourd	(D) Dawn
(5) Riverbed Makes A Mighty Fine Road	(E) Canada Or Free States
(6) Gonna Show You The Way	(F) The Big Dipper (Constellation)
(7) Angels	(G) Landmark Along The Route (Underground Railway)

*ANSWERS:*

- 1 - E
- 2 - G
- 3 - D
- 4 - F
- 5 - B
- 6 - A
- 7 - C



## Appendix P

### Information Chart for Pacific Northwest Tree Octopus Website Activity

#### Pacific Northwest Tree Octopus: Information Chart

*Visit a website about the endangered Pacific Northwest tree octopus (<http://zapatopi.net/treeoctopus>) to find out more about it.*

*Make notes in the grid below:*

Geographical location	
Habitat	
Average size	
Use of tentacles	
Usual skin colour	
Reproductive cycle	
Predators	
Other tree octopus species	
Choose one way you can help save the species	

## Appendix Q

### Checklist for Critical Reading of Websites

#### Checklist for Critical Reading of Websites

Look carefully at the sites. Look especially at the following elements, and discuss with your partner how they make the site more or less convincing:

#### **Style & Layout:**

- the web address (or 'URL' - 'uniform resource locator')
- the title of the homepage
- the layout, font and colours
- the images and map
- the use of hyperlinks
- links to other research
- the style of the language and vocabulary used

#### **Content:**

- content in the tabs (the sections under the title, e.g. FAQs - Frequently Asked Questions; Sightings; Media; Activities)
- the 'scientific' information on the homepage
- content in the News and Blog entries (in the column on the left)
- links to the webpages of organizations such as the World Conservation Union, the World Wildlife Fund, and the UNEP World Conservation Monitoring Centre (all in the last paragraph on the home- page)
- the quotes in the top right corner of the homepage.

\*\* Source: Digital Literacies: *The Pacific Tree Octopus Lesson Plan* from *The Consultants-E Online Training & Development Consultancy*  
[www.theconsultants-e.com](http://www.theconsultants-e.com) | [info@theconsultants-e.com](mailto:info@theconsultants-e.com)

## Appendix R

### Template for Song Research and Analysis Assignment

#### Grade 9 Protest Song Research and Analysis Assignment

Name(s): \_\_\_\_\_

Due Date: \_\_\_\_\_

**PROTEST SONGS:** (Assigned by teacher or student choice)

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#### **FOCUS AREAS:**

- Who, What, Where, When, Why and How
- Figurative Language
- Synthesis and Theme
- Reflection
- Presentation to class

#### **PRESENTATION FORMATS:**

- Your information should be handed in typed, edited, double-spaced, and organized according to the TASKS below.
- An informal presentation of your work will be shared in-class with your peers. Be sure to have your songs ready to be played in class. (See me first!)

#### **TASKS:**

- 1) **RESEARCH:** Research, using credible websites, your two protest songs and answer the following questions, being as **SPECIFIC** as you can:
  - Who wrote the song? Who recorded the song?
  - What event(s)/era(s)/upheaval(s) is the song protesting?
  - Where did these events happen?
  - When did these events happen? (Or name the era(s))
  - Why was the artist motivated to write or sing (or both) the song?
  - How did this song change attitudes or policies? (Or, if this is difficult to determine, how has this song educated you about certain issues or impacted your thinking?)

**2) FIGURATIVE LANGUAGE:** Please locate at least FIVE examples of figurative language in EACH of your songs. For each example, provide the following information:

- The line from the song containing the device
- What type of device it is (simile, metaphor, personification, etc.)
- What is the author's purpose? (Why did he/she choose that particular language?)
- How the figurative language affects you as a reader/listener.

\*If you each have a different interpretation of or reaction to the figurative language, be sure to explain this.

**3) SYNTHESIS AND THEME:** Review the information you gathered in your research, as well as your analysis and interpretation of the specific language choices the songwriter used, and answer the following questions:

- What do you think the songwriter/artist's message was in each song? Why?
- How are the two songs connected or linked thematically? Why do you think this?

**4) REFLECTION:** Each partner must write a one-page reflection to explain:

- What your research into your protest songs, and the moments in history that they represent, has taught you about social upheavals and conflicts.
- What you have learned about protest songs and their power to affect change in society.
- Why you did or did not like your song choices.

**ASSESSMENT:**

- Your assignment will be assessed using the Performance Standards for Reading Literature and Writing Essays and Opinions
- Your presentation to class will be an informal, information-sharing format.

## Appendix S

### B.C. Performance Standards Rubric for Writing Essays and Opinions

#### Quick Scale: Grade 9 Writing Essays and Opinions

The Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March–April of the school year.

Essays and opinion pieces are usually expected to be carefully revised, edited, and proofread.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The writing is often fragmented; it may be long and rambling or too brief to accomplish the purpose.</i>	<i>The writing presents connected ideas that accomplish the basic purpose or task.</i>	<i>The writing is clear and complete; it accomplishes the purpose or task.</i>	<i>The writing is clear, focused, and fully developed; it accomplishes the purpose and creates desired impact.</i>
<b>MEANING</b> • ideas and information • use of detail • use of sources	<ul style="list-style-type: none"> <li>• purpose is unclear; focus is not sustained</li> <li>• examples and details are irrelevant, too general, or simplistic</li> <li>• information is incomplete; may be inaccurate</li> </ul>	<ul style="list-style-type: none"> <li>• purpose clear; focus may waver</li> <li>• some relevant details and examples</li> <li>• some accurate information; may be incomplete or poorly integrated</li> </ul>	<ul style="list-style-type: none"> <li>• purpose is clear; consistent focus</li> <li>• logically developed with relevant details and examples</li> <li>• accurate and complete information; well integrated</li> </ul>	<ul style="list-style-type: none"> <li>• tightly focused; well-defined purpose</li> <li>• vivid, relevant details and examples; may show originality</li> <li>• accurate and complete information; skillfully integrated</li> </ul>
<b>STYLE</b> • clarity, variety, and impact of language	<ul style="list-style-type: none"> <li>• language is repetitive and often unclear</li> <li>• simple, repetitive sentences</li> </ul>	<ul style="list-style-type: none"> <li>• language is clear and varied</li> <li>• some variety in sentences</li> </ul>	<ul style="list-style-type: none"> <li>• varied language; has some impact; fits purpose</li> <li>• varied, complex sentences</li> </ul>	<ul style="list-style-type: none"> <li>• precise language chosen for effect</li> <li>• sentences are varied to create a particular effect</li> </ul>
<b>FORM</b> • introduction • organization and sequence • conclusion	<ul style="list-style-type: none"> <li>• introduction is not engaging; may omit purpose or thesis statement</li> <li>• difficult to follow; transitions are weak or missing</li> <li>• may end without a logical conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• introduction states simple thesis or purpose; attempts to engage reader</li> <li>• logical organization; sequence may be ineffective</li> <li>• explicit conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• introduction clearly states purpose or thesis; engages reader</li> <li>• logically organized and sequenced; varies transitions</li> <li>• comes to closure; tries to have an impact</li> </ul>	<ul style="list-style-type: none"> <li>• introduction catches attention; offers well-developed thesis</li> <li>• effective sequence and transitions make reasoning clear</li> <li>• strong conclusion has an impact</li> </ul>
<b>CONVENTIONS</b> • spelling • punctuation • sentence structure • grammar	<ul style="list-style-type: none"> <li>• frequent, repeated errors in basic language</li> <li>• resembles a rough draft; errors are not corrected</li> </ul>	<ul style="list-style-type: none"> <li>• some errors, but meaning is clear</li> <li>• some evidence of editing and proofreading</li> </ul>	<ul style="list-style-type: none"> <li>• may have occasional errors</li> <li>• carefully edited and proofread</li> </ul>	<ul style="list-style-type: none"> <li>• may make occasional errors when taking risks</li> <li>• effectively edited and proofread</li> </ul>

## Appendix T

## B.C. Performance Standards Rubric for Writing Poetry

**Quick Scale: Grade 9 Writing Poems**

The Quick Scale is a summary of the Rating Scale that follows. Both describe student achievement in March-April of the school year.

Poems are usually expected to be carefully revised, edited, and proofread.

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
<b>SNAPSHOT</b>	<i>The poem is often confusing because of problems in logic, style, and mechanics.</i>	<i>The poem is generally easy to follow and understand, but has little emotional impact.</i>	<i>The poem is clear, expressive, and flows smoothly; may have emotional impact in places.</i>	<i>The poem is engaging and expressive; creates an emotional impact.</i>
<b>MEANING</b> • ideas and information • use of detail	• often confusing; content may be inappropriate • few details; often very brief; parts may be irrelevant	• straightforward • detail and description tend to be direct and concrete	• some originality and creative development • effective detail and description	• originality and a strong voice • some maturity and sophistication
<b>STYLE</b> • clarity, variety, impact of language • literary techniques	• basic vocabulary; often inappropriate; no effective use of literary techniques (e.g., simile)	• simple vocabulary; some variety; uses simple literary techniques (e.g., simile)	• appropriate and varied vocabulary; experiments with literary techniques (e.g., metaphor, irony)	• precise, vivid vocabulary; uses literary techniques effectively (e.g., metaphor, irony)
<b>FORM</b> • poetic form* • imagery, figurative language	• does not follow basic rules of the chosen poetic form • few attempts at figurative language or imagery	• tries to follow rules of the chosen poetic form; may be inconsistent • some figurative language and imagery (often predictable)	• follows rules of the chosen poetic form; may be somewhat contrived • some figurative language, imagery	• uses the chosen poetic form skillfully to create an effect • figurative language and imagery show some sophistication
<b>CONVENTIONS</b> • spelling • grammar (e.g., modifiers, agreement)	• frequent, repeated errors in basic language • resembles a rough draft; errors are not corrected	• some errors, but meaning is clear • some evidence of editing and proofreading	• may have occasional errors • carefully edited and proofread	• may make occasional errors when taking risks • effectively edited and proofread

\*In the space below, teachers may want to list "rules" for the specific type of poem students are to write for a particular assignment.

Poetic form: \_\_\_\_\_

Key "rules":

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## Appendix U

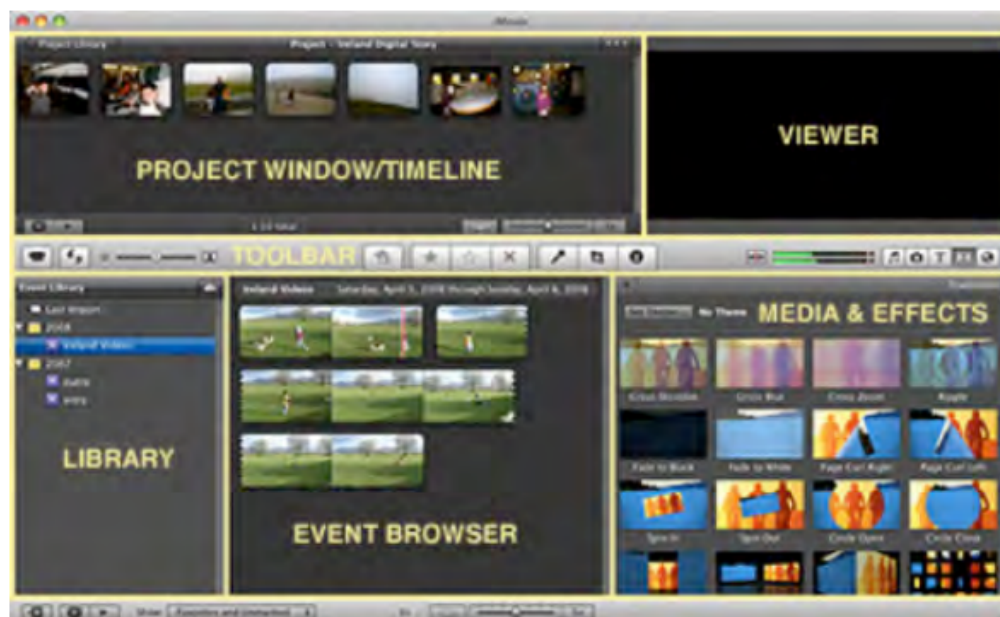
### Tutorial for Creating a Digital Story with iMovie

# Creating a Digital Story with iMovie '11<sup>1</sup>

Apple's [iMovie '11](#) is powerful but easy-to-use video editing software that comes preloaded on all new Mac computers as part of the iLife series of applications. iMovie is simple to use yet provides everything needed to make professional-looking movies. It's also a powerful tool for creating digital stories.

## Interface Overview

The iMovie interface is divided into six areas for viewing, organizing, and editing video.



1. The **PROJECT LIBRARY** lists all the iMovie projects you've created. While working on a project, this area becomes your **TIMELINE** where you put together pictures, video clips, music, and more to create your digital story.
  2. The **VIEWER** is where your digital story preview plays.
  3. The **TOOLBAR** is where many of the tools and controls you need are located.
  4. The **EVENT LIBRARY** lists all the events you've recorded on video and imported into iMovie.
  5. The **EVENT BROWSER** shows the contents of the events you've selected in the Event Library.
  6. The **MEDIA & EFFECTS BROWSER** shows your iLife media content and available transitions and titles.
- The steps below outline how to create a digital story using iMovie. Although they are written for iMovie '11, they should work equally well with iMovie '08 or '09.

## STEP 1: Start a New Project

To begin a new project in iMovie, go to File > New Project...



- ⦿ Give your new project a name.
- ⦿ Choose your aspect ratio (standard or widescreen).
- ⦿ Choose “No Theme” to start with a blank project.
- ⦿ Uncheck the option to automatically add a transition effect.
- ⦿ Click the “Create” button.

## STEP 2: Set picture import settings

Ken Burns is a zoom and pan motion effect often used with photos in video projects. This effect is often turned on in iMovie by default and is applied to every picture imported into a project. You may not want this effect applied to every picture in your digital story, so we'll deselect it in the project settings. You may choose to use this feature for select photos later in the creative process. We'll also lengthen the default duration of photos.

To change the default picture import settings, go to File > Project Properties...



- ⦿ Set Initial Photo Placement and Initial Video Placement to “Crop”.



### STEP 3: Import Pictures

You can bring your pictures into iMovie in two ways. If your pictures are in your iPhoto library, click on the camera icon in the media browser to show your iPhoto library. Locate the pictures you want and drag them to the Project Window in the order you want them to appear in your digital story. You may also drag pictures directly from a folder on your computer into your project.



### STEP 4: Import Video (optional)

With iMovie, you can also include video in your digital story. To import video clips for use in your project, you first need to create a new event. Events are like holding areas for your video clips.

To create a new event, go to File > New Event



- Give your new event a name.
- Open the folder that contains your video clips and drag them on top of the event to import them.
- You may also go to File > Import > Movies to import the video clips.

To import directly from a video camera, connect your camera to your computer, then go to File > Import from Camera...

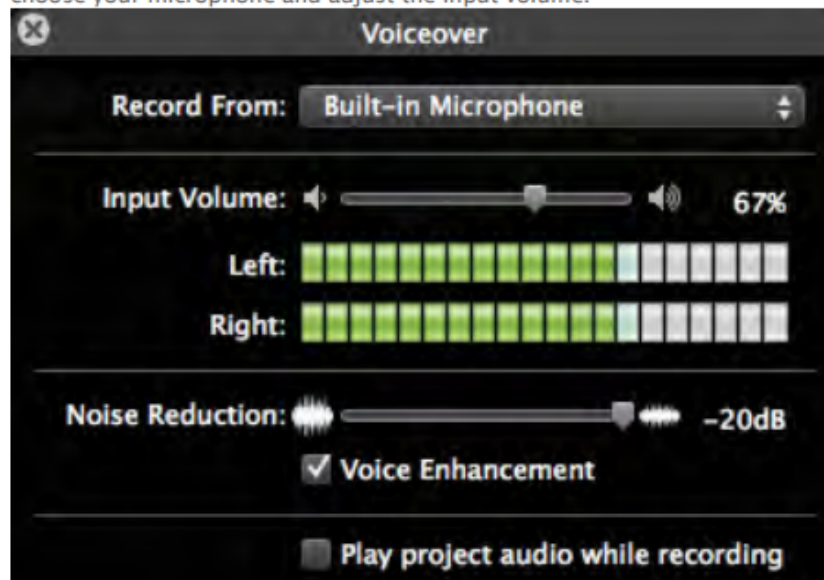
## STEP 5: Build the sequence of photos in the project window

Continue to drag and drop pictures from your iPhoto library or folders to the Project Window in the order you want them to appear in your digital story. If you wish to include a video clip, click and drag to select the video segment in the event window. The clip you selected will be highlighted in yellow. Once selected, drag the clip into the project.



## STEP 6: Add Narration

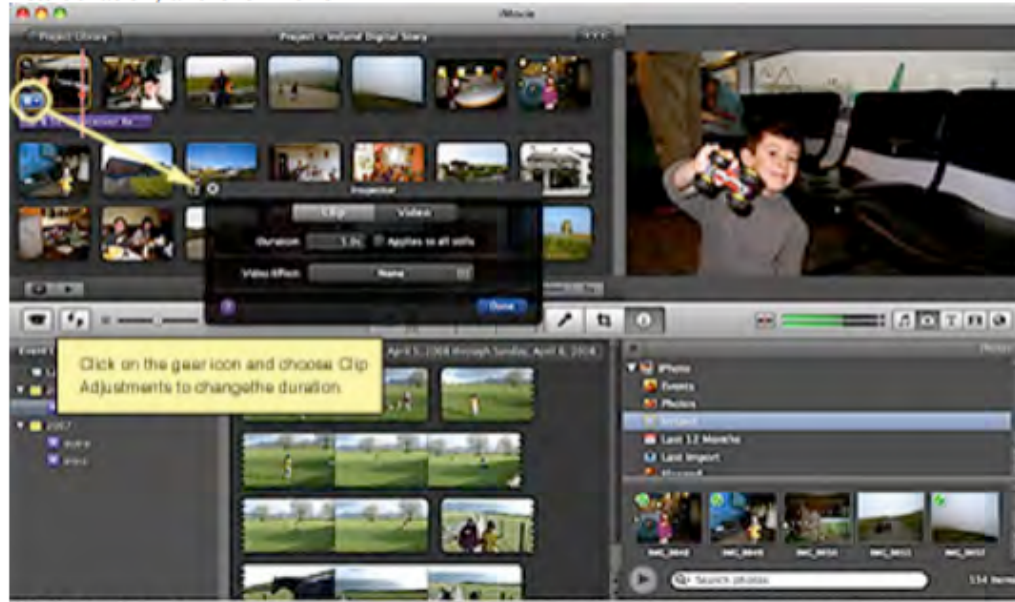
Click on the microphone icon in the TOOLBAR to record the narration. In the voiceover window, choose your microphone and adjust the input volume.



Using the mouse, click on the Project Timeline to select where you want to begin the narration in the project. Position the starting point (indicated by a red line) between photos so your narration can span multiple images if desired. Clicking directly on a picture will limit the narration to only that photo's duration. After the 3-second countdown, begin recording. Hit the space bar to stop recording. If you make a mistake, choose Edit > Undo Voiceover and try again.

## STEP 7: Assign durations to individual images

You may find you want a picture to appear for a longer or shorter duration to go with your narration. To adjust the duration of an individual image, hover over the image with the mouse and select the gear icon. In the drop down menu, choose Clip Adjustments. You can also double-click the image with the mouse to bring up the Inspector window. Uncheck "Applies to all stills," enter a new duration, and click Done.



If you want the photo to appear over the entire voiceover segment, set the picture duration equal to the voiceover. Notice in the image below that the duration of the voice narration (purple bar) and the picture are now the same.



You can also drag the voice narration along the timeline to adjust where it begins and ends.



## STEP 8: Repeat until all your narration is recorded

Repeat steps 6 and 7 to record each segment of your narration, placing them on the Project Timeline and adjusting the duration of the images as needed.

## STEP 9: Add visual effects to individual images

iMovie gives you the option to crop and rotate photos in a project and add the Ken Burns pan zoom technique if desired. To add visual effects to individual pictures, hover over the image with the mouse and select the gear icon. In the drop down menu, choose Cropping, Ken Burns, & Rotation. Adjustment options will



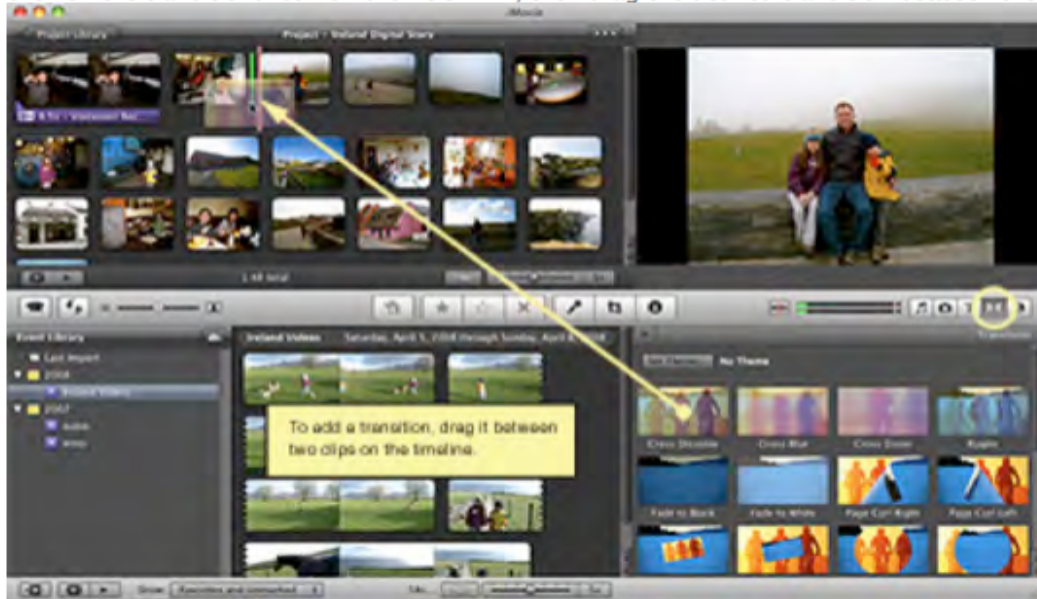
appear in the viewer.

Available options:

- **FIT** – Make the entire picture fit in the window. Black bars may be visible on the sides, top, or bottom.
- **CROP** – Crop the image so as much as possible fills the entire window.
- **KEN BURNS** – Add motion and make your image pan and/or zoom by setting a starting and ending point.

## STEP 10: Add transitions

iMovie also allows you to add transitions between photos and video clips. To add a transition, click on the transitions icon on the TOOLBAR, then drag the desired transition between the clips.



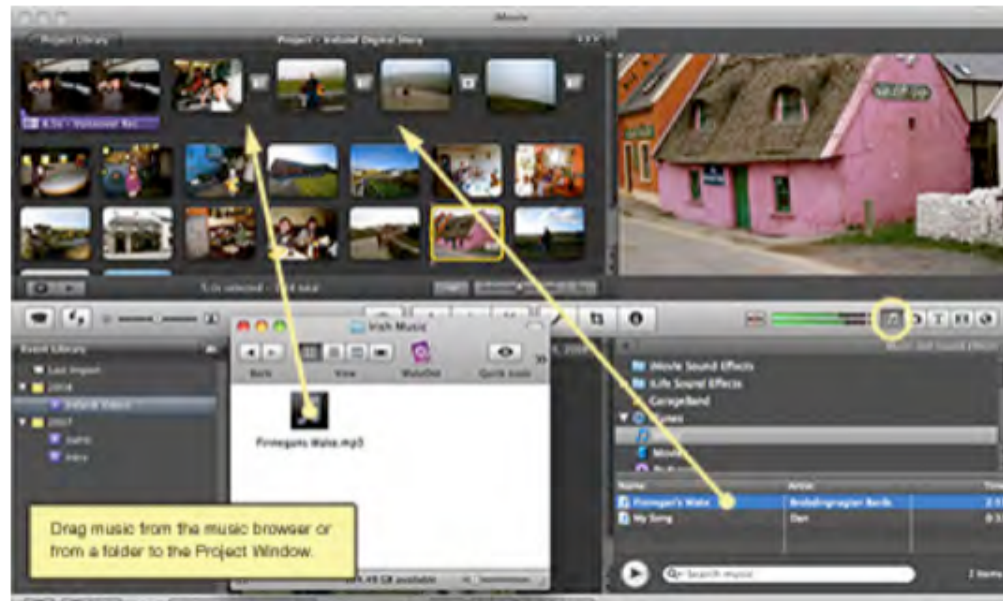
Hover over the transition, click on the gear icon, and choose Transition Adjustments to lengthen or shorten the duration of the transition.



## STEP 11: Add Music and Sound Effects

iMovie includes two separate sound tracks. The first track includes all voiceover narration that you recorded earlier. The narration tells the story. The narration track appears in purple under your images. The second track can be a combination of sound effects and prerecorded music. This track appears in green.

Click on the Music Notes icon on the TOOLBAR to browse your iTunes library. To add music, select it from your iTunes library and drag it to the Project Window. You may also drag a music file from a folder directly onto your project to import it.



The song will appear as a green track under your pictures. Click and drag the track along the timeline to adjust where the music will begin playing. If the song you choose is longer than your total video length, it will fade out at the end.





## STEP 12: Add Titles and Credits

You may want to add titles and credits to your digital story, perhaps at the beginning to introduce your story or between transitions from one event to another. To add titles or credits, click the title button on the TOOLBAR and select a title style. Drag the title on top of the picture or clip to add it to the project.



Type your text in the viewer.



## STEP 13: Save, Export, & Share Your Video

iMovie automatically saves and catalogues your project. To share your digital story, go to File > Share. iMovie '11 has preconfigured options to share your project on a variety of video sharing sites including YouTube, Vimeo, and Facebook.



You can also export your project in Quicktime m4v format to play in iTunes, e-mail to family and friends, or uploaded to other video sharing sites. Go to Share > Export Movie, select the size desired, and click Export. To burn your digital story with iDVD to play on your television, choose iDVD under the Share menu.



This tutorial touches on the basic capabilities in iMovie '11 for creating digital stories. If you want to learn more about iMovie, Apple's website includes [documentation](#), [video tutorials](#), and a very active [discussion forum](#).

<sup>1</sup> Dan. (n.d.). Creating a Digital Story with iMovie '11. In . Retrieved September 4, 2012, from <http://scavengerguides.com/creating-a-digital-story/creating-a-digital-story-with-iMovie-11/>



## Appendix V

### Digital Poem Project

Now that you have written your Protest Poem, it is time to use the wonders of the digital world to bring it to life. To do this you will be creating a digital poem by adding visuals, music, voice tracks and other refinements to polish your final product. Your digital poems will be shared with your classmates at the end of the unit.

Please follow the tutorial on creating digital stories that we looked at in class. It provides clear, step-by-step instructions, and those of you who are in Film and Media will be able to support others with your knowledge as well.

Your Digital Poem Project will be assessed using the attached rubric. You will also need to write a one-page reflection after your poem has been shared, that reflects the learning and discoveries you've made as you created your project.

PLEASE FOLLOW THIS CHECKLIST (BASED ON TUTORIAL) AS YOU CREATE YOUR PROJECT:

- 1) Access various search engines to find and save pictures and images that you feel capture what you are trying to convey in your poem. **Be sure to copy and paste the links for use in your bibliography.** Save these images in your iPhoto Library.
- 2) Download a song into your iTunes Library that you feel connects to the theme of your poem. If you have a song in your iTunes Library already that you'd like to use, please do so. PLEASE, no illegal downloads! If the song is not downloadable, and you don't have an iTunes account, please see me.
- 3) Once you have created a thorough picture collection, follow the tutorial "Creating a Digital Story with iMovie '11" to create your digital poem. You will need to:
  - Import your pictures/images
  - Build a sequence of pictures/images that follows the sequence of your poem's content
  - Assign the duration of the images (how long you want them to run)
  - Add narration (make sure you do this in a QUIET place with no background noises.) Expect to make several tries to get it right☺
  - Add text, if necessary
  - Add visual effects and transitions between images. Feel free to use different kinds of transitions.
  - Add the song(s), and sound effects if desired
  - Add titles where needed
  - Create a bibliography, citing your sources
  - Save your project
  - Export your project out of iMovie and into QuickTime or MP4 (so it can be played and/or burned)

**GET CREATING AND ENJOY!**

## Appendix W

## Digital Poem Scoring Guide

Digital Poem: Craftsmanship of Communication Analytical Scoring Guide

Exemplar	Not Quite Exemplar	Developed	Not Quite Developed	Limited
<b>Voice/Sound Communication</b>				
Significant, enriching contribution and relevancy extending the topic's meaning		Relevant to topic but adds little extended value to meaning		Not relevant to topic - use appears mostly as "decoration"
Creates insightful emotional mood/tone/impact		Creates interest		No emotional impact/interest created
Quality of volume/diction/flueny/flow is high.		Quality of volume/diction/flueny/flow is acceptable.		Quality of volume/diction/flueny/flow is not acceptable.
Rich use of poetic devices		Adequate use of poetic devices.		No poetic devices used
<b>Image Communication</b>				
Significant, enriching contribution extending relevancy and meaning to the topic's message		Relevant and supportive of topic's message		Not relevant to topic – use appears mostly as "decoration"
Images highly engaging for content/audience		Images appropriate to content/audience		Images detracts or inappropriate for content/audience
Striking, original – insightful tone/style/theme of image use		Tone/style/theme of images attempted but not sustained or consistent		Tone/style/theme of images not developed w/ images

<b>Exemplar</b>	<b>Not Quite Exemplar</b>	<b>Developed</b>	<b>Not Quite Developed</b>	<b>Limited</b>
<b>Design of Communication</b>				
Transitions enhance/enrich meaning of message		Transitions applied satisfactorily		Transitions frequently inappropriate or distracting from message.
Overall design has aesthetic appeal/ease of use consistent with purpose/audience		Overall design has adequate appeal but shows some inconsistencies with purpose/audience.		Overall design is unappealing and inappropriate for purpose/audience

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