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You say you want a revolution: Integrating rock 'n' roll music into the social studies classroom

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Carroll College
Helena, Montana

You say you want a revolution:
Integrating rock 'n' roll music
into the social studies classroom

A Senior Honors Thesis submitted to Carroll College's
Department of Education in partial fulfillment of the
requirements to graduate with honors.

by
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April, 1997
This thesis for honors recognition has been approved for the Department of Education.

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I think that everyone that has completed a project such as this has stopped in complete frustration and said, "I don't think that this damn thing is going to get done." Those moments were frequent for me. I thank the great spirit for carbonated beverages, computerized solitaire, and the Beatles, all of which were frequent detractors and motivators in this process.

This thesis may not be typical: I have spent many hours reading literature about the subject, however very little made it into the final product. For me, the production of this work was about interacting with other perspectives and attempting to understand the many eyes people see the world of these issues through.

In light of this, the people I wish to thank in some cases had very little to do with the production of this thesis, but had enormous influences on my studies at Carroll College.

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Writing a thesis is really a rewarding experience. However, if it wasn't for the individuals listed above, it would mean nothing. Thank you all.

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Introduction

Among the many challenges that faces the social studies teacher is finding new and exciting ways to demonstrate historical events. This paper will examine using popular music, particularly rock 'n' roll music, to assist in illuminating historical events and fostering skill development.

Chapter One seeks to establish a theoretical foundation for the use of rock 'n' roll music by examining past and current trends in social studies and theories of an "integrated" curriculum.

Chapter Two narrows the focus from social studies to the use of various forms of media in the social studies classroom, concentrating on the role of music.

Chapter Three examines how rock 'n' roll in particular provides a powerful and useful tool for the social studies educator.

Finally, the Appendix provides a practical example of these theories at work. The Unit Plan examines a unit attempting to develop skills and motivate students about historical content.
Chapter One:
Overview in curricular development in social studies

The "social studies" enjoy a rich past rooted in controversy, debate and constant review. Since the term "social studies" was first used in the United States by the "Committee on the Social Studies" in 1916, curricular scholars, teachers, administrators and communities have argued about what exactly a social education is and what role the schools should play in administering it.

"New Social Studies"

Some scholars argue that our present search for standards is being shaped not by contemporary events in education but the discussion of the "New Social Studies" period. The New Social Studies is best illustrated by the lessons developed for the "Man: A Course of Study" program in the 1970s. Authors of this program and lessons sought to develop outcomes which met three goals including,

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1. The "Man: A Course of Study" program was only one of many funded projects which was commissioned and released to the social studies community. Curriculums in disciplines such as anthropology, economics, and geography were developed as well. These projects were largely federally-funded and developed by university professors and curricular experts.
...(1) used innovative teaching strategies, (2) made greater use of raw social science data and source material, and (3) emphasized some of the so-called neglected disciplines, such as anthropology, economics, sociology, and social psychology. (Welton and Mallan, 1992)

This process moved social studies from a fact-based discipline which encouraged acquiring a significant amount of knowledge to a skills-based discipline which encouraged acquiring data analysis skills to enable students to process information for themselves. Proponents often referred to the classic proverb "give a man a fish and you feed him for one day. Teach him how to fish, and he feeds himself for a lifetime" (Welton and Mallan, 1992).

In the classroom, the vision of the New Social Studies changed the nature of instruction. The concept of the hierarchial classroom involving the teacher as the independent resource of knowledge was replaced by an instruction model which encouraged student-teacher interaction and a group effort in seeking information. Bryon Massialas reflects upon these changes in 1992:
... social studies classrooms were to be converted into decision-making bodies where students and teachers looked critically and analytically at traditional material and contemporary events in history textbooks and newspapers. The ability to analyze historical and current events and arrive at warranted decisions based on the evidence gathered by each class member would constitute the basic element in sound decision making. This method of making decisions would be applied to the personal as well as societal concerns of students. (Massialas, 1992)

Controversial issues were tackled in class as experiments and lessons in decision making.

In hindsight, scholars have broken down the theme of the New Social Studies movement into four principles. First, the curriculum should concentrate on the generalities and concepts of each specific discipline. Second, social studies should be built upon a foundation of "discovery learning" which involved students arriving at knowledge independently as opposed to a educator's lecture and recitation. Third, social studies should not seek full historical-content coverage. Finally, textbooks should be rejected in favor of primary sources (Rossi, 1992).

By the late 1970s, the New Social Studies movement was well developed (including a host of materials, critiques, and assessments). While there were some positive results appearing from this movement, larger movements in American
education stopped the final phases of the New Social Studies movement. While there have been many theories about why New Social Studies is considered a phenomenon of the 1960s and 1970s (despite the continuance of some of its themes in classrooms today), some offer unique insight on the movement's demise:

**Back to basics** - Citizens of the United States were responding against criticism that American students were losing their edge in the world educational realm. As some test scores dropped, local school districts called upon schools to adopt a "back to basics" approach to encourage development of skills relating to mathematics, language arts, the sciences, and the study of history2 (Goetz, 1994). This trend left social education reformists without funding, attention, and public support.

**Lack of research base** - While the New Social Studies were theoretically sound, there was no research base to back up its effectiveness nor was there any benchmark to measure it outcomes.

"Without such a research base," argues Byron Massialas in 1992, "social studies instruction relied almost completely on the individual teacher and his or her casual

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2. In the "back to basics" movement, social studies was abandoned for a history-based curriculum as opposed to a social education-based curriculum.
Neutral textbooks - While there was a great movement towards the New Social Studies in the classroom, textbook companies didn't follow suit. Often, in an attempt to make textbooks attractive to school boards (and thus, increase sales), companies continued to sell materials that were "bland and devoid of any controversy" (Massialas, 1992). Due to the commercial nature of this intellectually-based movement, this led to the de facto elimination of curricular innovations.

The "hidden curriculum" - A subtle, but very real factor, in the demise of the New Social Studies movement was the effect of the so-called "hidden curriculum." The hidden curriculum, simply defined, is the lessons and theories taught to students that are not based on the curriculum but rather on the bias of the teacher or the way educators assimilate and assess content (Welton and Mallan, 1992). The intent of lessons was often targeted to middle-class, white students. In a time of a new awareness of gender, social class and racial diversity, the New Social Studies movement was often seen as behind in social and cultural
While most scholars have admitted that the New Social Studies has disappeared as a movement in education, strands of the theories advocated in the New Social Studies movement continued to guide social education even after its demise. John D. Haas argued at the close of the movement in 1977 that

The last weak rays of light are still barely visible in the night sky, from the tail of the now vanished comet that was the era of the "new social studies." Within the ken of this observer, there are no new comets today of sufficient intensity to reveal their paths or directions. Social studies education appears unilluminated in an educational sky filled with faint comets from yesteryear. (Haas, 1977)

Many of the controversies in social education today are guided in the push towards and response to the New Social Studies movement. The discussions and lessons taught to us by the movement provide an understanding of the trends today.

"Social Education" in the 1990s: educators argue the future

As the discussion continues over what role the social education classroom should take in a student's education, history and social studies organizations have mobilized to push social education in many different directions.

The issue of standards in social studies is
extraordinarily complex. There are no clear sides drawn nor is there an objective criteria that might label standards proposals as "liberal" or "conservative" or even "traditional" or "progressive." Despite this fact, there seems to be two prevailing conflicts. The first involves moving toward a "social studies curriculum" (which incorporates much of the skills-development elements encouraged in the New Social Studies movement) as opposed to a traditional history-based curriculum. The second involves the movement toward a more reality-based history curriculum as opposed to a positive history curriculum which stresses the "heros" of American and Western history. An examination of two of the standards proposals will assist in illuminating these struggles.

In 1994, the National Council for the Social Studies released its set of social studies standards to the educational community. The standards released by the NCSS argue that the teaching of the social studies can be divided into ten "thematic strands" including culture; time, continuity and change; people, places and environments; individual development and identity; individuals, groups and institutions; power, authority and governance; production, distribution and consumption; science, technology and society; global connections; and civil ideals and practices.
(National Council for the Social Studies, "Ten Thematic Strands in Social Studies," 1994). In addition to content standards, the NCSS has released a draft document outlining standards for teacher education which are based on the theories presented in their curriculum standards (National Council for the Social Studies, "An introduction to the first draft of the proposed NCSS teacher education standards for 1997," 1996). Obviously, these "strands" go beyond the simple study of the dates and events of history.

In the introduction to their detailed standards document, the NCSS argues that their standards (and philosophy) are important because of the changing nature of information and how a student fits in the world. The introduction states:
Because schools and teachers cannot teach everything and because students cannot learn all there is to know, this document focuses on three purposes for these standards. The social studies standards should: 1. serve as a framework for K-12 social studies program design through the use of ten thematic strands; 2. serve as a guide for curriculum decisions by providing performance expectations regarding knowledge, processes, and attitudes essential for all students; and 3. provide examples of classroom practice to guide teachers in designing instruction to help students meet performance expectations.

These social studies standards provide criteria for making decisions as curriculum planners and teachers address such issues as why teach social studies, what to include in the curriculum, how to teach it well to all students, and how to assess whether or not students are able to apply what they have learned. (National Council for the Social Studies, “What is the purpose of the social studies standards?,” 1994)

The NCSS standards involve teaching not just history but rather teaching students to trace themes holistically through the "thematic strands." These standards brought on criticism from many of the same individuals that critiqued the New Social Studies movement. The "back to basics" advocates in social studies (still dominant in many districts) felt that these standards simply moved too far away from the history-based curriculum which has proven in effective.

Another standards proposal which met sharp criticism
was a document released by the UCLA National Center of History in the Schools in 1994. The 217-page guide provides a curricular structure for teaching history and a wide variety of "teaching examples" for educators (Diegmueller, 1996). While many in the educational community gave the UCLA proposal positive reviews, many parent groups and conservative political groups were outraged. A teacher working on the project commented,

I heard things like "You’re taking the Christ out of history," notes Maggie LeGates, one of the authors of the standards, "and there was this controversy. I hear from people in this town and in the local paper, there were some letters to the editor complaining that we had designated dates before the birth of Christ as B.C.E., before the common era, rather than B.C., that we were just trying to devalue the impact that Jesus Christ had on history." (Sanchez, 1995)

In 1996, UCLA released a new document which attempted to correct the "mistakes" in the original release. However, while the teaching examples were eliminated (though available under separate cover), the changes were largely cosmetic and the question of the content of standards

3. The "teaching examples" cited in the UCLA document was criticized for emphasizing the "negative events" in U.S. history as opposed to our triumphs and positive development. Many pointed to the fact that references to Joseph McCarthy and the KKK outnumbered those to our founding fathers and individual "heros" like George Washington.
continues (Holland, 1996).

The NCSS and the UCLA standards proposals provide excellent examples of the challenge facing those advocating standards. While they each advocate very different outcomes, both fell prey to attacks from individuals arguing that we simply should change the direction in which our social studies curriculums are headed.

Integrated Curriculum

While educators discuss the future of standards inside the social studies community, curriculum development specialists are discussing concepts that could fundamentally change social education and its relationship with other disciplines. The concept of "integrated curriculums" has been a popular answer to questions of the effectiveness of curricular fragmentation.

Historically, the curriculum has been divided into subject areas which emphasize discrete content (Priesnitz, 1996). Many argue that this separation of disciplines has distinct and potentially alarming effects. Marion Brady contends that curricular fragmentation has destroyed our ability to evaluate the integrated nature of the world around us. Brady writes,
Every newspaper, every radio and television news broadcast, testifies to our failure to understand the integrated nature of the world around us. We often see dimly, if at all, how a small change in a law or policy, the invention of a new tool, or the extinction of some insignificant-seeming plant or animal, can have far-reaching consequences of an unexpected nature and magnitude. (1993)

In its simplest framework, an integrated curriculum is defined as "one in which children broadly explore knowledge in various subjects related to certain aspects of their environment" (Humphreys, Post, and Ellis, 1981). Theories supporting an integrated curriculum ask educators to recognize the links among the specific areas of a school's curriculum.

According to individuals which first called for curricular integration in the 1950s, the goal is clear. The integrated curriculum develops a world view within an individual. Philip Dressel, a pioneer of integrated curriculum research in the 1950s, notes,

4. The literature on integrated curriculums uses the terms integrated curriculum, interdisciplinary teaching, thematic teaching and synergistic teaching interchangeably. In order to achieve consistency, this paper will use the term integrated curriculum.
In the integrative curriculum, the planned learning experiences not only provide the learners with a unified view of commonly held knowledge (by learning the models, systems, and structures of the culture) but also motivate and develop learners' power to perceive new relationships and thus to create new models, systems and structures. (Dressel, 1958)

While curriculum planners have pointed toward the need of further research on the subject, available research seems to confirm the beneficial nature of integrated curriculums. While there are numerous specific benefits cited by various studies, M. Lipson divides the benefits into six broad categories: 1. Integrated curriculum helps students apply skills. 2. An integrated knowledge base leads to faster retrieval of information. 3. Multiple perspectives lead to a more integrated knowledge base. 4. Integrated curriculum encourages depth and breadth in learning. 5. Integrated curriculum promotes positive attitudes in students. 6. Integrated curriculum provides for more quality time for curriculum exploration (Lipson, 1993).

Distinct from the research findings, Lapp and Flood identify specific benefits integrated curriculums conceptually provide such as,
1. Students see relationships among ideas and concepts as they plan and experience a theme-based inquiry.
2. Relationships between in- and out-of-school topics become obvious to students.
3. Communication processes become authentic as students engage in thematically based learning activities.
4. Students are encouraged to share ideas. As they listen to one another, their personal bases of ideas are expanded.
5. Respect and cooperation among peers are expanded through interaction.
6. Students become more responsible for and engaged in their own learning.
7. The teacher assumes the role of facilitator rather than information dispenser.
8. A sense of community develops as cooperatively-designed student projects and classroom displays are created.
9. Many grouping patterns naturally emerge.
10. Assessment is continuous and related to learning endeavors. (Lapp and Flood, 1994)

Obviously, the research indicates that integrated curriculums have numerous benefits to offer students and teachers. However, while the research has existed for decades, many school districts have not made steps to integrate their curriculum. While individual school districts vary in structure, resources, community involvement and community acceptance, curriculum specialists identify two primary reasons why districts are not moving toward integration. First, implementation is blocked by problems of time. Second, evidence exists that
One of the chief barriers to integrated curriculum implementation has been time. Each phase of implementing an integrated curriculum takes careful planning, availability of resources and staff dedication. Kathy Lake details this process when noting that "Common planning time is needed to allow teachers to select themes, explore resources, discuss student learning styles and needs, and coordinate teaching schedules" (1994). In light of cost-sensitive school budgets and increasing numbers of tasks placed on teachers, this time may not be available. In reality, schools which choose to move towards integrated curriculums may find the process only viable using very slow, incremental change.

Another important barrier involves reluctance of teachers or administrators to fully accept the integrated curriculum approach. Much of this reluctance is founded in the perception (and often, correct realization) that many teachers cannot implement integrated theories into their own lesson plans. Mathison and Mason argue that,
Textbooks and teachers' guides rarely emphasize relationships between the subject area of major concentration and other disciplines. As a result, teachers have neither the information nor the time needed to realistically include interdisciplinary experiences in curricular planning. (1989)

The true impact of teacher/administrator reluctance lies in the fact that teacher involvement in the integrated curriculum development process is vital. Kathy Lake identifies how educators are needed in the different levels of the process,

Successful efforts toward integration tend to include the above elements or a variation. Palmer (1991) suggests that teachers and curriculum supervisors work together to identify common goals, objectives, skills, and themes. From these lists, the teachers work together to find appropriate connections to content areas. For example, research skills may be a part of science, math, music, language arts, and social studies. From this discussion, teachers devise plans for teaching. Any plan takes time, empowered teachers, flexible schedules, and teams whose members are able to work together (Brandt 1991). (Lake, 1994)

Educators that are in districts that are not involved in the process of integrating the curriculum still have options open to them for taking advantage of integrated strategies. Individual teachers can make small changes in their lesson plans which can achieve the benefits of integrated curriculums.
Lapp and Flood identify several strategies for teaching in the integrated environment that provide direction for teachers seeking to use integrated lesson in their classrooms without the benefit of a collaborating teacher.

First, while integrated methods tend to stress different learning styles and methods of communicating content information, each lesson need not stress every learning style or skill (Lapp and Flood, 1994). While many integrated curriculums involve efforts to have students use many different skills during interdisciplinary lessons, it is not necessary to do this to gain benefits in a classroom. Thus, teachers may choose to involve a single curricular concept from another discipline in their classroom (independent from other classrooms) and still receive many of the benefits of integration.

Second, while a truly integrated curriculum would seek to blend all subject areas into a larger curriculum, single classrooms do not need to teach all the subject areas to gain any benefits (Lapp and Flood, 1994). An individual classroom teacher may choose to involve content from other single disciplines and still reap the same benefits of a more involved integrated curriculum.

Integrated curriculums provide an exciting alternative to traditional fragmented curriculums. However, while
research seems to support integrated curriculums, many school districts have been reluctant to implement them. Individual teachers can achieve many of the positive outcomes of the integrated curriculums by simply involving concepts and content from other disciplines in their own lesson plans.
Chapter Two:
Integrating music in the social studies curriculum

Among the tools available to the social studies classroom teacher are content resources. Simply defined, content resources are those items that are by-products of any particular time period, movement or event like a journal, newspaper article or novel. Another type of content resource that has gained popularity is music. Used as a motivator or artifact, music can play a key role in the social studies classroom.

Traditional uses of content resources in the classroom

Content resources have played an increasingly important role in all classrooms. The creation of cheaper production processes and development of new presentation technologies (like the VCR and multimedia computer) has made many of these resources more available than ever before. Using these tools, students can experience past realities like never before. The implications of these new tools are potentially incredible. Terrie L. Epstein writes that "Conversely, by representing history and other conceptions of knowledge through paintings, poems, stories, or songs, students can communicate the lifelike qualities of the human experience" (1994). Two often-used types of content resources, literature and film, provide a foundational model
for the use of music in the classroom.

The use of literature in the social studies classroom has increased. Many educators have turned to literature (including fiction, nonfiction, poetry and biography) as content alternatives to textbooks and lecture allowing students to explore concepts and social issues at greater depth. The use of such works is endless. Welton and Mallan cite several uses of literature (particularly "trade books") for both the teacher and students,

Once you have a book in hand, you then have the option of using it in any one of several ways:
* As supplementary reading for children
* As background reading for yourself
* As reference material for children to use
* As a springboard for writing activities
* As the vehicle for units or lessons (e.g. War and Peace)
* As the basis for an individualized reading program that parallels whatever you are dealing with in social studies (1992)

Once these texts are selected and purchased, the educator can use the literature to supplement instruction, link topics, or even improve subject knowledge of the instructor.

For many classrooms, the use of literature has been effective. While it provides an alternative to lectures and traditional instructional formats, it also encourages a greater understanding of social issues. McGowan, Erickson
and Neufeld argue

Literature and social studies teaching have demonstrated a persistent, attractive connection. Educators have long argued that many features of trade books, particularly their detailed descriptions, complex characters, and melodic passages, allow young readers to construct understanding in powerful ways. The potential that these books hold for promoting citizenship learning has made the literature-based instruction an appealing option for many social educators. (1996)

Literature can provide a path of interest for many students and has proven to be effective in supplementing social education instruction.

Another content resource which has been used effectively in the social studies classroom is film. The creation of the modern inexpensive video cassette recorder has made the use of films inexpensive and more accessible to even poorly-funded school districts. Films are available for almost any subject, from any perspective and in a variety of different formats (Welton and Mallan, 1992).

Films, when used correctly, have advantages over other media in that it can bring the visual images and sounds from events throughout the past half-century. Through the use of these resources, educators can design better lessons which utilize better instruction (Lookatch, 1995).

Films are especially effective in light of the
development of media resources outside of the school. With students being exposed to new technologies and sensory stimulations, films often provide students with experiences that are very real and life-like and thus memorable. While this has explosive implications in the classroom, some warn that this makes the choice of the particular films extraordinarily important as the message of a single-perspective movie can often be more persuasive to a student then a balanced textbook or balanced lecture (Geisler, 1996).

In addition to fictional literature and films, the creation of new multimedia technology is adding new dimensions to time-honored themes and classroom resources. In just the subject area of music, hundreds of multimedia titles (including CD-ROMs and laser discs) have been released exploring music concepts from multiple perspectives, including history and culture. In addition, the internet offers information about music and its role in our culture which has not been easily available through traditional resources (Rudaitis, 1995).

Music as a media resource

Among the many media forms, music has stood out as an effective tool in the social studies classroom. As social scientists closely examine the music of the past, social
Educators have included music in their resource pool. Mark Campbell points to particular television series in which music played a vital role,

The recent public television series by Ken Burns on the American Civil War used photographs, journals, letters, maps, and especially music to make its point that the Civil War was not just about the North winning, but about love, loss, death, and uncertainty. What a wonderful idea for a music project! Don't the songs "Weeping Sad and Lonely" and "When Johnny Comes Marching Home" capture different feeling about the Civil War? (1995)

While the use of music in the classroom is endless (much like the uses of literature cited above), the use of music as an attention-getter/introductory tool and cultural artifact are most often mentioned.

Attracting the attention of students in history classes has been a constant challenge of teachers. While short stories and historical facts have been used to grab the attention in the past, some educators have found music as an effective tool for immediate success. Student respond to stimulation that is most like entertainment they seek outside the classroom. Roger Shutack, a New Jersey teacher, argues
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...when you want to capture the imagination of kids right away, I think in our society, in our visual society today--this is the MTV generation, you know, it's sight and sound that's going attract them right away. And I think what you do from there is you delve into it more--with a deeper understanding... (1996)

By extracting events from the lyrics of music, educators can also place these events in a timeline. This process is most effective when the music is used with other media, like literary sources, newspapers and journals, to introduce units and lessons (Cooper, 1993).

Music can also be used as a cultural artifact for examination in the classroom. Many who study music not as notes on a page but rather the product of our culture say that music is a fundamental element for describing humans and their relationships. Robert G. Pielke writes

I'm convinced that music not only reflects cultural consciousness but also participates in creating, stabilizing, and changing it. If culture (and consequently cultural change) is the creation of our consciousness, then it's essential for us to know how this creative and re-creative process works. Only then will we be able to assess the peculiarities of present-day American culture and deal with the possibilities of a cultural revolution. (1986)

Music, then, is an important artifact for studying culture and why and how culture changes.

When examined as an artifact of a time period, music
can be a powerful tool in the social studies classroom. By presenting students with artifacts that they can interact with and discuss with their peers, their understanding of the issues is enhanced. Field, Labbo, Wilhelm, and Garrett claim that the use of artifacts sets up an important interaction in the classroom,

> Using artifacts in the classroom sets the state for inquiry and investigation. When presented with stimulating artifacts, children "may happily take responsibility for their own learning" (Dow 1993). Inquiry may take many forms, including the symbolic (use of language and symbol systems to express ideas and to direct explorations), imagic (use of movement, visual images, or sound to express ideas and to direct explorations), or affective (use of emotions and evoked feeling to express ideas and provide a powerful stimulations for exploration). (1996)

By using artifacts, an educator can challenge the students to interact with the content and many different levels stressing different forms of learning and learning styles.

In addition, the use of music as an artifact will allow students to experience other cultures not by description but by interacting with the products of those cultures. By examining the musical creations of other cultures (and often discussing bias one may hold about that culture through discussing the music) a great cross-cultural understanding may be encouraged and reinforced (Field, Labbo, Wilhelm, and
Garrett, 1996).

While a wide variety of media is available in the classroom, music stands out as a way of taking the pulse of a culture or time period while still maintaining student interest. When used with a mix of all content resources, music holds a special power for teaching social studies content and fostering skills development in students.
Chapter Three: Integrating rock ‘n’ roll music in the social studies curriculum

While music can be used to introduce, teach and reinforce lessons from throughout the ages, US History in the 1960's is a particularly dynamic time in musical, cultural, and political history. While many different types of media are available for the time period, rock ‘n’ roll music stands out as a special way to teach content, spark student interest, and present real-time artifacts.

Why Rock ‘n’ Roll?

While rock ‘n’ roll music seems, at face value, radically different from classical, country-western, or even jazz and rhythm and blues, from a musical standpoint, it holds more similarities then differences. While there seems to be a greater focus on percussion instruments (particularly drums) and unique instrumental configurations, rock ‘n’ roll music is very similar to other forms.

Robert G. Pielke examines several stereotypes of rock ‘n’ roll music and finds that it borrows from many different traditions. Rhythmic style has been borrowed from blues artists and early jazz and big band. Instrumental configurations were developed by many genres, including early country-western and blues. Vocal styles were taken from blues, gospel, opera, and choral traditions (Pielke,
Pielke even answers those who describe rock 'n' roll music as "too loud" by answering, "As I recall, The 1812 Overture is also quite loud. Besides, there are such things as volume controls; we can make our music as loud or as soft as we like" (1986).

Pielke suggests that rock 'n' roll music is distinct because of the relationship between the artists and their fans. He argues

What is wrong is that the musicological approach fails to consider the other components of rock music: the artists and what they intend with their music, the audiences and how they interpret what the artists intend, the media and how they affect and are affected by the message, and the entire cultural context in which all of this occurs. Rock music encompasses all of this, not just its own music characteristics. (1986)

Rock 'n' roll music, then, provides not only rhythms, lyrics, and notes, but an examination of the individuals that play the music and how they are placed in society.

From the perspective of students, rock 'n' roll explores a theme that is common to the human growth process. Roger Shutack identifies this theme as a reason for rock 'n' roll's temptation for young people,
I think they're really exploring their values and they're beginning to question authority, and I think that all those themes add into . . . or have been themes of rock 'n' roll, particularly. It's a sense of rebellion. The music itself is . . . the best rock 'n' roll always has been rebellious music and that really latches on with kids' instincts . . .." (1996).

Rock 'n' roll music provides an outlet for questioning authority which is a common theme for students. This fact alone makes rock 'n' roll music a unique motivator for students for the time period and the issues it explores.

**A (brief) Lesson in Cultural Anthropology**

Robert G. Pielke provides a framework for examining rock 'n' roll music from an academic perspective. Using Herbert Marcuse's theories of revolution in art and counter-revolution and revolt, Pielke introduces a new topography in which to examine rock 'n' roll music (distinct from the musical focus or literature focus).

Through Pielke's framework, music and musical artists take on different roles. While he examines each concept in-depth, he provides an overview of his philosophy,
... an authentic communication of a revolutionary message through art entails both negation and affirmation— inseparable facets of the dialectic between art and culture. However, the popularity of some artistic expressions (in this case rock music) has made them ripe targets for co-optation and exploitation by the established order, and not a few artists have been seduced or have "sold out." (The inducements to do so are not inconsequential.) The inevitable result is art that is either completely out of touch of the revolutionary movement of culture (loss of immanence) or completely submerged in the cultural dynamics with no overall critical perspective (loss of transcendence). (1986)

If the language is simplified, Pielke is claiming that different music plays different roles during a time period. Music can encompass or deter from the revolution (affirmation or negation) or can be simply music (inconsequential to the movement of culture). Pielke offers a detailed classification placing different musical groups into these categories. In the 1950s, Elvis Presley served as a negating message of '50s culture by presenting a new perspective on such issues as, according to Pielke, sex, race and work in a time of cultural conservatism using such song as "Heartbreak Hotel"5. In the 1960s, the Beatles serve as an affirmation of the culture by publishing songs

5. Elvis is an example of a personality who holistically negates the '50s image. His stage show, attitude, even clothing represented a change in culture (Pielke, 1986).
that express a range of feelings from emotion and love (such as "I Want to Hold Your Hand") to the need for a political change (such as "Revolution") (Pielke, 1986).

Implications for the Social Sciences

In his articles about popular music in the classroom, B. Lee Cooper has examined similar types of classifications and has identified three types of popular music and their use in sparking interest in music and the events they describe in the classroom. These three themes are nursery rhymes and fairy tales, oral history and social commentary, and free speech and censorship.

The first identified classification, nursery rhymes and fairy tales, involves taking age-old classics and using their stories and themes in a new and contemporary way. While these stories don't provide any perspective on historical events, the changes in their presentation through the music can provide an interesting commentary on the artists and their message through the musical medium (Cooper, 1993). The story of "Little Red Riding Hood," for example, has been portrayed in 1951 by Sam Freberg ("Little Blue Riding Hood"), 1958 by the Big Bopper ("Little Red Riding Hood"), 1961 by the Coasters ("Ridin' Hood") and 1966 by Sam the Sham and the Pharaohs ("Li'l Red Riding Hood") (Cooper, 1993). While the theme is the same (and the story
remains largely unchanged), the presentation is different
and the mode of communication to the audience (a crucial
element of rock 'n' roll according to Pielke) is altered.

The second identified classification--oral history and
social commentary--is the most obviously useful to the
social studies educator. Almost all significant events from
the 1950s to present days have popular music "oral
histories" which tell the stories from various perspectives.
There is a vast variety of issues in which an educator can
examine the musical commentary (Cooper, 1993). These
include the Vietnam War, justice issues, changes in attitude
towards the sexes, drug culture and drug issues, and social
issues and the economy.

The final classification involves free speech and
censorship. As a current issue, the study of censorship can
help students to form and express opinions and interact with
issues crucial to freedom and citizenship. Cooper indicates
that "Contemporary recordings offer an amazing lyrical
laboratory. The words of pop tunes have been the subject of
debate throughout the rock era" (1993). By examining music
that at the time of release was considered controversial,
one can better understand the cultural norms of a society.

Specific suggestions for the classroom

While there are many ways in which the resourceful
educator may involve popular music, literature suggests specific uses in the classroom:

**Cultural artifact** - As authors cited in the last chapter argue, the examination of artifacts is an important part of the social education experience. Music can be used as an artifact of different movements and attitudes involving different political events. An excellent example of this use is examination of the Vietnam War. The music (both for and against) describing the attitudes and feelings of Americans was an important part of the time period. The music often sparked protest and thoughts inside of those who were most affected by the war: those drafted in the military (Ward, Stokes, and Tucker, 1986). Just like music provided answers for those that were listening when the music first appeared, reexamining those songs might provide a key element of discovery to those listening from a history student’s perspective (Cooper, 1993).

In addition, as discussed in Chapter Two, cultural artifacts provide students that have different learning styles with multiple avenues to experience and digest the content (Field, Labbo, Wilhelm, and Garrett, 1996).

**Introduction and motivation** - Rock 'n' roll music can be used to spark interest in a time period that might not seem interesting otherwise. Popular music (and the cultural
events surrounding music like Woodstock) can give students reason to investigate beyond the songs and explore the events shaping the music and the music shaping the events. Roger Shutack notes that music is where new generations are turning for answers,

I think that kids are listening to music today just looking for answers, and they've been really looking at music the way, you know, my generation and previous generations, perhaps, red books looking for answers. And I think it's a vital source and link in—particularly in history class, to connect with society through the music. (1996)

Popular music provides a unique motivator as it is a medium that students are already looking to for answers.

Historical commentary or "oral histories" - Rock 'n' roll music can also be used in a way that oral histories are often used in the classroom. The musician becomes a reporter of history and the interaction with their audience may point to clues to the attitude and intensity of emotion dealing with their subject manner. B. Lee Cooper provides countless examples of historical events and their musical counter parts. The Civil Rights Movement can be discussed using "Blowin' in the Wind" by Peter, Paul and Mary and "We Shall Overcome" by Joan Baez. The Watergate Scandal was detailed by "Elected" by Alice Cooper and "Watergate" by Dickie Goodman. Industrial layoffs in the 1980s were
described by "Allentown" by Billy Joel and "Pink Houses" by John Cougar Mellencamp (Cooper, 1993).

**Building ties to other resources** - As students explore the events, they might be encouraged to seek out information from individuals that lived through the events and listened to the music. Parents and relatives can provide a personal perspective to the music and may be able to reflect on their opinions of the events that shaped the movements. This process can help student build ties from the academic community to the community at large (Campbell, 1995).

**Using new multimedia technology** - As technologies are developed that add new sensory dimensions to the classroom, the educator can integrate available resources to lessons involving musical concepts. Using technologies like CD-ROM, laser discs and new multimedia computers can serve as a further motivator to students and create an environment that can stimulate minds in new ways (Rudaitis, 1995).

There are many ways in which the educator can involve music in the classroom. The use of popular music can involve students like no other media. With the creation of new technologies making these events more accessible, the social studies classroom teacher can teach events as if the class was experiencing the times themselves.
Appendix: Sample Unit

The following is a sample unit plan written by the author and Sean O'Donnell as part of the class requirements for Professor Allan Quist's Secondary Social Studies course. My thanks to Sean for his permission to use our work as part of my thesis.

This unit plan utilizes the format required for Professor Quist's class. This format not only seeks to identify crucial practical elements of the lessons (like resources, time management, etc.), it also identifies which specific social studies skills are to be developed in the students. Some sections are left purposely vague in order to allow the lesson to be adapted to a district's particular curriculum.

6. Sean O'Donnell is a Class of 1996 Carroll College graduate and a social studies teacher at Flathead High School is Kalispell, Montana.
Unit overview

RATIONALE: As a participant in the current culture, students do not often understand the implications of the music around them. This unit of study will allow students to trace the societal changes in the 1960s and early 1970s by examining the music of that era.

GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPTS:
- Cultural movements
- Discrimination
- Youth rebellion
- Subcultures
- Modern disillusionment

SUBCONCEPTS:
- Negation/Affirmation of culture
- Religious movements
- Racism
- Race/Ethnic movements
- Sexism
- Women's Movement
- Drug culture
- Cults
- War Protest
- Cultural Cynicism

SKILLS DEVELOPMENT:
- Using prepared sources
- Comparing
- Classifying
- Inferring
- Evaluating
- Hypothesizing
- Diminishing ethnocentric perceptions
- Decreasing stereotypical perceptions
- Empathy
- Diversity

General objectives:
1. The students will be able to discern the difference between five messages of negation and five messages of affirmation in music of the 1950s and early 1960s.
2. The students will be able to trace the changes in music during the civil rights movement.
3. The students will be able to identify, in written form, African American music during a number of different historical eras.
4. The students will compare and contrast the role of women in music during the 1950s and 1960s with the portrayal of women in music today.
5. The students will be able to identify music which portrays the drug culture.
6. The students will be able to list three societal trends that led to the cult movement during the 1960s and early 1970s.
7. The students will be able to identify in written form arguments for and against the United States Government involvement in the Vietnam War.
8. The students will be able to list four events that symbolically ended the "Sixties."

Diagnostic Examination: The students will be given "Musical Practicum." This process will involve playing music (likely in the format of "musical stations") in order to facilitate administering the exam. Learning logs will be collected at the end of the unit in order to evaluate critical thinking.
Lesson Plan #1 for "You Say You Want a Revolution" Unit

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Cultural Movements

SUBCONCEPT DEVELOPMENT: Negation/Affirmation of Culture

PERFORMANCE OBJECTIVES:

1. Content Objective: The student will identify different periods of history through its music.

INSTRUCTIONAL TECHNIQUES:
- Start with introductory selections from "1812 Overture"
- Conduct class discussion on images portrayed in "1812 Overture"
- Lecture on music and its importance to different historical eras
- Divide class into small groups (4 or 5) and have students brainstorm on music throughout history
- Reunite class as a large group, have students write ideas on chalkboard
- Chronologically organize ideas until one reaches the 1960s
- Assign a entry in the student's learning log describing what role they think music played in the '60s.

UNIQUE MATERIALS:
- Prerecorded audio tape with selections from "1812 Overture"

EVALUATION STRATEGIES:
- Reading the student's learning log
Lesson Plan #2 for "You Say You Want a Revolution" Unit

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Cultural Movements
SUBCONCEPT DEVELOPMENT: Negation/Affirmation of Culture

PERFORMANCE OBJECTIVES:
1. Content Objective: On a unit post-test, each student will be able to discern between messages of negation and affirmation of the 1950s and early 1960s.
2. Skill Objective: The student, while investigating songs portraying messages of affirmation and negation, will demonstrate the ability to classify different songs as negating or affirming the culture of the 1950s and early 1960s.

INSTRUCTIONAL TECHNIQUES:
- Brainstorm events and concepts surrounding the 1950s and early 1960s
- Play a preannounced affirming song ("Be Bop Baby" - by Ricky Nelson)
- Play a preannounced negating song ("A Whole Lot of Shaking Going On" - by Jerry Lee Lewis)
- Have students listen to the song ("That Will Be the Day" by Buddy Holly and the Crickets) and form a hypothesis about the negating or affirming nature of this musical selection
- The students will write that hypothesis in their learning logs

UNIQUE MATERIALS:
- Prerecorded tape including the above songs, in order

EVALUATION STRATEGIES:
- On a unit post-test, the students will be able to discern the difference between five messages of negation and five messages of affirmation in music of the 1950s and early 1960s.
Lesson Plan #3 for "You Say You Want a Revolution" Unit

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Discrimination

SUBCONCEPT DEVELOPMENT: Racism and Race/Ethnic Movements

PERFORMANCE OBJECTIVES:
1. Content Objective: The student will match various song titles to specific eras in the Civil Rights Movement.

2. Skill Objective: The student, while investigating the trends in the Civil Rights Movement, will demonstrate through oral statements the growing ability to generate a hypothesis on why black music changed from 1955-1968.

INSTRUCTIONAL TECHNIQUES:
- Open with Zapruder Soundtrack (Kennedy Assassination)
- Lecture on civil rights from Eisenhower to Johnson
- Play selection from Dixieland Jazz Era
- Play "Shake Your Boogie" (by Sonny Boy Williamson) - 1947
- Play "Sh-Boom" (by the Crew Cuts; white group) - originally by The Chords; an African American Group - 1954
- Play "Blueberry Hill" (by Fats Domino) - 1956
- Play "I Got You (I Feel Good)" (by James Brown) - 1965
- Play "Say it Loud (I'm Black and I'm Proud)" (by James Brown) - 1968
- Break into small groups and have students brainstorm resources needed to discover the reasons for change in tone of music
- Have students utilize above resources to research changes in civil rights movement
- Students will report to the class their findings

UNIQUE MATERIALS:
- Prerecorded tape with about music
- Library reference materials

EVALUATION STRATEGIES:
- On a unit post-test, the students will be able to trace the changes in music during the civil rights movement.
- On a unit post-test, the students will be able to identify, in written form, African American music during a number of different historical eras.
Lesson Plan #4 of "You Say You Want a Revolution" Unit

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Discrimination

SUBCONCEPT DEVELOPMENT: Sexism and Women's Movement

PERFORMANCE OBJECTIVES:
1. Skill Objective: The students will investigate and discuss the portrayal of women in music during in the 1950s and 1960s and contrast it with the role of women in modern music.

INSTRUCTIONAL STRATEGIES:
- Play "Only You" (by the Platters) - 1955
- Brief lecture on women's role in the 1950's
- Play "Itsy Bitsy Tennie Winnie Yellow Polka Dot Bikini" (by Brian Hyland) - 1960
- Play "He's So Fine" (by The Chiffons) - 1963
- Play "Respect" (by Aretha Franklin) - 1967
- Break into mixed gender pairs, and discuss current music, the change in music, and what music says about women today.

UNIQUE MATERIALS:
- Prerecorded tape with above songs

EVALUATION STRATEGIES:
- On a unit post-test, the students will compare and contrast the role of women in music during the 1950s and 1960s with the portrayal of women in music today.
UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Youth Rebellion

SUBCONCEPT DEVELOPMENT: Drug Culture

PERFORMANCE OBJECTIVES:
1. Skill Objective - The students will trace and identify in the thematic underpinnings of the drug culture.

INSTRUCTIONAL TECHNIQUES:
- Brief lecture on general themes of the youth movement, include the proliferation of drug use
- Play "Incense and Peppermints" (by Strawberry Alarm Clock)
- Play "Come Together" (by the Beatles)
- Play "Riders on the Storm" (by the Doors)
- Play "A Horse With No Name" (by America)
- Break into small groups, have students extract themes from the music played
- Reassemble as a class, discuss themes (or lack thereof)
- Assign a learning log entry discussing whether modern music holds the same indirect or lack of themes

UNIQUE MATERIALS:
- Prerecorded tape of above music

EVALUATION STRATEGIES:
- The students, on a unit post-test, will be able to identify music which portrays the drug culture.
Lesson Plan #6 of "You Say You Want a Revolution Unit"

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Subcultures

SUBCONCEPT DEVELOPMENT: Cults

PERFORMANCE OBJECTIVES:
1. Content Objective: The students will be able to list two or three societal changes that lead to the rise of the cult movement in the 1960s and early 1970s.

2. Skill Objective: The students will demonstrate through learning logs and oral statements a growing capacity to understand the dangers of the cult movement in modern society.

INSTRUCTIONAL TECHNIQUES:
- Lecture about the growing support for alternative institutions and religions
- Play "In the Year 2525" (by Zager and Evans)
- Play "Bridge Over Troubled Water" (by Simon and Garfunkel)
- Play, "My Sweet Lord" (by George Harrison)
- Show video of spliced coverage of the Waco incident
- Assign students to entry in learning logs comparing and contrasting the cult-type movements of the 1960s and early 1970s to the cult movements, specifically Waco, of today.

UNIQUE MATERIALS:
- Prerecorded tape of above songs
- Prerecorded tape of Waco coverage

EVALUATION STRATEGIES:
- In a unit post-test, the students will be able to list three societal trends that lead to the cult movement during the 1960s and early 1970s.
UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Modern disillusionment

SUBCONCEPT DEVELOPMENT: War Protests

PERFORMANCE OBJECTIVES:
1. Content Objectives: The students, through listening the guest speakers, will be able to identify arguments for and against the Vietnam Conflict.

2. Skills Objective: The student, through role playing, will attempt to empathize with the differing perspective on the Vietnam War.

3. Skills Objective: The student will orally present arguments advocating or dissenting with the United States Government involvement in the Vietnam War.

INSTRUCTIONAL TECHNIQUES:
- Play "Fortunate Son" (by Credence Clearwater Revival)
- Play "Alice's Restaurant" (by Arlo Guthrie)
- Guest speaker: Vietnam Veteran
- Guest speaker: Vietnam Protester
- (End of Day 1)
- Ask class to indicate which perspective they support
- Divide students into supporters of the protest perspective and supporters of the War effort in Vietnam
- After the student have assembled in their groups, ask them to prepare arguments as if they represented the opposite perspective - Conduct debate
- After debate concluded, ask student to write in their learning log how role playing affected their view on the issue
- Students will be asked to bring in appropriate music of their choice (from current time period) for discussion in Lesson #9.

UNIQUE MATERIALS:
- Prerecorded tape with above music
- Guest Speakers
EVALUATION STRATEGIES:
- On a unit post-test, the students will be able to identify in written form arguments for and against the United States Government involvement in the Vietnam War.
UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Modern Disillusionment

SUBCONCEPT DEVELOPMENT: Cultural Cynicism

PERFORMANCE OBJECTIVES:
1. Content Objective: The students will be able to list 3 or 4 events that lead to the movement of Cultural Cynicism in the United States.

2. Skills Objective: The students will orally discuss the change in themes from the "Sixties" to the late 1970s.

INSTRUCTIONAL TECHNIQUES:
- Brief lecture on the change from the idealistic "Sixties" to the cynical majorities of the 1970s and 1980s
- Play "American Pie" (by Don McLean)
- Play "I Think I'm Going to Kill Myself" (by Elton John)
- Play "Stayin' Alive" (by the Bee Gee's)
- Play "I Will Survive" (by Gloria Gaynor)
- Brief lecture/discussion on how the "Sixties" are no more
- Slide show of images of the "Sixties"

UNIQUE MATERIALS:
- Prerecord tape of above music
- Slide projector and slides

EVALUATION STRATEGIES:
- On a unit post-test, the students will be able to list four events that symbolically ended the "Sixties."
Lesson Plan #9 of "You Say You Want a Revolution Unit"

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

CONCEPT DEVELOPMENT: Cultural Movements
SUBCONCEPT DEVELOPMENT: Affirmation/Negation of Culture

PERFORMANCE OBJECTIVES:
1. Content Objective: On a unit post-test, each student will be able to discern between messages of negation and affirmation of the 1990s.

2. Skill Objective: The student, while investigating songs portraying messages of affirmation and negation, will demonstrate the ability to classify different songs as negating or affirming the culture of the 1990s.

INSTRUCTIONAL TECHNIQUES:
- Students will present tapes to teacher before class
- Teacher will select APPROPRIATE music from the student's collection
- Teacher will play selections one at a time
- Students will be asked to discuss the music from the "Negation/Affirmation" framework
- Students will be asked to reflect in their learning logs their predictions for the future, based off of the discussion of the music in class

UNIQUE MATERIALS:
- Prerecorded tapes from students

EVALUATION STRATEGIES:
- Evaluation will be from reading the learning logs.
Lesson Plan #10 of "You Say You Want a Revolution Unit"

UNIT GENERALIZATION: Since music is an important artifact of culture, it can be used to develop an understanding of events, of a time period, or as an indicator of societal evolution.

TEST! See Unit introduction page!
Works Cited


