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Closing the Relevance Gap: Teaching Media Literacy Skills Through Potentially Controversial Popular Music in a Middle School General Music Class

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Controversial Popular Music in a Middle School General Music Class

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Author Note

Disclaimer: This project is site-specific and was designed for the needs and interests of students at Reynolds Middle School, part of the School District of Lancaster, with support and collaboration from several administrators. For any secondary music educator wishing to adapt this content to their specific educational context, I encourage you to have open conversations with your administrators before implementing any of these lessons in your classroom.

I hereby assert that this project is a manifestation of my own personal values and opinions and does not reflect those of Messiah University.

Abstract

In American middle schools, there is often a gap between the music students listen to in their everyday lives, much of which contains questionable content, and the repertoire included for formal study in general music class. Research supports the effectiveness of media literacy education on students' ability to resist potentially harmful messages. This project reviewed relevant literature and developed site-specific music and lyric analysis-based lessons that proactively bring music with controversial content into the middle school general music classroom for formal study to help adolescents develop skills to employ critical thinking when approaching their own music. This endeavor combined learning objectives from the fields of music, media literacy, health education, sex education, social emotional learning, and English/Language Arts. While this is a site-specific project, secondary music educators interested in using popular music as a means of reaching students' needs beyond music domains and into the

aforementioned realms could draw upon this framework to craft lessons appropriate and relevant to their own student population and context.

Keywords: adolescents, middle school, cultural responsiveness, media literacy, music education, repertoire, relevance, curriculum, controversial content, health education, social emotional learning

Introduction

The creation of this project is the culmination of a deeply personal, years-long journey in which I came to discover my purpose as a middle school general music educator. It addresses an uncomfortable reality that I was faced with early on in my career: the types of music my students were experiencing in their everyday lives was very different from what we were studying in my classroom. I later came to discover that this phenomenon was not unique to me, and is known as a relevance gap. Whether I liked it or not, I was contributing to this based on the repertoire I was choosing to include and exclude. This initial disconnect was caused by my apprehension to allow my students the agency to study music that contained any controversial content, including profanity, disrespectful language, sex, drugs/alcohol, violence, politics, and mental health struggles. If a song contained any remotely negative media messages, I did not play it in my classroom, citing that it was inappropriate for school if my students protested. I believed that by attempting to shield them from negative media messages in music, I was fulfilling my "do no harm" responsibility as an educator. While this rationale made sense to me at the time, this approach was not serving my student population in any meaningful way and was actually perpetuating harm.

Based on my observations and conversations with my students over the past five years about their personal musical worlds, they have indicated that a majority of the genres, artists and songs they regularly listen to often contains the very content I was trying to exclude. By ignoring their authentic musical experiences and curating a less relevant one in my classroom, I was sending the subliminal message that their music was not worthy of study, and therefore their points of view were not valued. If I continued to avoid teaching questionable music, to what extent was my work *actually* impacting my students after they left my classroom? By not embracing and recontextualizing this content, were they receiving the skill sets they needed to meaningfully participate in American music culture? Throughout these five years, I engaged in deep personal and professional reflection and began to ask myself some very difficult questions: Who am I? What do I teach? What do I have to offer this profession that is valuable?

As I came to find the answers to these questions, I recognized that I could move forward in my career in two possible ways: continue to exclude all remotely-explicit music from my curriculum, or reach beyond my comfort zone to investigate what repertoire these students would find most meaningful to study and find a way to include it. I realized if I truly wanted to "do no harm", I needed to choose the latter response–close the relevance gap. Because secondary general music is an area without strong curricular traditions (Thibeault, 2013), I found myself at a unique position to renew what an effective music education looked like for my particular time and place (Jorgensen, 2003) and align my program with the needs and cultures of my students (Mark & Madura, 2013). Instead of shying away from questionable content in

music, I could use it as a vehicle for social change by addressing students' needs beyond music objectives and into the realms of English/Language Arts, media literacy, health, sex education, and social emotional learning. By doing this, I could provide a safe, supportive space for my students to process and, ultimately, learn to resist the negative media messages that they were constantly exposed to through their musical preferences.

The School District of Lancaster (SDoL) in Lancaster, Pennsylvania is an urban district that serves more than 11,000 students. The rich cultural diversity of the city is reflected in the student population: approximately sixty percent of students are Hispanic, seventeen percent are African-American, thirteen percent are Caucasian and about ten percent are Asian or other ethnicities (School District of Lancaster, 2020). More than 1,800 of these students are English Language Learners who represent thirty-eight different native languages. Hundreds of students are refugees from countries like the Democratic Republic of the Congo, Syria, Poland, Ukraine, Burma, Cuba, India, Kenya, Iran and Iraq (School District of Lancaster, 2020). All students who are enrolled in the school district, regardless of income level, are qualified to receive a school breakfast and lunch at no charge every day. Many students have unfortunately encountered various adverse childhood experiences and traumas in their lifetimes. As a result, Reynolds Middle School places an emphasis on teaching social emotional learning skills throughout the school day, as well as trauma-informed teaching practices.

I am extremely fortunate to have administrators at various levels in the School District of Lancaster who share my belief that music-focused media literacy interventions are valuable and necessary for our students' development. Their full

letters of support for this project can be found in Appendix A and B. The administration team at Reynolds Middle School explained: "This project aligns with our school's emphasis on fostering media literacy skills that engage the student population we serve. In today's digital age, where media consumption is ubiquitous, it is essential for students to develop a nuanced understanding of the messages conveyed through various forms of media, including music" (A. Swinton, J. Churchill & J. Iguina, personal communication, February 23rd, 2024). Mr. José Iguina, assistant principal at Reynolds Middle School, stated: "As an educational institution we are responsible for presenting a realistic view of the world to our students and providing them with the tools to interact with it as they see best" (personal communication, February 9th, 2024). Mr. Michael Slechta, the Instructional Program Manager of Unified Arts and Humanities at the School District of Lancaster, described:

> Multiple times over my 32 year career at School District of Lancaster (17 as a music teacher and now 15 as an administrator), I have attended sessions at universities, PMEA, and NAfME that have included reasons to include music with controversial languages and themes, particularly in sessions focused on urban music education. There have been a number of suggestions–ignore the music our students are listening to, teach the music while using "clean" versions, and teaching them about the music and themes and the "why" behind them which is most in line with Abby's project….some of our students do not seem to understand the negative or offensive nature of lyrics from the songs they listen to….it is a goal that our students will become more aware of the actual meaning

of the lyrics that they repeat (M. Slechta, personal communication, February 28th, 2024).

As the following review of literature illustrates, overt, guided instruction that combines music with developing skills in other relevant content areas such as health, media literacy, and social emotional learning can help foster healthy teen development. Thus, guided instruction towards developing those competencies should be applied to studying and embracing controversial music in a middle school general music classroom.

Literature Review

Introduction

Several concepts must be explored and considered in order to effectively address the musical interests and needs of students at Reynolds Middle School. First, understanding the role of music in the lives of adolescents provides valuable insight when designing curricular materials. Related to this is the phenomenon known as the "relevance gap", which describes the observed difference between the musical experiences adolescents have in everyday life versus at school. This is due to the historical exclusion of popular music in school settings, and various attempts by the field of music education to address this issue will be reviewed. Finally, the literature on the prevalence of controversial content in popular music today will be examined, as well as potential benefits and strategies for meaningfully approaching it with adolescents in a general music classroom setting.

Popular Music in Adolescent Lives and Identity Formation

Musical Lives of Adolescents

In order to effectively develop curriculum for middle school students, it is important to consider their experiences with music. Understanding their attitudes around music, how they interact with it, and the ways they use it to negotiate their personal identities can help teachers create relevant lessons. The prevalence and accessibility of popular music genres, and their accompanying media messages, have the potential to influence adolescents in this vulnerable phase of life. Adolescence is a time of major change and development both physically and psychologically. At a biological level, hormonal and physiological changes cause differences in physical appearance, and rapid cognitive development affords them the capacity to think about their world in increasingly sophisticated ways (Evans & McPherson, 2017). Research on these areas can inform music educators' choices for student learning experiences.

Adolescent Attitudes Toward Music

Music is an important, ever-present aspect of daily life that is experienced across the entire lifespan, and especially in adolescence. Many teenagers report that they are passionate about music and that it is an interest or hobby that is important to them (Fulford et. al., 2021). Research estimates that on average, adolescents listen to music for around 3 hours a day, or up to 10,000 cumulative hours during this phase of life (Fulford et. al., 2021). In a study by Campbell et al. (2007), adolescents wrote assertively of music as a means of self-expression, emotional release and control, an acceptable way to vent their feelings, and a mechanism for coping with the challenges of adolescence. They considered music to be a social "glue" for bringing them together with friends. In particular, adolescents involved in the study emphasized the importance

of music in the making of their personal and collective identity as teenagers (Campbell et. al., 2007).

A study by Bosacki and O'Neill (2013) explored the role emotion plays in adolescents' engagement in everyday activities involving popular music. Participants were asked to report all activities in their daily life that involved popular music and the corresponding emotions they experienced. The study included 66 students in eighth grade (37 females, 29 males), aged 13–14, at a secondary school in British Columbia. Researchers concluded that overall, for participating adolescents regardless of gender, positive emotions were reported when engaged in everyday popular music activities, with listening being reported as the most preferred activity (Bosacki & O'Neill, 2013). A different study by Wright et.al. (2019) concluded that 73% of teens prefer listening to music more than engaging in any other media activity, with 57% of 8 to 12-year-olds and 81% of 13 to 18-year-olds listening to music daily.

Role of Music in Adolescent Identity Formation

"Identity" refers to a sense of self-consistency across time and context, including self-perceptions and how others perceive oneself (Dys. et al., 2017). The Institute of Medicine (2011) described identity formation as a process of distancing oneself from the views of others, particularly parents and other adults, to form a clear sense of who one is as a person and how one wishes to behave in the world. Components that play a part in identity formation include, but are not limited to: gender, ethnicity, sexual orientation, and development of autonomy. A part of this task for adolescents is to determine the criteria for possible identities, evaluate them, and decide whether and how to incorporate them into their personal sense of self. Ideally in identity formation, a

teenager will develop a high sense of agency while still retaining close relationships with supportive adults (The Institute of Medicine, 2011).

Adolescence is a critical period in the development of responses to music and musical identities (Fulford et. al., 2021). Music is a primary component of one's identity; it plays a vital role in the development, maintenance, and negotiation of one's sense of self. Through music, adolescents enhance their well-being, express themselves, and relate to others by creating a 'common culture' with peers that is based on preferences for specific musical styles or genres (Bosacki et. al., 2006). Additionally, the increased cognitive capacity at this age allows them to engage in self-reflection and consider the possibilities of who they might become (Dys et al., 2017). Through repeated processes of exploration and interaction, music can help inform an individual's choices regarding the type of person they desire to be (MacDonald, 2021). "Music identity" has been primarily considered in terms of music preferences, serving as a medium for individuals to explore and construct a meaningful social identity (Dys et al., 2017) and make sense of their world. The music that teenagers select to listen to provides important information to music educators about how they think and feel about themselves and the world at large. Throughout adolescence, individuals are constantly asking themselves, "Who am I?". Dys. et. al. (2017) described how James Marcia's identity theory framework represents the various levels of exploration and commitment behaviors that adolescents engage while seeking answers to this question. The four states of identity–achievement, moratorium, foreclosure, and diffusion–can be applied to the musical aspect of identity. Someone who has listened to a variety of musical genres and has a clear sense of what they enjoy would be categorized as having an *achieved*

musical identity. A *moratorium* musical identity refers to someone who is still exploring and discovering what kind of music they like. People with a *foreclosed* musical identity simply like the same music as their families or peers, without engaging in any kind of exploration. Lastly, a *diffused* musical identity characterizes someone who has not thought about what kind of music they enjoy, or who considers music to be relatively unimportant to their life and identity (Dys et al., 2017).

Students come into the music classroom in varying stages of music identity development. Some students may be fixed in one stage, whereas others may be in the process of moving between them. A music educator can assist them in progressing toward the achievement state, where the student decides to commit to a music identity that accurately represents them after they have been given adequate opportunities to explore various aspects of the identities associated with different types of music. It is important to note that this achievement may not occur until later in life, and even then it is subject to change as a person is exposed to different musical experiences. The same phenomenon can be applied to other aspects of a person's identity as they negotiate discovering who they are. While a music educator cannot be the sole source of a student reaching the achievement state of their music identity, they can provide them with a clearer picture of the path they may ultimately take.

Ease of Accessibility to Popular Music

Since the early part of the twentieth century, much of the music Americans have listened to has been popular music (Mark & Madura, 2013). Due to recent advances in technology, adolescents have easier access to music than ever before. Wright et. al.

(2019) reported that popular music consumption is the second most widely accessed mass medium next to television, with teens being particularly heavy consumers (Wright et. al., 2019). An abundance of music streaming services, including but not limited to Apple Music, Spotify, Bandcamp, YouTube Music, and SoundCloud, can be accessed almost instantly from any device, and teenagers are able to easily share music they find on these platforms with others. Boyd (2014) found that by seeking out vast and diverse types of content, including popular music, teenagers can easily get access to values and ideas that differ from what their parents try to instill. This is appealing to curious adolescents negotiating their identities, and unnerving to protective parents (Boyd, 2014). Even when not actively seeking out music to listen to, teenagers are passively bombarded by it and its accompanying messages in their daily lives via radio, television, and other media platforms. Due to this near-constant immersion in popular music culture, researchers stress that popular music texts and literacies are particularly useful for students to study in school due to their accessibility and relevance (May et. al., 2020).

Closing The "Relevance Gap"

Music educators and cultural critics have observed a common predicament that secondary music educators face in curriculum development–addressing what is called the "relevance gap." School-based music education in the United States often perpetuates a divide between adolescents' in-school and out-of-school music experiences, and students are very aware of this (Abramo, 2011). Westerlund et. al. (2017) stated, "With its stubborn methods, school music has certainly been regarded primarily as an unnatural and artificial social context in terms of the development of

musical identities"(p.495). Other critical theorists concur that there is a growing dissonance between school life and out-of-school culture, and that schools must speak to the needs and interests of adolescents who are disengaged from the existing curriculum (Bosacki & O'Neill, 2013).

James Byo (2017), Professor of Music Education at Louisiana State University, argued that a primary reason the relevance gap exists is due to the general exclusion of popular music within the school curriculum despite its prevalence in the lives of students. During the first decades of the twentieth century, American music education did little to find a reasonable balance between studying repertoire that was most musically meaningful to students and music from the European classical tradition (Mark & Madura, 2013). Since the early part of the twentieth century, Americans have been found to prefer for the most part the kinds of music that have not been traditionally emphasized in school music programs (Mark & Madura, 2013). While American demographics and musical preferences continue to diversify, traditional ideas of dominance of classical music from the West, the narrowness of music curricula, and the validity of western notions of music itself have proven difficult to undo in music education (Jorgensen, 2003). Nevertheless, in line with progressivist educational philosophies, advocates for democratic education have been working to identify the most appropriate type and nature of curriculum based on learners' interests, needs, abilities, and aspirations (Button, 2022). To begin to bridge the relevance gap, many music educators today are adopting this notion of a flexible curriculum that can be updated regularly as learner needs change over the years. You can hear these conversations beginning to take shape with the Tanglewood Symposium of 1967.

Competing musical genres and diverse accompanying beliefs, values and traditions in the later twentieth century prompted music educators to reflect on and reconsider which musical traditions should dominate and be included in the curriculum (Jorgensen, 2003). These introspections prompted the Tanglewood Symposium in 1967, which explored the contributions of music to society and how the profession could attain its full potential. It acknowledged a need for teacher guidance in changing curricula to incorporate the musical traditions of more diverse peoples. The resulting Tanglewood Declaration played a major role in addressing the disconnect between teaching the European classical tradition versus more popular genres. This contributed significantly to the development of music education as we know it by suggesting solutions to effectively respond to America's changing society (Mark & Madura, 2013).

A related document is The Housewright Declaration, published in 2000. It was produced at the Housewright Symposium on the Future of Music Education, held in Tallahassee, Florida in 1999. This event gathered 175 music educators, industry representatives, community arts leaders, and students to predict the nature of music education in 2020, and the various directions the field may take (McCarthy, 2020). The Housewright Declaration outlined twelve statements for the vision of music education, including but not limited to repertoire, access to music education, and music teacher training. A 2020 article by Marie McCarthy titled "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century" examined current trends and contexts in music education since the original Housewright Declaration document was published and reflected on how they have stood the test of time in the ever-evolving field of music education.

The fourth statement in the Housewright Declaration is the most relevant to this project. It declared that "all music has a place in the curriculum" and called for the increased awareness of "other music that people experience" (Housewright Symposium on the Future of Music Education, 1999). McCarthy (2020) commented on how movements to further incorporate diverse music into the curriculum were already progressing in the final decades of the 20th century and continued into the 21st century, with increased attention to embracing heterogeneity in the music classroom. The core message of the Housewright Declaration called to celebrate diverse musical values and practices in school culture by advocating for inclusion and the broadening of horizons (McCarthy, 2020). McCarthy stated, "a tension arises when a new social order demands that human diversity and complexity are not only recognized but honored and enacted at all levels of education" (p. 59). In line with this movement, Regelski (2021) argued that if teenagers are avid listeners of various popular genres that often contain controversial lyrics and themes, excluding these types of music from study out of a discomfort with approaching inappropriate content subliminally sends the message to students that their interests are not valuable enough to be formally studied.

Using Popular Music Repertoire to Close the Relevance Gap

Popular music can be viewed to be a 'lived curriculum', containing texts that youth have emotionally-charged, distinct relationships with that resonate across many dimensions of their lives (Bosacki & O'Neill, 2013). Successful musicians interact with music that they find important (Abramo, 2011). Similarly, an effective secondary general music curriculum addresses listening to and creating music as a significant and always contemporary *social praxis* for students—as something they can *do* now and later in life

(Abramo, 2011). To accomplish this, educators need to rethink the nature of musical experiences offered to students who are not and most likely will not be performers or composers, but who should still be intelligent consumers of music (Thibeault, 2013).

Popular music serves as an access point for students to enter into more complex "musicing" activities like creating, improvising, analyzing, and forming critical opinions of the music they experience in everyday life (Abramo, 2011). Student perspectives and heritages are validated when their music repertoire and musical practices are brought into the classroom in a meaningful way (Bond, 2017). Powell et. al. (2015) observed that the inclusion of popular music genres in American music education is increasing. Researchers have found that students are more likely to discuss and engage in the music they listen to outside of school than the music used in formal music training, and that they generally associate such listening with enjoyment, entertainment, creativity, imagination, emotional regulation, and personal identity (May et. al., 2020). Therefore, pieces that are chosen by students (either exclusively or in collaboration with their peers or teacher) enrich learning conditions and are superb for evaluating because they are already familiar with the music and primed to develop literacies that lead to more meaningful music-making (Bosacki & O'Neill, 2013).

Responding to this research, it is a music educator's professional responsibility to research and understand the genres and artists that reflect the interests of their unique student population, and to develop strategies for including these in the classroom. Considering the Housewright Declaration (Housewright Symposium on the Future of Music Education, 1999), songs should represent musical artists from a wide variety of races, ethnicities, sexual orientations, gender identities, etc. and should address a wide

variety of relevant topics. Music educators can then use their expertise to facilitate learning experiences with familiar musical texts that will challenge students to further their development in regard to listening, responding and creating music. These skills are both relevant and necessary for consuming music in the twenty-first century (May et. al., 2020). Since popular music is such widely consumed media among adolescents, and a significant portion contains controversial language and themes, it is necessary to combine these music learning experiences with media literacy skills.

Media Literacy

Media literacy instruction helps students develop the skills needed to become intelligent music consumers. Media literacy is defined as:

> A twenty-first century approach to education. It provides a framework to access, analyze, evaluate, create and participate with messages in a variety of forms — from print to video to the Internet. Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy (Center for Media Literacy, n.d.).

The mission of media literacy is not to shield children from unwanted messages, rather, it is about helping them become competent consumers and critical thinkers in all media forms. As mentioned before, as adolescents transition from childhood to adulthood, they will ideally develop a high sense of agency while still retaining close relationships with supportive adults (The Institute of Medicine, 2011). These adults can teach them how to raise the right questions about what they are watching, reading, or listening to, and, ultimately, develop the skills necessary to think for themselves and

interpret the media they consume (Center for Media Literacy, n.d.). Being equipped with the right skills allows young people to control the interpretation of what they see or hear (Center for Media Literacy, n.d.).

Recent research has begun to explore media literacy as a blind spot in current instructional trends. There are few federal curriculum standards in the United States regarding preparing young people for media consumption and media literacy (Wright et. al., 2019). Major concerns regarding this include the avoidance of controversial topics, introducing the effects that the media can have on one's personal development at an age much later than when young people begin to engage with it, and limited media literacy programs that focus on music (Wright et. al., 2019). Research has suggested that teenagers have limited to no knowledge of the core concepts of critical media literacy in regard to music (Robillard, 2012). Research on technology use and adolescents' abilities to apply critical thinking to media has demonstrated the need for media literacy education. For example, although most participants in a recent study had access to media outlets, a majority (52%) exhibited media literacy proficiencies at only the most basic and lowest level (Pereira & Moura, 2019).

Media Literacy Interventions on Adolescents and Resulting Recommendations

Research supports the effectiveness of media literacy interventions around controversial topics such as sex, violence, drugs and alcohol, and profanity. Those who consume media should have the skills to question the intentions of the creator and the content itself (Wright et. al., 2022). Giving teenagers the skills they need to reject harmful media messages is essential, and the music classroom provides the perfect

setting to start introducing these competencies due to music's prevalence in the lives of adolescents. Meaningfully interacting with various controversial musical texts allows them to develop these literacy skills (May et. al., 2020) and continue to refine them after they leave the classroom. According to Riddle (2016), there are some music literacy strategies that have been incorporated into school curriculums, such as the analysis of the lyrics of a song for poetic devices, parts of speech, and figurative language. This is analogous to how controversial novels are used in English classes to teach students to become better consumers (Abramo, 2011).

Dr. Lesley-Anne Ey (2016), Associate Professor at University of South Australia with a research focus on the impact of sexualized media and media literacy, noted that media literacy education needs more attention, especially during the elementary school years. Considering the content of popular music consumption trends and the role of media in shaping attitudes and behaviors, this need relates directly to popular music media literacy as well (Ey, 2016; Flynn et. al., 2016) . In "The Report of the Division 46 Task Force on the Sexualization of Popular Music", Wright et. al. (2018) suggested that popular music media literacy should be mandatory in the education system, beginning at a young age. When aimed at adolescents, media literacy should allow students to examine the social functions of music and genre specific histories, as well as involve discussions about how music media influences social norms (Wright et. al., 2018).

Specifically in regard to sexual content present in music, the report recommends that media literacy interventions aimed at teenagers should provide tools for them to decipher and reject overtly sexist messages that may be included in lyrics and videos (Wright el.al., 2018). A recent meta-analysis by Wright (2019) examined the effects of

media literacy instruction on adolescents and concluded that these interventions had a positive effect on media literacy skills. These interventions reduced positive attitudes toward engaging in health-compromising behaviors such as smoking, risky sexual behavior, and alcohol consumption. In particular, researchers concluded that media literacy interventions had the largest effect on diminishing positive attitudes toward, and intentions for engaging in risky sexual behaviors (Vahedi et. al., 2018).

Popular music often contains references to drug and alcohol use, and research supports the effectiveness of media literacy interventions on these topics. According to the Office of National Drug Control Policy, approaching this content with teenagers through a media literacy lens can support substance abuse prevention goals (Hobbs et. al., 2014). Interventions can empower them to be able to understand, interpret, create, and share media messages, which benefits drug-prevention initiatives (Hobbs et. al., 2014). In a middle school-specific media literacy curriculum designed by Hobbs et. al. (2014), students interact with various forms of media that depict substance use and learn to recognize how media messages may be trying to influence them. Within the curriculum, there is a lesson that studies songs that contain lyrics about drugs and alcohol. Guided listening and scripted questions help students discern between songs that glorify substance use—making it appear fun or minimizing its dangers—and songs that warn the listener about the dangers of using substances. There is also a portion of the lesson that is dedicated to identifying whether or not a song may contain mixed messages. Through these activities, students have an opportunity to study songs as they relate to musical structure, creative techniques that are being used to attract their attention, and identifying clues from the lyrics to determine the nature of substance

portrayal. Applying media literacy skills to music that contains content related to drugs and alcohol helps them challenge this content and "talk back" to the media (Hobbs et. al., 2014). The guide stated, "Teachers know best how to evaluate whether specific media content is appropriate for the age, developmental level, and experience of their own students" (Hobbs et. al., 2014). Additionally, this lesson contains a special note regarding bringing popular music into the classroom that reads:

> This lesson relies on the use of several recommended popular songs that are developmentally appropriate for middle grade learners. However, all of these songs deal with content—including drug and alcohol use— that may be seen as problematic or inappropriate. Though every song selected here avoids curse words and foul language, it is impossible to engage with objects in popular culture without getting into some discomfort around adult themes and complicated social context. Teachers should use their best judgment to determine when students are ready to have meaningful discussions about popular music, considering the learners, context, and situation they experience (Hobbs et. al., 2014, p.36).

Media literacy interventions can also address violent lyrics present in popular music genres. The Center for Media Literacy, or CML (2010), website contains a curriculum titled "Beyond Blame: Challenging Violence in the Media" that seeks to proactively address violence in the media with middle school students. Within the introductory section, authors noted that youth violence is a major public health problem in the United States. While the causes of violence are complicated, research shows that exposure to violence in the media is a contributing factor (Center for Media Literacy,

2010). The "Beyond Blame" curriculum fuses the critical thinking skills associated with media literacy with a violence prevention theme that also addresses national education standards for middle schools in language arts, health, and technology. One lesson tasks students with analyzing and challenging violence as it can appear in the music industry, using the Hip Hop artist Jay Z as an example. Through viewing and discussing an interview, students come to understand the various nuances of branding and marketing in the Hip Hop music industry. They then analyze how violence is portrayed within it. This curriculum also contains "Media Use Tally" worksheets in which students analyze how violence appears in their personal media consumption, with music being one of the categories. Music teachers might extend this lesson by guiding students to complete critical analyses of specific song lyrics that portray violence.

From 2004 to 2009 "Beyond Blame" went through a meticulous evaluation study conducted by researchers at the Southern California Injury Prevention Research Center (Fingar and Jolls, 2014). The study sought to assess whether or not a comprehensive media literacy intervention could mitigate the negative effects of exposure to media violence and reduce the risk for aggression and violence among middle school students. It ultimately concluded that the utilization of this curriculum is a promising approach to school-based violence prevention. Interventions were linked with improved knowledge about violence in the media, and media use and several aggressive behaviors expected to increase with age were also mitigated (Fingar and Jolls, 2014). The study noted that while the interventions from "Beyond Blame" were relatively short-term, the results were auspicious and researchers suggested they warrant the further application and evaluation of media literacy curricula (Fingar and Jolls, 2014).

Media Literacy in the Music Classroom

Music educators must decide how to invest their limited interaction time with students to best prepare them for the challenges they will face after they leave the classroom (Abramo, 2011). Historically, a lot of the popular music aired on radio and television contains commentary on relationships and personal image, and tends to disrupt norms and appeal to the rebellious nature of teenagers. Swearing, sexual innuendo and violence are common themes, particularly in rap music (Bosacki et. al., 2006). Indeed, research suggests that adolescents' musical preferences have concerned parents and mental health professionals since rock and roll began in the 1950s (Bosacki et. al, 2006). Teachers must therefore identify the best way to prepare students to be critical consumers, as media consumption is ubiquitous (Wright et. al., 2022). Abramo (2011) argued that for this reason, "it may be appropriate to include seemingly inappropriate materials for students to understand how to make sense of popular culture" (Abramo, 2011).

When examining materials to include in a middle school music classroom, the statement, "developmentally appropriate for middle grade learners" (Hobbs et. al., 2014) in the substance-focused media literacy curriculum is a vague term when the wide variety of school contexts that exist are considered. With the literature in mind, ultimately a music teacher and their administration must work together to determine the best course of action for approaching problematic material in music with their unique student populations.

Approaching Problematic Material in a Middle School General Music Class

While there are important studies and conversations regarding media literacy interventions on adolescents, only one study has explicitly investigated how middle school music teachers approach the inclusion of potentially controversial repertoire in the music classroom. A study by Alexis Kallio (2017) involving five Finnish lower-secondary school music teachers explored the identification and navigation of "problematic" or "deviant" popular music in school contexts. This study defines deviance as "non-conformity to the norms or values held by most of the members of a group or society" (Kallio, 2017, para. 7). Through teacher interviews, the study sought to gain insight into the factors that influenced music teachers' popular repertoire decision-making. While students are generally eager to make song suggestions, the teacher is ultimately responsible for deciding what to include and exclude in the classroom. The teachers in this study described their decisions as deeply complex, situational, and personal.

Participating teachers noted that the exclusion of all deviant popular music or songs from school activities was both impossible and undesirable (Kallio, 2017). They also acknowledged tensions between the school setting and the content of many of the musics or songs their students enjoyed or identified with. Since young people often use popular musics as a means of separating their identities from adults and school life, some song content may be problematic for classroom use, existing at odds with the norms and values related to formal schooling (Kallio, 2017). While the influence of certain popular music, both positive and negative, upon the impressionable identities of growing adolescents is an important deliberation when selecting music for school use,

teachers in the study found it challenging to identify problematic versus unproblematic genres in a straightforward manner (Kallio, 2017). Kallio noted that since many school systems adopt a multiculturalism approach to music education and, and as a result deem *all* or *any* music worthy of classroom attention, considerations of both "the good," and the "deviant" are pertinent for music educators when selecting repertoire for their students (Kallio, 2017). Since children will inevitably encounter both types, the teacher must light the way for them to extend their own musical knowledge both inside and outside of school, "helping them to see it in ways they may not have discovered if left on their own" (Kallio, 2017, para. 4). One teacher in the study noted that certain genres or songs could not be automatically excluded, citing that "rock and roll is very much telling about bad habits…but you still have to teach [these kinds of musics]" (Kallio, 2017, para. 18). Another teacher stated: "Of course there are some songs I definitely know I cannot include, and others that I know will not be a problem at all for students. But then there is a big grey area, and I have to be the boss in that area" (Kallio, 2017, para. 15). A third teacher explained: "These decisions are tied into my own morals and ethics all the time, which is why I have to ask myself questions where I'm right, and where I'm not right, and "what is right?"(Kallio, 2017, para. 16).

This study suggests that music teachers' identification of certain popular musics as problematic is done situationally in the context of a teacher's own professional values and their wider school community. While these musics may be viewed as creating a more inclusive environment for democratic participation, what is ultimately taught "is always part of a selective tradition, someone's selection, some group's vision of legitimate knowledge"(Kallio, 2017, para. 17). The teacher must engage in a practice of

inquiry, and consider the *whats*, *hows*, and *whys* of popular repertoire selection. If and when these musics *do* enter the classroom, it is important that the teacher explores these ethical concerns together with students, assuming one of the tasks of schooling is to guide students towards participating in a world characterized by diversity and moral uncertainty (Kallio, 2017). As such, deviantized popular musics may be seen as an invitation to learn beyond social bias, question the labeling that occurs within and beyond classrooms, to reconsider assumed values and understandings, and to ethically reflect upon the musics and practices that are in students' musical worlds (Kallio, 2017).

When considering popular musics, the presence of profanity is another topic that can be tricky to navigate in the middle school general music classroom. Profanity is an intrinsic part of language expression. Swearing in popular songs is not a new phenomenon; however, commentators have made note of its increasing pervasiveness in songs specifically aimed at the youth market (Moloney, 2020). Historically, using such words has been discouraged by those representing the social order, such as parents, teachers, and other authority figures (Defrank & Kahlbaugh, 2019). Today, although swearing is still generally frowned upon, it is fairly common in the United States and develops early in children. By 2 years of age, children have swearing in their vocabulary, and by school-age, their vocabulary consists of around 30 to 40 swear words (Defrank & Kalbaugh, 2019). By the time they reach pre-adolescence, the swear words they are aware of and use become more adult-like (Defrank & Kalbaugh, 2019).

A popular song with potentially offensive lyrics carries an entirely different meaning when used for instructional purposes by a certified music teacher, rather than for sheer entertainment by a student (Kallio, 2017). The intentional study of these words

or phrases in an educational context aligns with several English/Language Arts

Common Core standards in the United States regarding determining the meaning of

words or phrases as they appear in texts, and explaining how this information can

contribute to a text, topic, or issue under discussion (Common Core State Standards

Initiative, 2021). Teachers in the Kallio (2017) study advised that the presence of

profanity in songs presented the potential for "teachable moments" for students to

reflect upon ethical or sociological issues. They also argued that it was not grounds for

automatically excluding them from study. One teacher in the study, Maria, recognized

that reprimanding students for singing or composing inappropriate lyrics was more

complex. She stated that when this content was recognized as "part of the [musical]

culture….that you use such words" (Kallio, 2017, para. 19). Specific profane language

or themes are often seen as characteristic of particular popular genres. For this very

reason, teachers wished to include them in classroom activities in order to mitigate the

potential damage the music may cause. For example, "It's hard to listen to any kind of

punk music [in the classroom] if you don't allow students to hear any swear words. It is

part of the genre … There has to be bad words in the music so you can understand that

[non-conformist ethos or attitude]" (Kallio, 2017, para. 18). When students are given the

tools to critically understand the content in music they interact with, the secondary

general music classroom provides an opportunity to position adolescents as active

agents in their use of music (Fulford et. al., 2021).

Conclusion

A review of the literature demonstrates that adolescents are avid listeners of music, particularly popular music, and see it as a means of self-expression, emotional release and control, as well as a means of coping with the various challenges of adolescence. The widespread exclusion of popular music from school music study in the twentieth century created a divide between school life and out-of-school culture in regards to students' musical experiences. Initiatives by the music education profession to close this gap include bringing in popular music, engaging students in content selection, and using students' preferred musics as a means to help them develop media literacy skills. Research has shown that navigating popular music with controversial language and themes with students is a complex situation, and a music teacher's decision to include this repertoire is heavily dependent on context and situation. Recontextualizing music with potentially offensive lyrics or content into an educational experience presents rich opportunities for students to dissect and assign deeper meaning to music they find important, identify and describe problematic media messages and gain tools to resist them, and develop critical thinking skills that will ultimately make them better music listeners and savvy consumers.

Media Literacy in the Music Classroom at Reynolds Middle School

Academic Standards

In order to thoroughly address needs of students through studying the selected repertoire, lessons were composed around academic standards from:

- Music Education -2014 Music Standards- PK-8 General Music (National Association for Music Education, 2014)

- Health Education- National Health Education Standards (National Health Education Standards Task Force, 2007)

- Sex Education- National Sex Education Standards (Future of Sex Education Initiative, 2020)

- English/Language Arts- Reading: Literature (Common Core State Standards Initiative, 2021)

- Social Emotional Learning- Ohio's K-12 Social and Emotional Learning Standards (Ohio Department of Education, 2019)

- Media Literacy- ISTE Standards: For Students (International Society for Technology in Education, 2024)

Project Development Process

This project consists of fifteen music analysis-based lessons to be interspersed throughout semester-long general music courses at Reynolds Middle School over three academic years. Five lessons are administered at each grade level. Students are introduced to various media literacy-based concepts and skills as they relate to the music under study, and they will be guided through increasingly mature content present in music throughout their time in sixth, seventh and eighth grade.

The development process began by identifying artists and genres that reflected the cultures and interests of my specific student population, as well as the topics that were prevalent in these musics. They included but were not limited to sex, substances, violence and profanity. From there, I identified specific songs that addressed the

aforementioned topics and evaluated how I could turn these selections into "teachable moments". Considering the language and content of the songs, I collaborated with school administration and used my professional judgment to determine if and how certain lyrics could be approached in a general music class setting in a meaningful way. If a piece was ruled as being practical, it was analyzed further for musical concepts and teachable moments that could be tied into aspects of the existing music curriculum. Songs were grouped by grade level and expanded upon in the Repertoire-Specific Lesson Notes. This section contains background information on each song, such as song title, artist, artist demographics, genre, curricular rationale, methods for approaching the content through a media literacy lens, suggested curricular activities and connections, potentially controversial content, and full lyrics. The intent is for this to serve as a living document that will be updated as student musical interests change over the years. While this project is site-specific to Reynolds Middle School, it has the potential to be used by other music educators wishing to introduce media literacy concepts into their secondary general music classroom. After the initial repertoire selection and analysis process was completed, music and lyric analysis-based lessons were designed to address designated standards through critically engaging with the specific content contained in each selection.

Preparing for Music-Focused Media Literacy Interventions

Prior to introducing these lessons into the curriculum, students must be prepared for the meaningful inclusion of music with questionable lyrics and themes. This requires the music teacher to introduce and address several related concepts:

- Students will be guided to recognize the prevalence of media/music in their lives, and how their consumption of it plays a role in the forming of their identity during adolescence. The teacher should inspire a mindset of inquiry and exploration and establish a culture that empowers students to consume media they find meaningful. Students' musical experiences should be both validated and celebrated.

- The nature of the music industry must be addressed. The teacher should explain that music content comes from the music artist and business people at record labels with the aim to market and sell products (Wright et. al., 2019).

- Students must be acquainted with social learning theory, which considers how both environmental and cognitive factors interact to influence human learning and behavior (McCleod, 2023). In this case, the music that they choose to listen to may influence their behavior and choices.

- The nature of the music industry and social learning theory must be synthesized to explain to students that the majority of music artists are adults, and may therefore choose to discuss adult themes in their music including but not limited to sex, drugs/alcohol, mental health struggles, violence, as well as the use of profane language. Observational learning is a key aspect of social learning theory (McCleod, 2023), where people learn and adopt behaviors by observing others. This can look like a child modeling the behavior of a high-status individual, in this case, a music artist (McCleod, 2023); they may adopt an adult persona in an effort to emulate the popular music artist's portrayed image (Wright et. al., 2019). Students must be made aware of this phenomenon and come to

understand that they have the power to both consume the various media

messages present in music they choose to listen to and to make the conscious

choice to not adopt those behaviors/personas. Specific skills related to this will

be covered in lessons.

The Center for Media Literacy (2009) published a Media

Deconstruction/Construction Framework that outlines key questions and core concepts

that can be used to examine all forms of media (See Figure 1). The document will serve

as a reference within lessons for incorporating media literacy skills into the general

music classroom throughout sixth, seventh and eighth grade. Students will first be

familiarized with the "Key Words" and "CML's Five Core Concepts" toward the beginning

of sixth grade. In each analysis-based lesson, they will be guided through the questions

present in the "Consumer" column as they engage with music selections with

controversial content. Through activities related to these selections, such as composing

their own music, students will also be able to utilize the questions from the "Producer"

column as they create their own content. By eighth grade, toward the end of their

studies in music class at Reynolds Middle School, they will have an established

understanding of the terms and concepts present in all three columns of the framework.

Students will have developed the skills to continue to apply the "Consumer" concepts to

any music they listen to after they leave the classroom.

MediaLit KIT™

CML's FIVE KEY QUESTIONS AND CORE CONCEPTS (Q/TIPS) FOR CONSUMERS AND PRODUCERS

Media Deconstruction/Construction Framework

#	Key Words	Deconstruction: CML's 5 Key Questions (Consumer)	CML's 5 Core Concepts	Construction: CML's 5 Key Questions (Producer)
1	Authorship	Who created this message?	All media messages are constructed.	What am I **authoring**?
2	Format	What creative techniques are used to attract my attention?	Media messages are constructed using a creative language with its own rules.	Does my message reflect understanding in **format**, creativity and technology?
3	Audience	How might different people understand this message differently?	Different people experience the same media message differently.	Is my message engaging and compelling for my target **audience**?
4	Content	What values, lifestyles and points of view are represented in or omitted from this message?	Media have embedded values and points of view.	Have I clearly and consistently framed values, lifestyles and points of view in my **content**?
5	Purpose	Why is this message being sent?	Most media messages are organized to gain profit and/or power.	Have I communicated my **purpose** effectively?

CML © 2009 Center for Media Literacy / www.medialit.org
Mission: Media Literacy

Figure 1. Used with permission, (c) 2024, Center for Media Literacy, www.medialit.org

It is the music educator's responsibility to create an environment that is conducive to meaningful discussion in which students are able to generate, explore, and process knowledge (Kallio, 2017). The class should have a warm, welcoming atmosphere with the expectation that all opinions and experiences are valued. At Reynolds Middle School, this is accomplished by a strong emphasis on the use of restorative practices. In my classroom, this initiative takes the form of a social-emotional learning activity known as Community Circle. I start every music class with this exercise: everyone pulls up their chairs to sit in a large circle in the middle of the room. A question is posed to the class, and every student has an opportunity to answer. The speaker is indicated by a "talking piece". Behavior expectations in this circle include but are not limited to: sitting correctly in one's chair, paying attention to the speaker, respecting the opinions of others, speaking only when they have the talking piece and listening when they do not, and passing the talking piece carefully to their neighbor. In my seven years of teaching, I have observed this practice to be very effective for several reasons. First, it keeps my students calm because it is a predictable part of our classroom routine. Second, it allows students to relate to one another and their teacher by providing an opportunity to share their thoughts, opinions and experiences. Third, it provides an excellent setting for introducing the content of a lesson on a given day. In the "Define/Prepare" portion of these media literacy lessons, which is detailed later, the initial questions posed will be done in the setting of this community circle.

Lesson Procedures

Each lesson plan is presented in the following format:

- Define/Prepare- terms, themes, and concepts that are pertinent to the lesson content are defined to students during Community Circle to prime their understanding. Additionally, they are given a general description of the controversial content they will interact with throughout the song. Depending on the content of the lyrics, certain sections may need to be introduced in isolation and addressed before students listen to the entire song.

- Present Music- The song will be played for students as they fill out an accompanying Music Analysis activity that draws their attention to various aspects of the song including but not limited to genre, tempo, instrumentation, and their perceived emotional response. At the conclusion of the song, the teacher should not center the analysis around a lecture, but rather an open class discussion (Abramo, 2011).

- Present Lyrics- The full lyrics of the song are displayed to students, with controversial lyrics italicized. Students are guided to determine the reason(s) for this, including why certain content is considered controversial and why they think the artist chose to include this content.

- Redefine Controversial Content in Context- At this point in the lesson, the song is studied through the lens of the Media Deconstruction/Construction Framework, and students are able to dissect the deeper meaning of the controversial content and the function it serves in the song selection. In addition to the scripted questions presented in the lesson plans, the teacher can pose additional prompts to expand student understanding including but are not limited to:
    - What is the context of this song?

- What is the artist's background?

- Why do you think (content) was included in this song?

- Is the content of this song being portrayed in a positive, negative, or neutral way?

- What stereotypes, if any, are presented in this song?

- How does this song make you feel?

- Does this song make you want to act a certain way? Why or why not?

- Establish New Understanding of Music- This portion of the lesson is vital, as it contains guidance for students to interpret and challenge the various media messages present in the song using critical thinking. Through discussion and scripted questioning, they are prompted to see the role of the controversial content in a way they might not have before. Additionally, they are guided toward understanding how acting upon/being influenced by certain media messages may not translate to their health and success in real life, and they are given adaptive tools to apply to their own lives, ultimately fostering media resistance. Extension activities may also be included for students to understand the context of a given song on a deeper level. These might include, but are not limited to, artist biographies, discussions around historical events that were happening when the song was created, and historical backgrounds of the song's genre.

Implementation and Future Work

Regular collaboration with both building and district level administration to evaluate and modify curricular materials will optimize the effectiveness of this project. With input from all parties, a letter to parents will be created and disseminated at the

beginning of the 2024-2025 school year that details the mission of these music-focused media literacy interventions, specific repertoire being studied at each grade level with a brief narrative of controversial content present and accompanying rationale. Additionally, parents will be provided with all of the information in this document that details exactly what students will be learning, upon request. This provides parents with true informed consent and proactively addresses any concerns that may arise with the inclusion of this music for formal study. Additionally, an "opt-out" form will be provided to parents who do not wish for their child to participate in these activities. Over time, students will be invited to serve as active collaborators for adding new songs to the units. To ensure that all students' musical interests are being valued and included in the general music classroom, they will regularly have opportunities to complete an individual assignment in collaboration with their teacher, titled "Music Analysis-You Choose". The objective of this assignment is for students to transfer the music-focused media literacy skills fostered in the whole-class lessons to their personal musical worlds. The hope is that implementation of this project and the accompanying methods for teaching music at Reynolds Middle School effectively close the relevance gap between the musical experiences students have inside and outside of school, and provide them with valuable skill sets that they will be able to draw on in their musical lives long after their time at Reynolds Middle School.

Repertoire-Specific Lesson Notes and Accompanying Lesson Plans

6th Grade

Song #1: Shoes.
Artist: Liam Kyle Sullivan (Kelly)
Artist Background/Context: White Male portraying White Female
Genre: Pop

Curricular Rationale.
Students will gain competencies in music, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

This song is being included at the very beginning of the sixth grade media literacy unit to teach about the prevalence of profane language in music today, as well as the stylistic functions it serves. The song starts out innocently enough, but towards the end the listener will start to hear profane language. There are more profane lyrics after this portion until the end that will not be played because it is unnecessary for making the desired point. This particular song is being shared because it illustrates the first time that I, the teacher, started listening to music with profane language. This gives students an opportunity to relate their own experiences to their teacher, which aligns with Reynolds Middle School's emphasis on establishing and maintaining positive relationships between students and faculty. Students will have an opportunity to identify the specific functions of profane language in this selection (emphasis and shock value).

From here, we will talk about social learning theory–which argues that we have a tendency to mimic the behavior of people we look up to. I will describe to students how my friends and I looked up to Kelly and would sometimes mimic her behavior. Students will identify why this behavior was problematic in some settings. Students will then identify various social situations where swearing may or may not be acceptable, and that it is their responsibility to control their behavior based on the setting they are in. This portion of the lesson supports Reynolds Middle School's school wide expectations, which includes refraining from using profanity in the school setting.

Students will be guided to understand that as they grow up they will discover a wider variety of music, and with this newfound independence comes responsibility. They must recognize the various ways their music may be trying to influence their actions and beliefs. Through awareness and instruction over the next three academic years, they

will gain the tools necessary to simultaneously appreciate their music and resist acting on any harmful media messages that may be present in it.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Liam Kyle Sullivan (Kelly)

2. What creative techniques are used to attract my attention?
   - Repetition of lyrics
   - Voice inflection of the artist
   - Strong bass beat
   - Frequent musical texture changes
   - Shock value with profane language

3. How might different people understand this message differently? The target audience is teenagers, and listeners in this age group may relate to the artist's rebellious messages, and may also have the desire to buy more shoes (especially those with the desire to fit in). Listeners from outside the target audience may find the song irritating and lacking creativity due to the frequent repetition of a small amount of lyrics.

4. What values, lifestyles and points of view are represented in or omitted from this message? Lyrics promote rebellion, fitting in, consumerism/capitalism- buying what one wants regardless of the cost

5. Why is this message being sent? Profit/Youtube views, entertainment

Suggested Additional Activities/Connections. N/A

Potentially Controversial Content. Profane language, consumerism

Full Lyrics. *Note: Potentially controversial lyrics italicized.*
Shoes. (3x)
Oh my God.
Shoes.

Let's get some shoes. (4x)

Shoes. (3x)
Oh my God.
Shoes.

These shoes rule.

These shoes suck.
These shoes rule.
These shoes suck!

Shoes. (3x)
Oh my God, shoes.

These shoes rule.
These shoes suck. (3x)

I think you have too many shoes.
Shut up! (4x)

Stupid boy.
Stupid boy.
Let's get some shoes.
Let's party.

These shoes are three hundred dollars.
These shoes are three hundred dollars.
*These shoes are three hundred f****** dollars.*
Let's get 'em!

Um...this style runs small. I don't think you're gonna fit.
I mean, your feet are kinda big.

Oh. (3x)
Oh, by the way *b*****,
*F*** YOU!* (4x)

Note: The last stanza will not be played for students, as it is not necessary to the point being made in this lesson.

School District of Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Shoes- Kelly (Year 1, Lesson 1)
School: Reynolds MS	
Subject Area/Grade Level: 6th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **ELA Common Core** CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;	

analyze the impact of a specific word choice on meaning and tone **Ohio SEL** B1. 3.c Apply productive self monitoring strategies to reframe thoughts and behaviors C4. 2.c Recognize that social cues are based on rules and expectations and can change based upon context **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Shoes" by Kelly
 	
Success Criteria
   1. I can analyze musical elements in "Shoes"
   2. I can analyze "Shoes" using the Media Literacy Framework
   3. I can identify and describe the use of profane language in music
   4. I can identify settings where profane language would be appropriate or inappropriate	

Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment

Community Circle: Question: What is your favorite song right now?
Introduce Learning Target and Success Criteria

Define/Prepare
- Say: Today we are going to get a better understanding of why music contains bad words.
- Say: Raise your hand if you have ever listened to music that has bad words, or has talked about sex, drugs/alcohol, violence, etc.
- Display a visual of a scale from 1-10 on the board, label it as "Scale of School Appropriateness". Place the Alphabet Song at 1, as the most innocent music you could possibly hear. Put the song "WAP" at 10, rated as absolutely filthy. Put "Uptown Funk" at 5 due to it containing some profane language, alcohol and sex references. Fill in a few other spots based on appropriateness (ex. Early Taylor Swift at 2-3, Nicki Minaj at 7-8).
- Say: Traditionally, most music played in school stays between 1-3 on this hypothetical scale. Anything more than that, teachers typically say things like "oh no that's not school appropriate, we can't listen to that". But the reality is, as soon as you leave this classroom and go home you are probably listening to music in the 5-10 range anyway. While of course there is a line for stuff that is just too filthy to play in here, we are going to take the things we listen to in class a little further each year (perhaps to a 7) to give you the skills you need to make sense of what you're hearing. From here, you can take those skills and apply them to if you decide to listen to music in the 8-10 range, or anywhere else on the scale.

Present Music
- Tell my story: I was 11, your age, when I first started listening to music with bad words. The song was "Shoes" by Kelly. This song was tricky for my parents to navigate because in terms of appropriateness, it started at a 2, quickly jumped to a 6, went back to 2, then ramped up to 10 for the rest of the song."
- Say: You are going to hear one or two bad words toward the middle of the song. I am only going to play about three seconds of the part of the song that ramps up to a 10 just so you can get an idea. As you listen, think about why the bad words are there in the first place.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?

      ○ Why do you think the artist included profane language?

Redefine Controversial Content in Context
- Say: Music is one of the most widely consumed forms of media. As you encounter it in your daily life, it is important to have an understanding of the nature of media.

Introduce students to the "Core Concepts" column on their Media Literacy Framework. Touch on the following:
- Ask students: "Why do artists make music?" Answers can include: to express themselves, tell stories, etc.
- Say: A huge motive that artists have is to make money. Every song that is released contains some sort of message that the artist is trying to sell you. They sell you on it by making their songs catchy so you keep listening to it. The more people who listen to their music, the more money they make. People will come to love the music and idolize the artist. Problems can arise when these artists portray certain kinds of messages in their music that could influence you to act in a harmful way. This is why it is important to think critically about the music you consume.

Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Say: At first this song was a huge point of contention between my parents and I. I wanted to listen to it because it was a catchy song, and they didn't want me to listen to it because it had bad words. As I got older, though, we all kind of realized that music with bad words was nearly impossible to avoid in daily life, and it would be more helpful for me to have tools to think critically about why those words were there in the first place.

Establish New Understanding of Music
- Ask: What functions does profane language serve in music? Answers can include: expressing emotion, emphasizing an idea, filling a space in the flow, shocking the listener.
- Say: Hearing music with bad words does not make you a bad person. What is important is how you choose to act when you hear those messages.
- Introduce students to social learning theory (people learn through observing, imitating, and modeling others' behavior) and how it's our tendency to mimic the behavior of people we are around or look up to.
- Talk about how I am influencing them with social learning theory at this very moment based on how I act toward them on a daily basis (calm, respectful, quiet, etc).
- Say: 11-year-old me thought Kelly was super cool, and I wanted to be like her.

- Ask students the following:
  - Why would it be problematic for me to imitate Kelly's behavior in certain settings?
  - Why do you think adults do not want you to swear in school? Guide students toward understanding that it is to prepare them to be successful in other social settings where swearing is not appropriate.
  - What are other settings where swearing could be considered inappropriate? Answers could include: church, your future job, when you are just meeting somebody, etc.
  - Can you think of any settings where swearing might be more acceptable? Answers could include, with your friends, with your parents if they permit you to swear, etc.
- Reiterate: Enjoying music with bad words is not inherently bad. What matters are the choices you make moving forward. It is important to think critically about why certain content is in your music to gain a deeper understanding of the messages that are being communicated to you by the media. In the end, you have the power to control the media you consume, rather than letting it control you.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☐ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #2: Driver's License.
Artist: Olivia Rodrigo
Artist Background/Context: Female, Filipina-American
Genre: Pop

Curricular Rationale.
Students will gain competencies in music, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

The goal of studying this selection, as well as the Taylor Swift and Justin Bieber selections (see next two entries) is to foster awareness of the prevalence of adult content in the music industry. The teacher will point out that the majority of artists in the music industry are adults, and may therefore choose to write about mature content that may not necessarily be developmentally appropriate for a listener of their age. That being said, our students are still being exposed to this content on a daily basis when they listen to their favorite music artists. An overarching goal of media literacy interventions is not to shield students from unwanted messages, but rather to approach what they are already experiencing from a critical thinking lens. Through this lesson, students will be guided to understand that there is nothing inherently wrong with listening to music with adult content, but it is not appropriate for them to otherwise engage in what the content is telling them since they are still teenagers. It will be emphasized that they have both the power and responsibility to make positive life choices regardless of the media messages they consume.

This lesson will also illustrate content evolution as a musical artist gets older. Through listening and analyzing, students will be able to describe how topics in music can differ between child and adult artists as they gain more life experience, as well as identify the presence of various adult topics in the music.

Studying the artist Olivia Rodrigo in particular narrates the "why" for this trend in content evolution. She started her career with Disney as a teenager, and "Driver's License" was one of the first songs she released that put her on the map as a musician. This song contains the "f word", which directly rebels against Disney's wholesome, family-oriented values (students will draw on knowledge from the previous lesson to identify the specific function this word plays in the selection, which is an emphasis of feelings). "Driver's License" is a musical illustration of the artist breaking away from her Disney identity to establish her own independent identity as a musician. A parallel will be drawn to the tendency of teenagers to want to rebel against authority as they negotiate developing their independent identities. The teacher will reassure students that the feelings of frustration that come along with this process are a normal part of growing up. This

portion of the lesson validates student experiences, therefore strengthening positive relationships between them and the teacher. This positivity will be further emphasized when the teacher illustrates to students how the adults in their lives are here to help them on this journey of growing up and should be looked to as support systems. That being said, students may not always agree with what adults have to say, so the teacher will give them tools to respectfully navigate these disagreements to maintain positive relationships.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Olivia Rodrigo

2. What creative techniques are used to attract my attention?
    ● Sound effect of the car starting at the beginning sets the scene
    ● Singer manipulates her vocal range and intensity as the song progresses to illustrate her emotions
    ● Changes in instrumental texture
    ● Brief profane language contrasts the nature of the rest of the song

3. How might different people understand this message differently? Listeners who only know the artist from Disney may be shocked to hear the "f word". Listeners who are in the age group of newly getting their driver's license and/or are experiencing relationship troubles may feel very "seen" with this song. Listeners from an older age group or who are in secure relationships may listen to this song and not be very emotionally affected by it.

4. What values, lifestyles and points of view are represented in or omitted from this message? Subliminal message of breaking away from Disney identity, independence, heartbreak, intense jealousy

5. Why is this message being sent? Profit/fame by writing about a highly relatable theme, storytelling, conveying and processing strong emotions, reflecting on a past relationship

   Suggested Additional Activities/Connections. Later in the semester, students will be learning several chords on ukulele- C,G,F, Am. This song contains these chords and will be presented as an option for students to learn to play. The "clean" version of the lyrics will be provided.

   Potentially Controversial Content. Profane language

   Full Lyrics*. Note: Potentially controversial lyrics italicized.*

I got my driver's license last week
Just like we always talked about
'Cause you were so excited for me
To finally drive up to your house
But today I drove through the suburbs
Cryin' 'cause you weren't around

And you're probably with that blonde girl
Who always made me doubt
She's so much older than me
She's everything I'm insecure about
Yeah, today I drove through the suburbs
'Cause how could I ever love someone else?
Chorus
And I know we weren't perfect but I've never felt this way for no one
And I just can't imagine how you could be so okay now that I'm gone
Guess you didn't mean what you wrote in that song about me
'Cause you said forever, now I drive alone past your street

And all my friends are tired
Of hearing how much I miss you, but
I kinda feel sorry for them
'Cause they'll never know you the way that I do, yeah
Today I drove through the suburbs
And pictured I was driving home to you

Chorus

Red lights, stop signs
I still see your face in the white cars, front yards
Can't drive past the places we used to go to
*'Cause I still f*****' love you*, babe (ooh, ooh, ooh, ooh)
Sidewalks we crossed
I still hear your voice in the traffic, we're laughing
Over all the noise
God, I'm so blue, know we're through
*But I still f*****' love you*, babe (ooh, ooh, ooh, ooh)

Chorus

Yeah, you said forever, now I drive alone past your street

Song #3: Lonely.

Artist: Justin Bieber

Artist Background/Context: Male, White, Canadian

Genre: Pop

Curricular Rationale.

A brief portion of this song will be included in conjunction with "Driver's License" by Olivia Rodrigo to illustrate music content evolution as an artist grows from adolescence to adulthood (see "Driver's License" entry for further information). "U Smile" by Justin Bieber will be played first to depict the upbeat, innocent lyrics that were characteristic of his earlier career as an adolescent. Students will analyze how "Lonely" illustrates darker and more mature themes now that he has gained more life experience and is now an adult. The Media Deconstruction/Construction Framework will not be covered in depth with this example as the activity is meant to be brief and support the "Driver's License" activity.

Suggested Additional Activities/Connections. N/A

Potentially Controversial Content. profane language, challenges of growing up, mental health struggles

Portion of Lyrics to be Played*. Note: Potentially controversial lyrics italicized.*

What if you had it all
But nobody to call?
Maybe then you'd know me
'Cause I've had everything
But no one's listening
And that's just *f****** lonely*

Everybody knows my past now
Like my house was always made of glass
And maybe that's the price you pay
For the money and fame at an early age
And everybody saw me sick
And it felt like no one *gave a s****
They criticized the things I did as an *idiot kid*

Song #4: Maroon.
Artist: Taylor Swift
Artist Background/Context: Female, White, American
Genre: Pop

Curricular Rationale.
A brief portion of this song will be included in conjunction with "Driver's License" by Olivia Rodrigo to illustrate music content evolution as an artist grows from adolescence to adulthood (see "Driver's License" entry for further information). "Love Story" by Taylor Swift will be played first to depict the upbeat, innocent lyrics that were characteristic of her earlier career as an adolescent. "Maroon" from her latest album illustrates darker and more mature themes now that she has gained more life experience and is now an adult. The Media Deconstruction/Construction Framework will not be covered in depth with this example as the activity is meant to be brief and support the "Driver's License" activity.

Suggested Additional Activities/Connections. N/A

Potentially Controversial Content. profane language, alcohol use

Portion of Lyrics to be Played*. Note: Potentially controversial lyrics italicized.*
Your roommate's *cheap-a** screw-top rosé*, that's how
I see you every day now

The *burgundy on my T-shirt when you splashed your wine into me*
And how the blood rushed into my cheeks, so scarlet, it was
The mark you saw on my collarbone, the rust that grew between telephones
The lips I used to call home, so scarlet, it was maroon

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Driver's License- Olivia Rodrigo (Year 1, Lesson 2)
School: Reynolds MS	
Subject Area/Grade Level: 6th Grade General Music	

| **Academic Standard(s)**
Music- NAfME
MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods.

MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

ELA Common Core
CCSS.ELA-LITERACY.SL.6.2
Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

CCSS.ELA-LITERACY.RL.6.2
Determine a theme or central idea of a text and how it is conveyed through | |

particular details; provide a summary of the text distinct from personal opinions or judgments. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** D2. 1.c Participate in a healthy network of personal and school relationships **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	
Learning Target I can analyze the song "Driver's License" by Olivia Rodrigo **Success Criteria** 1. I can analyze musical elements in "Driver's License" 2. I can analyze "Driver's License" using the Media Literacy Framework 3. I can describe how topics in music can differ between child and adult artists	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment, writing utensils	
Lesson Outline Including Products and Tasks (Instructional Procedures)	

Do Now
Pass out Music Analysis/Media Literacy assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask students the following:
  - What kinds of topics do musicians write about?
  - Do you think that a child musician would write about the same things as an adult musician? Why or why not?
  - Do you think that the topics a musician writes about changes as they get older?
- Guide students toward understanding that adult artists generally have more life experience than child artists. While an adult can write about anything (movie music, instrumental music, etc), some of their music may include more mature topics than music coming from a child artist. This can be generally observed in the music industry with artists who started their career as children and have since grown into adults.

Present Music
- Say: Olivia Rodrigo is an excellent example of this. She started her career with Disney as a child, and "Driver's License" was the first song she released that put her on the map as a musician rather than actress.
- Say: As you listen, you will notice that there is one bad word in the song. Review the various functions bad words serve in music writing (emphasize an idea, illustrate intense emotions, etc).

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?
  - What was the function of the bad word in "Driver's License"? (Emphasizing intense emotion)
- Say: Olivia Rodrigo was 17 when she wrote this song, so she was just starting to become an adult. It contains the "f word", which directly rebels against Disney's wholesome, family-oriented values. "Driver's License" is a musical illustration of her first breaking away from her Disney identity to establish her own independent identity as an adult and as a musician. A lot of the music she

has released since this song contains more adult content since she is now a little older (21).

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Say: As children, our identities are sort of made for us by the people around us. As you get older, you are going to want to rebel against authority figures in your life to some capacity and establish your own identity. This is a normal part of growing up. You are going to start asking yourself questions like:
  - What kind of music do *I* like to listen to?
  - What kind of clothes do *I* like to wear?
  - What kind of person do *I* want to be?
- Say: The adults in your life are here to help you on this journey of growing up. With that being said, it is important that you work to maintain positive relationships with them throughout this process. This can look like using respectful language with them, taking their ideas into consideration, and calmly and respectfully expressing your viewpoints when navigating disagreements.

Establish New Understanding of Music
- Reiterate that the majority of artists in the music industry are adults, and may therefore talk about adult content. While "Driver's License" does not contain much overtly mature material, it is an illustration of the beginning of this process.
- Guide students toward recognizing that there is nothing inherently wrong with listening to music with adult content, but it is not developmentally appropriate for them to otherwise engage with it since they are still tweens/teenagers.
- Revisit the trend of content becoming more mature as a music artist progresses throughout their life. Play a brief portion of one or both of these examples for students to compare and contrast the themes/content. The first song of each example was written when the artist was a child/teenager, and the second song was written during adulthood. Students will come to find that the content in the latter examples contain much more mature content than the former.
  - "U Smile", then "Lonely" by Justin Bieber
  - "Love Story", then "Maroon" by Taylor Swift

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content**	☑ **Using Formative Assessment to**

- ☑ **Previewing New Content**
- ☑ **Helping Students Process New Content**
- ☑ **Using Questions to Help Students Elaborate on Content**
- ☑ **Reviewing Content**
- ☑ **Helping Students Practice Skills, Strategies and Processes**
- ☑ **Helping Students Examine Similarities and Differences**
- ☐ **Helping Students Examine Their Reasoning**
- ☐ **Helping Students Revise Knowledge**
- ☑ **Helping Students Engage in Cognitively Complex Tasks**

- **Track Progress**
- ☑ **Providing Feedback and Celebrating Progress**
- ☑ **Organizing Students to Interact with New Content**
- ☑ **Establishing and Acknowledging Adherence to Rules and Procedures**
- ☑ **Using Engagement Strategies**
- ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom**
- ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #5: Uptown Funk.

Artist: Mark Ronson ft. Bruno Mars

Artist Background/Context: Mark Ronson-British, Ashkenazi Jewish. Bruno Mars-Puerto Rican, Jewish, Filipino

Genre: Pop, Funk-pop, Soul, Boogie, Rap

Curricular Rationale.

Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

Students will study this selection to understand how media messages may appear positive on the surface, but can sometimes have negative undertones. They will come to realize how the artists appear to be expressing high self-esteem in a positive way, but some lyrics suggest a more negative expression, commonly known as "posturing". Posturing in music lyrics can look like an artist building themselves up while simultaneously tearing others down. Students will be able to identify the specific ways this behavior is being depicted in the lyrics (flaunting his status, money, friends, glorifying alcohol, saying he is hot and therefore attracts sexual attention, etc.) by studying this piece.

"Uptown Funk" is a very popular song that many students know, so it is necessary to proactively address the themes of alcohol glorification, sexual innuendo, disrespectful language towards others, and profane language that support this posturing. Prior knowledge will be drawn upon from previous lessons that there is nothing inherently wrong with listening to music with this content, but it is ultimately the student's responsibility to make positive life choices regardless of the media messages they consume.

It will be noted to students that high self-esteem and confidence are very important for being healthy. That being said, students must be aware of how their music portrays high self-esteem, and whether they are channeling their own in a positive or negative way at any given moment. They will come to understand that encountering music with these negative messages is an invitation for them to reframe their thinking and ultimately channel positive messages in their own lives. This recontextualization will be achieved by two subsequent activities. First, the teacher will lead students through an exercise where they reframe statements that express high self-esteem negatively into positive ones. Second, the project students engage in after this analysis will be completed from the lens of positive expressions of high self-esteem (see "Suggested Curricular Activities/Connections").

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Mark Ronson and Bruno Mars

2. What creative techniques are used to attract my attention?
   - Strong bass voice ostinato that introduces the song and repeats throughout
   - Upbeat tempo and jazz band instrumentation
   - Backup vocals
   - Tension buildup and release throughout choruses
   - Innuendos
   - Play on words "uptown funk you up"

3. How might different people understand this message differently? Depending on the listener, they may react positively or negatively to the traditional masculine bravado themes present–it may be interpreted as either toxic masculinity or an anthem of self-love. Some listeners may experience a positive mood change and get the urge to dance due to the catchiness of the song. Additionally, other listeners may be offended by the stanza that contains the sexual innuendos

4. What values, lifestyles and points of view are represented in or omitted from this message? Materialism, posturing/masculine power, party culture

5. Why is this message being sent? Posturing, promoting self-love

Suggested Additional Activities/Connections. This song will be introduced after students have been introduced to African-inspired drums. They will have already learned various playing techniques and how to play in conjunction with others, known as a "groove". For this activity, "Uptown Funk" will be recontextualized into a "self-love" anthem. Students will have an opportunity to brainstorm, either alone or with others, things they like about themselves. They will take these aspects and create 4-8 lines of lyrics that they will either sing or rap over a groove they create. The groove must have at least two parts, and the final product must be a minimum of thirty seconds long.

Potentially Controversial Content. posturing, alcohol glorification, sexual innuendo, innuendo reference to profane language, explicit profane language, disrespectful language towards others

Full Lyrics. *Note: Potentially controversial lyrics italicized.*
This hit, that ice cold
Michelle Pfeiffer, that white gold
This one for them hood girls
Them good girls straight masterpieces
Stylin', wilin', livin' it up in the city

Got Chucks on with Saint Laurent
Got kiss myself, I'm so pretty

Chorus
I'm too hot *(hot damn)*
Call the police and the fireman
I'm too hot *(hot damn)*
Make a dragon wanna retire man
I'm too hot *(hot damn)*
Say my name you know who I am
I'm too hot *(hot damn)*
Am I bad 'bout that money, break it down
Girls hit your hallelujah (whoo) (3x)
'Cause uptown funk gon' give it to you (3x)
Saturday night and we in the spot
Don't believe me just watch (2x)

Don't believe me just watch (4x)
Hey, hey, hey, oh

Stop, wait a minute
Fill my cup, *put some liquor in it*
Take a sip, sign a check
Julio, get the stretch
Ride to Harlem, Hollywood
Jackson, Mississippi
If we show up, we gon' show out
Smoother than a fresh jar of Skippy

Chorus (new line included)
*B**** say my name you know who I am*

Don't believe me just watch (4x)
Hey, hey, hey, oh

Before we leave
Lemmi tell y'all a lil' something
Uptown funk you up (4x)
I said uptown funk you up
Uptown funk you up (3x)

Come on, dance, jump on it
If you sexy then flaunt it
If you freaky then own it
Don't brag about it, come show me
Come on, dance
Jump on it
If you sexy then flaunt it
Well it's Saturday night and we in the spot
Don't believe me just watch come on! (2x)

Don't believe me just watch (4x)
Hey, hey, hey, oh

Uptown funk you up
Uptown funk you up (say what?) (repeat until the end)

School District of Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Uptown Funk- Mark Ronson ft. Bruno Mars (Year 1, Lesson 3)
School: Reynolds MS	
Subject Area/Grade Level: 6th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.5 Analyze how messages from the media influence health behaviors. **ELA Common Core** CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone	

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Ohio SEL

B1. 3.c Apply productive self monitoring strategies to reframe thoughts and behaviors

Media Literacy- ISTE

1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions

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Learning Target

I can analyze the song "Uptown Funk" by Bruno Mars and Mark Ronson

Success Criteria
1. I can analyze musical elements in "Uptown Funk"
2. I can analyze "Uptown Funk" using the Media Literacy Framework
3. I can identify and describe healthy ways to express self esteem

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Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils

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Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy assignment
Community Circle Question: What is something that you like about yourself?
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask: What does it mean to have high self-esteem?
- Say: In general, high self-esteem is about celebrating the positive aspects of yourself.

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- Ask: What are some character traits that you would associate with someone who has high self-esteem (high energy, possibly loudness, happiness / elation, etc.)?
- Ask: How do you think music from an artist with high self-esteem would sound (loud, fast, upbeat, etc)?

Present Music
- Say: "Uptown Funk" is a great example of this. As you listen, keep in mind how the artists show this emotion through the music. Just so you are aware, you are going to see a few bad words, as well as some references to alcohol and sex. We will talk about why those themes are present in the song later on in the lesson.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted. Ask students why they think they are highlighted.
- Students will be guided toward identifying the presence of profane language, alcohol references (glorification), the play on words that suggests profane language, and sexual references.
- Standard reminder from prior lessons that students may listen to music with these lyrics (with parent permission), but always have the ability to make positive choices.

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Guide them toward understanding that the underlying message in this song is the expression of high self-esteem, particularly in the "How might different people understand this message differently?" question.
- Say: Turn and talk with someone near you: Do you think the artist was expressing high self-esteem in a positive or negative way? Why?
- Share ideas as a class. Prompt students to give examples from the lyrics.
- Say: The reason we are listening to this song today is because while on the surface this may seem like <u>only</u> a positive song, if you pay close attention you will find some negative messages in these lyrics.
- Ask: Where in the lyrics do you see the artist showing high self-esteem in a positive way?
- What about in a negative way? (guide students toward answers such as: bragging about his status, money, friends, alcohol, saying he is hot and

therefore attracts sexual attention, presence of disrespectful language towards others: "B**** say my name", "Uptown funk you up")?

Establish New Understanding of Music
- Say: it is great to have high self esteem, but the manner in which you express it is very important. I am going to make two statements, and you need to tell me if I am expressing self esteem in a positive or negative way.
  - I like that I am smart (positive).
  - I think that I am easily the smartest person in this room. I ALWAYS get 100% on all of my assignments, and I am sure none of you can do that. All of you are so dumb and could never compare to me (negative).
- Ask: Which statement was positive? Which was negative? Why?
- Say: High self-esteem and confidence are very important, and you need to be aware of whether you are channeling that in a positive or negative way in any given moment.
- Say: Sometimes the music industry will channel this idea in negative ways. That does not mean you should not listen to certain types of music, but rather it is an invitation for you to reframe your thinking to be aware of this and still choose to channel positive messages in your own life.
- Closing activity: Give 2-3 statements that express high self-esteem in a negative way, call on student volunteers to reframe statements into positive ones.

Instructional Techniques to be Utilized During Lesson
- ☑ **Identifying Critical Content**
- ☑ **Previewing New Content**
- ☑ **Helping Students Process New Content**
- ☑ **Using Questions to Help Students Elaborate on Content**
- ☑ **Reviewing Content**
- ☑ **Helping Students Practice Skills, Strategies and Processes**
- ☑ **Helping Students Examine Similarities and Differences**
- ☑ **Helping Students Examine Their Reasoning**
- ☑ **Helping Students Revise Knowledge**
- ☑ **Helping Students Engage in Cognitively Complex Tasks**

Conditions for Learning to be Utilized During Lesson
- ☑ **Using Formative Assessment to Track Progress**
- ☑ **Providing Feedback and Celebrating Progress**
- ☑ **Organizing Students to Interact with New Content**
- ☑ **Establishing and Acknowledging Adherence to Rules and Procedures**
- ☑ **Using Engagement Strategies**
- ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom**
- ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #6: Kill Bill.

Artist: SZA

Artist Background/Context: Female, African-American

Genre: Pop, R&B

Curricular Rationale.

Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

Studying this song opens a conversation with students about how to constructively process distressing emotions. Additionally, they will learn how music artists will use the creative technique of exaggeration to not only emphasize intense feelings, but to shock the listener and get their attention. "Kill Bill" covers the topics of heartbreak and an ex moving on, which are highly relatable themes for adolescents as they begin to experience romantic relationships. If/when a relationship does not work out, they may have to deal with strong emotions that accompany this scenario (sadness, anger, jealousy, desire to seek revenge, etc).

"Kill Bill" will be presented to students as an unhealthy example for processing emotions that accompany a breakup. In this piece, SZA talks about how she killed her ex and his new girlfriend (whom she disrespectfully refers to as a "broad") completely sober, emphasizing that she was in a clear headspace and her intentions were calculated. While she mentions seeing a therapist, she is still clearly struggling mentally with the breakup based on the rest of the song's content and is resorting to unhealthy coping mechanisms. The teacher will emphasize to students that the language about killing others is exaggerated and meant to capture their attention. Students will be asked to explain why it is never acceptable to commit violence against anyone or anything, and what consequences they could expect to face by doing so.

From there, students will be led through a discussion/journaling activity where they will identify various healthy ways to cope with a breakup. They will come to find that these strategies can be transferred to any distressing situation. I will share my own healthy coping mechanisms, and students will be guided to identify a few healthy coping mechanisms that they feel they could apply to their own lives.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? SZA

2. What creative techniques are used to attract my attention?

- Abrasive, detuned synthesized flute at the very beginning of the song followed by the "beat dropping"
- Overall "retro" feel of the song
- Shocking, exaggerated content promoting violence
- Unique voice of the singer

3. How might different people understand this message differently? People who are experiencing a similar situation to SZA may feel very "seen" and may use this song to process their feelings. Unfortunately and hopefully not, other listeners who have not established healthy coping mechanisms may be influenced to act violently towards a person who has betrayed them.

4. What values, lifestyles and points of view are represented in or omitted from this message? Seeking revenge on someone who has wronged you, subliminal message of mental health struggles

5. Why is this message being sent? Profit/fame by addressing a highly relatable theme, storytelling, illustration of the struggle after a breakup

Suggested Additional Activities/Connections. This song will be connected to another creative technique that students will study- parody. Students will be shown several examples (such as "I Want it That Way vs. "Bought it on eBay) of Weird Al Yankovich's music, and how he built his career on making funny parodies of other artist's songs. Students will be tasked with creating a parody of the chorus (see lyrics below) where they tell a story about them doing something shocking, with the intention of being funny. For example, "I just ate ten cakes, not the best idea." The theme they choose must be school appropriate and is to be shared with the teacher before writing their lyrics. Students will be provided a karaoke recording of the chorus, and for their final product they will sing/rap their parody over the backing track. They may work alone or with a group.

Potentially Controversial Content. violence, disrespectful language, mental health struggles

Full Lyrics*. Note: Potentially controversial lyrics italicized.*
I'm still a fan even though I was salty
Hate to see you with some other *broad*, know you happy
Hate to see you happy if I'm not the one driving
I'm so mature, I'm so mature
I'm so mature, I got me a therapist to tell me there's other men
I don't want none, I just want you
If I can't have you, no one should

Chorus

I might
I might kill my ex, not the best idea
His new girlfriend's next, how'd I get here?
I might kill my ex, I still love him though
Rather be in jail than alone

I get the sense that it's a lost cause
I get the sense that you might really love her
The text gon' be evidence, this text is evidence
I tried to ration with you, *no murders or crimes of passion, but d****
You was out of reach
You was at the farmer's market with your perfect peach
Now I'm in the basement, *planning home invasion*
Now you laying face-down, got me singing over a beat

I'm so mature, I'm so mature
I'm so mature, I got me a therapist to tell me there's other men
I don't want none, I just want you
If I can't have you, no one will

Chorus

I did it all for love (love)
I did it all on no drugs (drugs)
I did all of this sober
I did it all for us, oh
I did it all for love (love)
I did it all of this on no drugs (drugs)
I did all of this sober
Don't you know I did it all for us?

Uh, I just killed my ex (my ex)
Not the best idea (idea)
Killed his girlfriend next, how'd I get here?
I just killed my ex (my ex)
I still love him, though (I do)
Rather be in hell than alone

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Kill Bill- SZA (Year 1, Lesson 4)
School: Reynolds MS	
Subject Area/Grade Level: 6th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 5.8.6 Choose healthy alternatives over unhealthy alternatives when making a decision. **ELA Common Core** CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	

CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** B1. 3.c Apply productive self monitoring strategies to reframe thoughts and behaviors B3. 1.c Utilize strategies for persevering through challenges and setbacks **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	
Learning Target I can analyze the song "Kill Bill" by SZA **Success Criteria** 1. I can analyze musical elements in "Kill Bill" 2. I can analyze "Kill Bill" using the Media Literacy Framework 3. I can identify and describe positive strategies to cope with the end of a relationship	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	
Lesson Outline Including Products and Tasks (Instructional Procedures)	

Do Now
Pass out Music Analysis/Media Literacy assignment
Community Circle Question
Introduce Learning Target and Success Criteria

Define/Prepare
- Say: Raise your hand if you or someone you know has experienced a breakup, whether it was with a significant other or someone you thought was a close friend.
- Ask: How did that experience make you, or the person close to you, feel (take student volunteers to answer)?
- Say: As you get older, you or people you know may start getting into different kinds of relationships. Sometimes they work out, but other times they do not. When a relationship does not work out, it will leave you with a lot of strong emotions that you might not know how to handle at times.

Present Music
- Say: Breakups are a common topic that musicians write about. A very popular breakup song nowadays is "Kill Bill" by SZA. Today we are going to analyze the lyrics and talk about how she expresses the strong emotions she is feeling through her music.
- So you are aware, as you are listening you will hear a bad word, a brief reference to drugs, and some violent language. Pay attention to why that language is there as it relates to the message she is trying to send us.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
    - Why do you think I have some of these lyrics highlighted?
    - Do you think SZA actually killed her ex and his new girlfriend?
    - Why would the artist use violent language in this song?
    - What was she trying to say when she was talking about drugs?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Say: Music artists will often use exaggerated language to emphasize intense feelings, as well as shock the listener to get their attention.

- Say: she included the lyrics about not being on drugs to illustrate that her intentions to commit this violent act were calculated, and that she was not under the influence of any substances.
- Ask: In this song, do you think SZA is choosing to handle these emotions in a healthy or unhealthy way? (Unhealthy)
- Say: Even though she mentions seeing a therapist in the lyrics, she is still clearly struggling mentally with the breakup.
- Say: Explain to me why it is never acceptable to commit violence against anyone or anything, regardless of how you are feeling.

Establish New Understanding of Music
- Students will be led through a discussion/brief journaling activity where they will identify various healthy ways to cope with a breakup, or any other situation that may cause emotional turmoil.
- I will share my own healthy coping mechanisms (running and writing my own songs, if students show interest I will show clips of my own music and talk about what I was feeling at the time when I wrote them).
- Students will identify their favorite healthy coping mechanism and briefly share how/when they can use it in their life.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #7: Baila Conmigo.

Artist: Selena Gomez and Rauw Alejandro

Artist Background/Context: Selena Gomez- Mexican, Italian. Rauw Alejandro- Puerto Rican

Genre: Reggaeton, Latin Urbano

Curricular Rationale.

Students will gain competencies in music, health, sex education, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

Studying this song opens an important conversation with students about how sex and casual sex are common themes that they will encounter in many pop genres today. It is particularly necessary for them to be aware of when a song may be glorifying these acts, and why it is important for them to refrain from engaging with these messages beyond listening to music that contains it. Prior knowledge about social learning theory will be drawn upon when the class discusses why listening to music with content that promotes casual sex could be potentially problematic for someone of their age. From here, the teacher will lead them through a conversation regarding the various dangers of engaging in casual sex at their age. The teacher will reiterate the importance of using critical thinking when listening to music, as well as staying true to their own set of personal values. With these tools, students have the power to both enjoy their media and resist being negatively influenced by any potentially harmful messages.

Students will also come to understand the role certain language techniques play in portraying a media message. This song contains several sexual innuendos, and students will be led through several exercises where they identify what one is, connect this knowledge to examples that are often heard in our school, and apply this understanding to identify the innuendos present in this selection.

Studying these lyrics both in Spanish and English will also allow students to study how translations may slightly alter the meaning of a song. The original lyrics are in Spanish, and native Spanish speakers will be asked to identify if there are any lyrics that were minorly or significantly changed through the song's translation to English when the two are presented side by side. This exercise will allow students to see the perspectives of those who speak a different language.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Selena Gomez, Rauw Alejandro

2. What creative techniques are used to attract my attention?

- Lone bass guitar riff in the beginning of the song
- Alternation of two singers adds a color variety as well as the light usage of autotune
- Song is very danceable due to the mid tempo reggaeton drum beats and catchy lyrical rhythms

3. How might different people understand this message differently? Listeners who do not speak Spanish are more likely to focus on the musical elements since they do not have a deeper understanding of the language. Native speakers will be better able to read into the more subtle nuances of the lyrics.

4. What values, lifestyles and points of view are represented in or omitted from this message? Casual sex/hookup culture

5. Why is this message being sent? Storytelling

   Suggested Additional Activities/Connections. N/A

   Potentially Controversial Content. Casual sex

   Full Lyrics Translated to English*. Note: Potentially controversial lyrics italicized.*

Baby, I don't know if you speak a lot of Spanish
If you understand when I say "my love"
Devouring each other without understanding each other is better
We only have to like each other

You want me to fall into temptation
Look how you have me
That accent that you have
I don't understand much, but come

Chorus
Dance, dance, dance with me
dance, dance, and I'll follow
Come close and let loose
Don't leave without the desire to come back
Dance, dance, dance with me
Dance, dance, and I'll follow
Kiss me only once
That' way I have a reason to see you again

Honestly, let's let this flow, don't think about it
We have the whole night so you can show me in person

Everything that you feel
Something tells me that you're not innocent

How do I tell you that I don't want to talk about love?
If it's with you, I have to think better
Relax, let's leave it as is, I want to stay here
Come close to me, come close to me

Chorus

I'm leaving you my number
You'll only need to call when you miss me
That I'll be there
Baby, even if you're far away
The baby's from another city but she likes my flow
She was curious and robbed me a kiss
We don't need to talk to each other
If by seeing each other, we understand each other

Chorus

Ra-Rauw, ey
Rauw Alejandro
With Selena
Tell me, Tainy

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Baila Conmigo- Selena Gomez and Rauw Alejandro (Year 1, Lesson 5)
School: Reynolds MS	
Subject Area/Grade Level: 6th Grade General Music	

| **Academic Standard(s)**
Music- NAfME
MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods.

MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Health Education- Shape America
2.8.5 Analyze how messages from the media influence health behaviors.

2.8.7 Explain how the perceptions of norms influence healthy and unhealthy behaviors.

National Sex Education Standards
Analyze how peers, family, media, society, culture, and a person's intersecting identities can influence | |

attitudes, beliefs, and expectations about relationships CHR.8.INF.1 **ELA Common Core** CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** D2. 3.c Utilize strategies to manage social pressures E2 .1.c Generate ideas for recognizing when something may be getting in the way of making a responsible decision and ways to possibly reduce or limit its influence **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Baila Conmigo" by Selena Gomez and Rauw Alejandto
 	
Success Criteria
    1. I can analyze musical elements in "Baila Conmigo"
    2. I can analyze "Baila Conmigo" using the Media Literacy Framework
    3. I can define and describe "innuendo"
    4. I can analyze how messages from the media influence health behaviors	

| **Resources and Materials** Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils | |

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Revisit common topics that music artists may write about. Guide students toward identifying topics such as love, relationships, and sex.
- Ask: What do you think an innuendo is? Allow students to turn and talk, then share out.
- Say: An innuendo is a comment that suggests something sexual or unpleasant, but does not state it directly. Give these examples:
  - This is something that I hear in the hallways a lot here. Raise your hand if either you or someone else has ever made a seemingly innocent comment, and then someone yelled out "That's what she said!" in response. It completely changes the context and suddenly makes it inappropriate.
  - Imagine your friend is secretly dating someone. A possible use of innuendo would be to say: "John has been spending a lot of time with Jane, if you know what I mean."
- Say: a lot of music contains sexual content, whether the lyrics state it directly or more subtly through the use of innuendo. It is important to recognize these tendencies and consider how the media may be trying to influence you with this type of language.

Present Music
- Say: You will hear this song in Spanish, and I will have the English lyrics displayed as we listen? Does anybody know what "Baila Conmigo" translates to in English?
- Say: This song tells the story of a woman who loves to dance and meets a man she is interested in at the beach. While there is nothing overtly sexually explicit

in the lyrics, they contain a lot of innuendos. See if you can pick some of them out as the song is playing.

Complete Music Analysis Activity as a class.

Present Lyrics

Show controversial lyrics on the board, NOT highlighted.

- Take student volunteers to point out the various innuendos present and explain their answer.
- Students who are native Spanish speakers will be asked for their perspective on the original version of the lyrics–is there any other suggestive language present that does not make its way into the English translation due to the language barrier?

Redefine Controversial Content in Context

Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:

- Revisit the concept of social learning theory from a previous lesson.
- Say: We have already discussed that one of the overarching themes in this song is casual sex.
- Ask students the following:
  - Do you think this song is trying to tell you that casual sex is a good, bad, or neutral idea?
  - With social learning theory in mind, why do you think listening to music with content that promotes casual sex could be potentially problematic?
  - How could it potentially be more problematic for someone at your age to listen to music like this versus an adult? Guide students toward answers along the lines of: We are too young to do that.
- Say: Even though the media may try to tell you that it is a good idea, there are several dangers of casual sex that you need to be aware of, especially at your age:
  - Engaging in it before you are physically and emotionally ready can have several consequences for your mental health, including increased stress and anxiety, lower sense of self worth, and unsatisfying relationships, sometimes characterized as feeling "empty".
  - You can also put yourself at risk for sexually transmitted infections and diseases.
  - An unplanned pregnancy could have a lot of emotional, physical, and economic consequences.

Establish New Understanding of Music

- Say: Over the course of your life you will be exposed to music that discusses and/or glorifies casual sex. Liking music that talks about that is not inherently a bad thing. What matters is that you recognize the presence of this theme and think critically about the lyrics you are hearing. From there, you are able to think objectively about the music and compare it to your personal set of values. When you are aware of how the media may be trying to influence you, you become empowered and are better able to control your response moving forward.

Instructional Techniques to be Utilized During Lesson	Conditions for Learning to be Utilized During Lesson
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☐ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?
Several Universal Design for Learning tools will be used to differentiate, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their

child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

7th Grade

Song #1: Heart on Ice (Remix).
Artist: Rod Wave ft. Lil Durk
Artist Background/Context: males, African-American
Genre: Hip Hop/Rap, R&B

Curricular Rationale.
Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

"Heart on Ice" is an excellent example to illustrate the importance of processing feelings as they surface, rather than trying to suppress them. Through storytelling, Rod Wave and Lil' Durk describe the various hardships they have both endured in their lives. Themes of poverty, violence, abandonment, betrayal and struggling with one's mental health are mentioned. In the midst of all this, the artists cope by distancing themselves from their traumas by repressing their feelings at their own expense. Students will have a chance to study how the figures of speech "heart on ice" and "wear my heart on my sleeve" depict this situation. This message references a common problem in our society today, in which people, or in this case, men, are expected to act tough and mask their feelings in the face of hardship. This will lead into a discussion regarding the existence of traditional gender roles, whether or not they serve a purpose, and whether or not students think they can be harmful based on expectations such as stifling one's feelings.

Unfortunately, the aforementioned themes in the song are highly relatable for our student population. Including music that addresses these topics gives them an opportunity to relate and process their own experiences. From here they will be led to understand that they should never feel like they must conceal their feelings if something upsets them. They will be guided to share ideas of various coping mechanisms that are at their disposal whenever they are experiencing strong emotions. Additionally, the teacher will reiterate the importance of talking to a trusted adult either at home or within our school community if they are struggling in some capacity.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.
1. Who created this message? Rod Wave, Lil Durk

2. What creative techniques are used to attract my attention?
    ● Intentional thickening and thinning of instrumental texture throughout the verses and choruses

- Repetitive motive in the piano
- Backup vocals
- Use of a featured artist to add a different vocal color

3. How might different people understand this message differently? Listeners who have not experienced similar adversities in their lives will not understand/appreciate the lyrics as deeply as listeners who have.

4. What values, lifestyles and points of view are represented in or omitted from this message? Perceived dangers/skepticism of emotional vulnerability, antiquated ideas of traditional gender roles, struggles with growing up in an environment of poverty and violence

5. Why is this message being sent? Storytelling to describe how past struggles have shaped the artists into the people they are today, acknowledging the societal pressure often placed on men to mask their feelings

   Suggested Additional Activities/Connections. N/A

   Potentially Controversial Content. violence, poverty, crime, mental health/emotional trauma, traditional gender roles

   Full Lyrics*. Note: Potentially controversial lyrics italicized.*
Speakerbangerz
Look, uh, look

Chorus
Heart been broke so many times I
Don't know what to believe
Mama say it's my fault, it's my fault I wear my heart on my sleeve
Think it's best I put my heart on ice, heart on ice
'Cause I can't breathe
I'ma put my heart on ice, heart on ice
It's gettin' the best of me

While in the cell with Lil' Hakeem, after I slapped him I had told him
"I don't know how you get down with them clowns, but I'm a soldier"
No one could understand, I had way too much aggression
That built over the years from my abandoned adolescence
See I done been lied to, backstabbed, and heartbroken
I wanted to cry but I was too afraid to open
Prayin' one day I'd find a peace of mind by the ocean
I spent all my time committing crimes to get closer

While at my nana house I play the couch, starin' at the ceiling
Tryin' not to get in my feelings
Thinkin' of a way I can make these millions
Maybe that'll take this pain away and clear up all these rainy days, yeah

Chorus

Stabbed in my back so much, got residency at the trauma unit
Growin' up, ain't had no guidance, so I had to let my mama do it
If something happen to me, just know my brothers ain't do it, just know the opps'll do it
But them chances right now so slim 'cause the opps into it
Lost my granny, ain't understand
I reminisce 'bout a hundred grand
Came from nothing, they don't understand
Put ketchup on Wonder Bread
Summertime in Miami, had the top down
Can't do that s*** in Chi-Town
'Cause shots gon' be fired around
That Chance song was cool, but I can't slide around
This s*** so fake and so snake that they'll kill you for a half a pound
That's why I'm always around my b**** 'cause she turned me out
I was in that water with them sharks and I d*** near drowned

Chorus

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Heart on Ice Remix- Rod Wave ft. Lil Durk (Year 2, Lesson 1)
School: Reynolds MS	
Subject Area/Grade Level: 7th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.7 Explain how the perceptions of norms influence healthy and unhealthy behaviors. **ELA Common Core** CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	

CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** B1. 3.c Apply productive self monitoring strategies to reframe thoughts and behaviors B3. 1.c Utilize strategies for persevering through challenges and setbacks **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Heart on Ice" by Rod Wave ft. Lil Durk
 	
Success Criteria
  1. I can analyze musical elements in "Heart on Ice"
  2. I can analyze "Heart on Ice" using the Media Literacy Framework
  3. I can identify and describe various positive coping mechanisms	

Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	
Lesson Outline Including Products and Tasks (Instructional Procedures)	

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask the following:
  - Have you ever been upset about something, but felt like you couldn't express your emotions about it?
  - How did that make you feel?
  - What does it mean to "bottle up" your feelings?
- Say: Artists will often use music to tell personal stories. This particular story talks about the various challenges these two artists faced in their lives, and how they struggled to express their emotions about them.
- Ask the following:
  - What is an example of a challenge somebody may have to deal with in their life?
  - How would you expect a song to sound that talks about challenges and bottling up emotions?

Present Music
- As you listen, pay attention to the story these two artists are trying to tell, as well as the emotions they are trying to communicate. Just so you are aware, when Lil Durk's verse comes in, you will hear some profanity, as well as some references to drugs and violence. We will talk about why those lyrics are there later.
- **Complete Music Analysis Activity** as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?
  - The controversial content mostly shows up in Lil Durk's verse. Why do you think he included it?
  - What were some of the challenges that Rod Wave had to deal with? What about Lil Durk?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:

○ Say: Rod Wave communicates to the listener about how he has been betrayed and heartbroken so many times in his life that he no longer knows what to believe in. He goes on to describe his troubled past (being in prison, experiencing intense anger due to past disappointments, a desire to pursue a better life for himself, however through illegal means). Lil Durk's verse expands upon this as he illustrates his own experiences with poverty, abandonment, betrayal and violence while growing up in Chicago. The controversial content has been included in this song mainly because of its storytelling role. Lil Durk is not glorifying any of it, he is simply stating that these things were a part of his life.

Establish New Understanding of Music
- Say: In the song, Rod Wave talks about how his mother believes that him being upset was his own fault, as he "wears his heart on his sleeve".
- Ask students the following:
   - What does it mean to wear your heart on your sleeve?
   - What do you think his mother was trying to tell him when she said this? (Toughen up)
   - Do you think this message was helpful or harmful to him? Why?
- Guide students toward understanding that in response to this message he recieved, Rod Wave chose to cope with this emotional turmoil by distancing himself from it and putting his "heart on ice". However, the lyrics indicate that this did more harm than good ("it's getting the best of me").
- Say: This song draws attention to the societal pressure that is often placed on people to be tough and hide their feelings when they are upset, especially if they identify as a man. Every society, ethnic group, and culture has their own gender role expectations. In America it typically looks like this: girls and women are expected to be quiet, polite, accommodating, and nurturing. Men and boys are generally expected to be strong, aggressive, and bold. Historically, it is more socially acceptable for a man to express their emotions through anger rather than sadness.
- Ask students the following:
   - Why do you think gender roles exist?
   - Do you think they are helpful or harmful? Why?
- Say: These traditional male and female gender roles have very old roots in human history. While they might have been helpful at some point, they may do more harm than good for several reasons, including but not limited to:
   - Our modern society is much more diverse in terms of gender identity and expression

- ○ It is not healthy for anyone to be expected to bottle up their emotions, for they are a normal part of the human experience.
- Say: Whenever you are experiencing strong emotions, bottling them up only leads to more problems. Instead, you can choose to use coping mechanisms that are available to you.
- Ask: What is a coping mechanism? (Thoughts or behaviors people use to manage stress or difficult emotions)
- As a class, create a list of positive coping mechanisms that students can utilize when they are experiencing negative emotions.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #2: American Idiot.

Artist: Green Day

Artist Background/Context: males, White

Genre: Punk Rock

Curricular Rationale.

Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

This selection serves as a meta-analysis of the main goal of this project. "American Idiot" addresses the fact that people are constantly being bombarded with media messages, and some of those messages are potentially harmful and conflicting. The song illustrates the dangers that can surface when people passively absorb this constant stream of information in the absence of using critical thinking skills. Even though the song was released in 2004, its themes are still very relevant today, as our students are digital natives and have unlimited access to a wide variety of media outlets. Shielding students from the media is impossible, so they must be given the tools to make sense of what they are being exposed to, weed out that which does not align with their personal values, and ultimately be able to think for themselves. By the end of this lesson, students will be given several tools that they can use to ultimately take charge of their own media consumption in a way that feels right to them.

This song also presents a rich opportunity for students to refine their understanding of language as it relates to function and context. They will be led to understand that the profane language in this selection exists to emphasize the artist's extreme discomfort with the state of the country at the time. Several quotes and interviews from the artist will be read regarding the making of this song, and through reading these students will learn that the line including the slur against gay people was included for an entirely different reason than they may think. They will be given a brief background on how at this point in history, the LGBTQ community was a much more marginalized group and experienced discrimination. The artist recontextualized the word as a way to condemn the very use of it to begin with, as it is hate speech. By doing this, the band was using their platform to express solidarity with this group of people.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Green Day

2. What creative techniques are used to attract my attention?

- Drastic change in musical texture at the very beginning of the song- it starts off with a quiet guitar riff, which then gets repeated significantly louder with the addition of drums and bass guitar
- Shocking/offensive language
- Repetition of first verse later in the song to emphasize a point

3. How might different people understand this message differently? Green Day tends to express more liberal points of view, so listeners who also subscribe to these ideologies are more likely to enjoy Green Day's music because it makes them feel "seen". On the contrary, listeners with more conservative views may reject these lyrics and be offended by them.

4. What values, lifestyles and points of view are represented in or omitted from this message? Rejection of American media culture, rebellion, condemning discrimination against the LGBTQ community

5. Why is this message being sent? Rejection of conservative views and the thoughtless consumption of media

Suggested Additional Activities/Connections. An interesting extension would be to connect to students' prior knowledge of parody techniques (covered in 6th grade). Unlike Weird Al Yankovich, whom they have briefly studied before, Richard Cheese is a parody artist who keeps the original lyrics of a song, but changes the genre. "American Idiot" by Richard Cheese could be shown to students at the conclusion of the analysis activity.

Potentially Controversial Content. profane/derogatory language, references to discrimination, politics

Full Lyrics. *Note: Potentially controversial lyrics italicized.*
Don't wanna be an *American idiot*
Don't want a nation under the new media
And can you hear the sound of hysteria?
The subliminal mindf*** America

Chorus
Welcome to a new kind of tension
All across the alien nation
Where everything isn't meant to be okay
In television dreams of tomorrow
We're not the ones who're meant to follow
For that's enough to argue

Well, maybe I'm the faggot, America
I'm not a part of a redneck agenda

Now everybody, do the propaganda
And sing along to the age of paranoia

Chorus

Don't wanna be an *American idiot*
One nation controlled by the media
Information age of hysteria
It's calling out to *idiot America*

Chorus

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	American Idiot: Green Day (Year 2, Lesson 2)
School: Reynolds MS	
Subject Area/Grade Level: 7th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.5 Analyze how messages from the media influence health behaviors. **ELA Common Core** CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	

CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** B1. 3.c Apply productive self monitoring strategies to reframe thoughts and behaviors B3. 1.c Utilize strategies for persevering through challenges and setbacks D2. 3.c Utilize strategies to manage social pressures **Media Literacy- ISTE** 1.3.b. evaluate the accuracy, perspective, credibility and relevance of information, media, data or other resources 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions 3.3 consider how emotions evoked through media experiences can be examined within frameworks of reason, evidence, logic, and metacognition.	

Learning Target
 	
I can analyze the song "American Idiot" by Green Day
 	
Success Criteria
   1. I can analyze musical elements in "American Idiot"
   2. I can analyze "American Idiot" using the Media Literacy	

Framework 3. I can identify and describe various tools that will help me gain control over my media consumption	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask students the following:
  - What is media? (Outlets or tools used to communicate information, usually in mass quantities)
  - What is an example of a media source? (Magazines, television, etc)
  - Is music a media source? Why? (Revisit definition in first question)
  - Do you think all sources of media are accurate or truthful? Why or why not?
  - What do you think it means to be controlled by the media?
- Say: In America, a common problem we have in our media today is bias, where content creators will sometimes stretch the truth to suit their personal views, whether that be political, religious, or based on some other preference they have.
- Say: In the early 2000s, people were concerned that there was information and media bias following the September 11th attacks (if necessary, elaborate on 9/11).
- People were constantly being bombarded with all kinds of information. The punk rock band Green Day wrote "American Idiot" in response to this. The song talks about the dangers that present themselves (hysteria/mania, tension, discrimination) when people are constantly presented with biased media/propaganda to the point where they cannot think for themselves (therefore becoming an American idiot).

Present Music
- Ask: The artist was feeling a lot of anger when this song was written. How would you expect an angry song to sound?
- Say: Green Day is a punk rock band, and in this genre lyrics are often blunt, politically-charged, confrontational, rebellious, and contain swear words. Just to warn you, you will hear one swear word in this song, and another word that is a slur toward gay people. The context of that slur is important, and we will discuss that after we analyze the music.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?
  - The word "mind-f***" is another way to say confusion. Why do you think the artist chose to use an aggressive word like that?
  - What do you think the artist is talking about in the line "Well maybe I'm the f***** America"?
  - What do you think the artist means when they say "I'm not a part of a redneck agenda"?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Read this quote about "American Idiot" adapted from Green Day's website:

  The title of the song (American Idiot) is referring to the author's opinion that these days politicians and the media are telling us what to do, what to buy, what to believe in. We are constantly being subliminally influenced by commercials, campaigns and reality TV. They turn us into idiots with no individuality. In this song, the narrator is saying that he doesn't want his nation to be turned into complete idiots, he doesn't want his country to be led by a redneck president ("I'm not a part of a redneck agenda"), doesn't want people to be convinced that it's right to hate someone because of their sexual preferences ("maybe I'm the f***** America"), doesn't want the nation to be isolated and detested because of stupid decisions that the government makes ("Welcome to a new kind of tension, all across the alienation") (Green Day, 2024).

- Say: Swear words are a way to add emphasis to an idea. The artist chose to use "mind-f***" instead of a more neutral word like "confusion" because it better expresses how uncomfortable the artist is at the idea of being controlled by the media.
- Say: We know that the word f***** is a very offensive slur used towards gay people. While on the surface that line in the song comes across as an insult, it is actually doing the opposite. The artist recontextualized the word as a way to say, "So what if I am one? Why would you hate somebody based on something like that?" At this point in history, the LGBTQ community was still a pretty marginalized group and experienced some discrimination, and this was the artist's way of using their platform to give these people a voice.
- The word "redneck" is a stereotype for people who usually have more conservative views. At this point in history, America had a conservative president, and the artist was criticizing their policies. The Constitution protects this commentary because it is freedom of speech: music artists are free to comment on politics without major consequences. However, it is important to recognize that this line is the artist expressing their opinion, rather than fact.

Establish New Understanding of Music
- Read this quote from Billie Joe Armstrong on the creation of "American Idiot": "It was trying to make sense out of a big mess. You're trying to find something to believe in, but it's difficult when you're getting bombarded with useless information. So it's just [about] trying to find your identity and your individualism in the midst of all that" (Montgomery, 2010).
- Say: While "American Idiot" was released 20 years ago, the themes in it are still very relevant today. This song was written during a very turbulent time in American history, and we are also experiencing some of this unrest today. We are still constantly being bombarded by the media.
- Say: So how do you keep yourself from being controlled by the media? Here are several tools you can use in your daily life to be able to both enjoy media and think for yourself:
  - Awareness is the first step. Identify the various media outlets that you interact with in your life. Pay attention to the messages your personal media is trying to send.
  - Examine what your personal values are. An example of a value could be: violence is never the answer.
  - You have the power to weed out media that does not align with your personal values. For example, on social media you are able to hide/report ads, block accounts and people, manage your privacy settings so you don't get targeted by ads, etc.

○ In regard to music, you might still choose to listen to music that does not align with your personal values. For example, a song could be glorifying violence, which goes against your value that violence is never the answer. If you hold onto that personal value and keep it in mind when you are listening to that song, you may be still able to enjoy the music while becoming resistant to the message it is trying to send you.

○ You can examine ANY piece of media with the Media Deconstruction/Construction Framework. This allows you to take a step back and better understand how your media may be trying to influence you.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #3: Black and White.
Artist: Juice WRLD
Artist Background/Context: male, African-American
Genre: Rap?/Hip Hop

Curricular Rationale.
Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

Through studying this song, students will be able to identify and describe various consequences that result from substance use, as well as steps they can take to avoid using them. Drug and alcohol use is a common theme present in many pop genres today. Students will be guided to understand several ways that music portrays this. In the case of "Black and White" the artist is glorifying substance use, however there is an underlying sense of instability, suffering and feeling out of control of the situation. Students will learn/recall that Juice WRLD died of an overdose, how he often spoke about his trouble with substances through his music, and how some people use substances as a coping mechanism if they are struggling in some capacity. A discussion will be held where students identify positive coping strategies they can use instead of turning to substances if they are having a hard time, as well as other steps they can take to avoid being influenced to use them. The teacher will reiterate the importance of holding onto one's personal values and understanding the consequences of substance use on health when approaching music that glorifies them. Students will be reminded that they are responsible for their actions and can choose to both enjoy this kind of music and resist the message it is trying to send them.

"Black and White" is an example of substance glorification in the music industry. To build open students' awareness, portions of "Slide Away" by Miley Cyrus and "7 Years" by Lukas Graham will be played in conjunction with this lesson to show other ways substances are portrayed in the music industry. "Slide Away" illustrates how the artist had previously used substances, but no longer wants to and is renouncing them. "7 Years" takes on a more neutral standpoint, with the artist recalling how he used them in his childhood as a coping mechanism.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.
1. Who created this message? Juice WRLD

2. What creative techniques are used to attract my attention?
   ● Repetitive melodic cadence of artist's voice during chorus

- Thinner instrumental texture in verses contrasted with the "beat dropping" during the choruses
- Black and white colors being depicted in the lyrics in various ways
- Profane language

3. How might different people understand this message differently? Listeners could interpret this song as a glorification of party/drug use culture. Other listeners might read more into the lyrics and see a subliminal warning against the dangers of drug overuse.

4. What values, lifestyles and points of view are represented in or omitted from this message? Glorification of substance use, partying, struggling with addiction

5. Why is this message being sent? Profit/fame, storytelling depicting the artist's struggles with substance addiction

Suggested Additional Activities/Connections. Later in the semester, students will be learning tablature on ukulele. The chorus of "Black and White" can be provided as an option for students to learn how to play. Additionally, percussive layering techniques in the song can be translated into activities within the drum circle unit.

Potentially Controversial Content. profane language, drug/alcohol glorification, mental health struggles

Full Lyrics. *Note: Potentially controversial lyrics italicized.*
Chorus
I'm in my black Benz
Doin' cocaine with my black friends
Uh, we'll be *high as hell* before the night ends, yeah
Oh, *we'll be high* before the night ends
Before the night ends
Switch up to the white Benz
Doin' codeine with my white friends
Uh, we'll be *high as hell* before the night ends, yeah
Before the night ends (Woah)
Before the night begins

Lord have mercy
I know that these percys finna hurt me
Ayy, sometimes I feel like they doin' surgery
Tell me, are they workin', (Are they workin') are they workin'
Tell me, are they workin'
I party too d*** much
Ayy, and *you n***** can't keep up*
I'm getting too f***** up, too f***** up, yeah

*I'm too f***** up*, won't look up til' the sun come up
Pills with the Hennessy I might throw up
I might throw up, *I'll be okay*

Chorus

Every day's a party, don't let no one tell you different
No lames allowed
You should really keep your distance
Smokin' on loud, and that codeine I sip
Pourin' up this purple shit until it's in my piss
R.I.P to Prince, we got purple rain on deck
She loves Bobby Brown so he keep the Cane on deck
There be haters 'round, keep an AK on deck
Man down, man down on board
Party animals, I'm a lion in the zoo
Party animals, I'm a lion in the zoo
Party animals, I'm a party animal

Chorus

Before the night begins
Before the night begins
Before the night begins

School District of Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Black and White: Juice WRLD (Year 2, Lesson 3)
School: Reynolds MS	
Subject Area/Grade Level: 7th Grade General Music	

| **Academic Standard(s)**
Music- NAfME
MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods.

MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Health Education- Shape America
2.8.5 Analyze how messages from the media influence health behaviors.

5.8.6 Choose healthy alternatives over unhealthy alternatives when making a decision.

ELA Common Core
CCSS.ELA-LITERACY.RL.6.1 | |

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** C4. 1.c Generate positive responses to various social situations D2. 3.c Utilize strategies to manage social pressures **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Black and White" by Juice WRLD
 	
Success Criteria
   1. I can analyze musical elements in "Black and White"
   2. I can analyze "Black and White"	

using the Media Literacy Framework 3. I can identify and describe various consequences that result from substance use 4. I can identify and describe steps I can take to avoid substance use	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask students the following:
  - Have you ever listened to a song that talks about using drugs and alcohol?
  - What kinds of things did the song say? Have you ever thought about it, or are you more caught up in the beats and flow?
  - What does it mean to glorify something?

Present Music
- Say: Music can portray substance use in different ways. Positive (glorifying), negative (condemning), and neutral (as a backdrop in telling a story).
- As we listen and analyze the song "Black and White", try to figure out how this song is portraying substance use. So you are aware, this song contains some profane language.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?

- ○ Why do you think the artist chose to use profane language in the context of this song? (walk through specific lyric examples)
- ○ Do you think this song was portraying substance use in a positive, negative, or neutral way? Why?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction"
column on their Media Literacy framework. Touch on the following:
- Say: In the case of "Black and White" the artist is glorifying substance use; however, there is an underlying sense of instability, suffering and feeling out of control of the situation if you look deeper at the lyrics.
- To illustrate other points of view of substance use in the music industry, briefly play portions of "Slide Away" by Miley Cyrus (negative) and "7 Years" by Lukas Graham (neutral).
- Say: Juice WRLD died of an overdose, and he often spoke about his trouble with substances through his music. While on the surface it seems like he is saying these kinds of things are cool, it is actually a cry for help. Unfortunately, some people use substances as a coping mechanism if they are struggling.

Establish New Understanding of Music
- Ask the following:
  - ○ What are some consequences of using substances?
  - ○ If you are struggling with something, what are some positive coping strategies you can use instead of turning to substances?
  - ○ Imagine that a friend is trying to convince you to use substances. What are some things you can do to resist that social pressure?
  - ○ Do you think it is possible to still enjoy music that glorifies drugs without partaking in them yourself?
- Say: Like we talked about in the Green Day lesson, you will encounter all sorts of media that tries to influence you to do certain things. You might still choose to listen to music that talks about substances, but you have the power to choose to not be influenced by those messages by staying true to your personal values.
- Share an example about how I listen to music that glorifies substance use, but do not partake in them because I have very strong values against using them. Explain how training for running events and being healthy is much more important to me.
- Reiterate: If you hold onto your personal values and have an awareness of the consequences of substance use, you can both enjoy this kind of music and become resistant to the message it is trying to send you.

Instructional Techniques to be Utilized During Lesson	Conditions for Learning to be Utilized During Lesson
☑ Identifying Critical Content ☑ Previewing New Content ☑ Helping Students Process New Content ☑ Using Questions to Help Students Elaborate on Content ☑ Reviewing Content ☑ Helping Students Practice Skills, Strategies and Processes ☑ Helping Students Examine Similarities and Differences ☑ Helping Students Examine Their Reasoning ☑ Helping Students Revise Knowledge ☑ Helping Students Engage in Cognitively Complex Tasks	☑ Using Formative Assessment to Track Progress ☑ Providing Feedback and Celebrating Progress ☑ Organizing Students to Interact with New Content ☑ Establishing and Acknowledging Adherence to Rules and Procedures ☑ Using Engagement Strategies ☑ Establishing and Maintaining Effective Relationships in a Student-Centered Classroom ☑ Communicating High Expectations for Each Student to Close the Achievement Gap

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis

assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #4: Work.

Artist: Rihanna ft. Drake

Artist Background/Context: Rihanna-female, multiracial. Drake- male, biracial

Genre: Pop

Curricular Rationale.

Students will gain competencies in music, health, sex education, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

This piece serves as an entry point to discuss the importance of healthy romantic relationships, characteristics of healthy and unhealthy relationships, and the repercussions that an unhealthy relationship can have. Additionally, it opens an important conversation with students about cultural sensitivity. Rihanna sings "Work" in a Barbadian accent, a nod to her heritage. When this song first came out, there was some criticism and making fun of the accent by the general public. This event can be highlighted to students and a discussion opened on why making fun of the way another person speaks is not acceptable, and how to productively navigate differences like this as they encounter a wide variety of people in their lives. This point is especially vital to touch on with students due to the very diverse student body in Lancaster City. On occasion, students are observed navigating these differences in a destructive way, whether it is making fun of another's accent or some other cultural aspect that is different from their own. Students will be challenged to reframe their thinking and behavior to recognize our community's differences as strengths and a source of pride.

Prior to listening to this song, the teacher will tell students that as they grow up, they may choose to engage in romantic relationships with other people. Relationships can be complex to navigate, and it is important to understand what a healthy and unhealthy relationship can look like. Students will be asked to share some aspects of both types. The song will be played, and students will determine that this song is portraying an unhealthy relationship, supporting their answers with clues from the text. The teacher will address any additional messages within the lyrics that students may have missed.

The teacher will review the various aspects of a healthy relationship that the class established in the beginning of the lesson, and reiterate their importance. From there, students will be guided toward identifying various strategies and resources they can use should they ever find themselves in an unhealthy relationship.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Rihanna, Drake

2. What creative techniques are used to attract my attention?
   - Extensive lyrical repetition
   - Rihanna using an accent that does not appear in her other music
   - Addition of a featured artist to add a tone color variety
   - The end of each lyrical line in the hook is more rhythmically involved than the rest of the line which provides significant forward momentum
   - Instrumentation and tempo combine to make this song highly danceable
   - Subtle presence of steel drums in the background, an instrument not typically heard in this genre

3. How might different people understand this message differently? Listeners who do not understand what Rihanna is saying based on her accent, nor take the time to further engage with the lyrics, may not comprehend the meaning of the song, and may possibly make fun of it if the accent is different from theirs. Additionally, listeners who have never experienced an unhealthy romantic relationship will not relate to the lyrics as much as someone who has.

4. What values, lifestyles and points of view are represented in or omitted from this message? Casual sex, one artist values the emotional connection of a relationship, whereas the other places emphasis on the physical aspects

5. Why is this message being sent? Storytelling, highlighting the repercussions of a transactional relationship

   Suggested Additional Activities/Connections. A possible extension could be including the various motives present in this song as a choice for students to play during the ukulele unit. Additionally, student attention can be drawn to the presence of steel drums in this song and be guided to understand that the artist included this instrument because it aligns with her heritage. An activity where students could further study steel drums could be incorporated into lessons surrounding this song.

   Potentially Controversial Content. casual sex, alcohol, unhealthy relationships

   Full Lyrics*. Note: Potentially controversial lyrics italicized.*
Chorus
Work, work, work, work, work, work
He said me haffi work, work, work, work, work, work
He see me do mi dirt, dirt, dirt, dirt, dirt, dirt
So me put in work, work, work, work, work, work
When you ah gon' learn, learn, learn, learn, learn?
Me nuh care if him hurt, hurt, hurt, hurt, hurting

Dry, me ah desert him
No time to have you lurking
Him ah go act like he nuh like it

You know I dealt with you the nicest
Nuh body touch me you nuh righteous
Nuh badda, text me in a crisis

I believed all of your dreams, adoration
You took my heart and my keys and my patience
You took my heart on my sleeve for decoration
You mistaken my love I brought for you for foundation
All that I wanted from you was to give me
Something that I never had
Something that you've never seen
Something that you've never been, mm
But I wake up and act like nothing's wrong

Chorus
New line: Before the tables turn, turn, turn, turn, turn, turn

Beg you something, please
Baby don't you leave
Don't leave me stuck here in the streets, uh huh
If I get another chance to
I will never, no never neglect you
I mean who am I to hold your past against you?
I just hope that it gets to you
I hope that you see this through
I hope that you see this true
What can I say?
Please recognize I'm tryin', babe

Chorus

Drake:
Yeah, okay
You need to get done, done, done, done at work, come over
We just need to slow the motion
Don't give that away to no one
Long distance, I need you
When I see potential I just gotta see it through
If you had a twin, I would still choose you
I don't wanna rush into it, if it's too soon
But I know you need to get done, done, done, done
If you come over
Sorry if I'm way less friendly
*I got n***** tryna end me*, oh, yeah
I spilled all my emotions tonight, I'm sorry
Rollin', rollin', rollin', rollin', rollin'

How many more shots until you're rollin'?
We just need a face to face
You could pick the time and the place
You spent some time away
Now you need to forward and give me all the

Chorus

Mm
Mm
Work, work, work, work, work, work
Mm

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Work: Rihanna ft. Drake (Year 2, Lesson 4)
School: Reynolds MS	
Subject Area/Grade Level: 7th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.5 Analyze how messages from the media influence health behaviors. **National Sex Education Standards** Compare and contrast the characteristics of healthy and unhealthy relationships CHR.8.CC.1 Describe strategies a student might use to end an unhealthy relationship,	

including involving a trusted adult who can help CHR.8.SM.1 **ELA Common Core** CCSS.ELA-LITERACY.RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** C1. 3.c Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective C3. 3.c Demonstrate respect for human dignity virtually and in person **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	
Learning Target I can analyze the song "Work" by Rihanna ft. Drake **Success Criteria** 1. I can analyze musical elements in	

"Work" 2. I can analyze "Work" using the Media Literacy Framework 3. I can identify and describe characteristics of healthy and unhealthy relationships 4. I can describe the importance of cultural sensitivity	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask students the following:
  - What is a healthy relationship? What are some emotions that could be associated with one?
  - What is an unhealthy relationship? What are some emotions that could be associated with one?
  - Name some characteristics of healthy and unhealthy relationships. (lead students through a brief compare and contrast activity)
- Say: As you grow up, you may choose to engage in romantic relationships with other people. Relationships can be complex to navigate, and it is important to recognize the signs of a healthy and unhealthy relationship, and how to protect yourself if you find yourself in an unhealthy relationship.

Present Music
- Say: As you look at the lyrics, decide if these artists are singing about a healthy or unhealthy relationship. Be ready to give examples to support your answer. In this song, you will hear some brief profane language and references to sex and alcohol. Additionally, you will notice that Rihanna is singing in an accent that is unique from her other music. We will touch on that more later.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?
  - Do you think this song illustrates a healthy or unhealthy relationship? Why?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Guide students toward understanding why the song illustrates an unhealthy relationship.
- Say: Based on the lyrics, Rihanna is very emotionally invested in her relationship with Drake, whereas he views it as something that is mostly physical.
- Point out examples in the lyrics, particularly the lines:
  - "But I know you need to get done, done, done, done If you come over". Identify the sexual innuendo, as well as how Drake views Rihanna's value through that lens.
  - "Sorry if I'm way less friendly, I got n***** tryna end me". Drake is taking out his negative emotions on Rihanna about an unrelated situation.
  - "How many more shots until you're rollin'?". Guide students to understand that Drake is trying to get Rihanna drunk because he thinks she will be more likely to have sex with him.
- Throughout the song, Rihanna details how she struggles navigating the cognitive dissonance between the reality of the relationship and what she would like it to be.

Establish New Understanding of Music
- Reiterate associated emotions with healthy and unhealthy relationships.
- Say: You deserve to have relationships that make you feel safe, loved, valued, happy, etc.
- Ask: Imagine you find yourself in an unhealthy relationship. What are some things you can do to get yourself out of that situation?
- Say: In addition to addressing relationships, this song opens an important conversation about cultural sensitivity. Rihanna sings "Work" in a Barbadian accent, a nod to her heritage. When this song first came out, there was some criticism and making fun of the accent by the general public.

- Ask the following:
  - Why is making fun of the way another person talks not acceptable?
  - If you make fun of someone's accent and they hear you, how would that make them feel?
  - What should you do if you see someone else making fun of another person's accent?
- Say: Think of it this way–you may think your accent sounds normal to you, but it could very well sound strange to someone else. You would not want them to make fun of you.
- Tell the story of when I was in Jamaica and asked the group of British ladies if they thought American accents sounded strange.
- Say: Our city (Lancaster) is home to people from all corners of the world. That is the beauty of this place: everyone is different, and those differences deserve respect regardless of if you think they are unusual or not. You are going to encounter a wide variety of people throughout your life, and navigating your differences with others in a constructive manner is the key to success. Always remember to treat others the way you would want to be treated.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content**	☑ **Using Formative Assessment to Track Progress**
☑ **Previewing New Content**	☑ **Providing Feedback and Celebrating Progress**
☑ **Helping Students Process New Content**	☑ **Organizing Students to Interact with New Content**
☑ **Using Questions to Help Students Elaborate on Content**	☑ **Establishing and Acknowledging Adherence to Rules and Procedures**
☑ **Reviewing Content**	☑ **Using Engagement Strategies**
☑ **Helping Students Practice Skills, Strategies and Processes**	☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom**
☑ **Helping Students Examine Similarities and Differences**	☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**
☑ **Helping Students Examine Their Reasoning**	
☑ **Helping Students Revise Knowledge**	
☑ **Helping Students Engage in Cognitively Complex Tasks**	

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #5: Bad Man (Smooth Criminal).
Artist: Polo G
Artist Background/Context: male, African-American
Genre: Rock, Funk, Jazz, Hip Hop/Rap/Trap/Drill

Curricular Rationale.
Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

This song is important to share with students for several reasons. First, it is an excellent example of the creative technique known as musical borrowing: how artists will take an existing song and transform it into their own. Second, an important "teachable moment" is connected to this song: how there are often multiple points of view regarding a situation. Third, there is some gang activity in Lancaster City, and this song serves as an entry point to talk with students about gang violence and how/why they should avoid it. Students have indicated a high interest in both Michael Jackson and Polo G, so this song is an appropriate choice for my student population.

Smooth Criminal by Michael Jackson tells the story of a woman named Annie who is attacked by a person who commits the crime without leaving a trace. The narrator in the story is repeatedly asking Annie if she is okay, and describes the crime scene and investigation. In Polo G's rework of this song, he offers a different perspective to the situation with Annie. He can be interpreted as taking on the role of the "smooth criminal" as he narrates his gang and weapon activity while living in Chicago. Through studying these lyrics, students will identify and describe the mindsets and events the artist was surrounded by. This lyrical analysis will be connected to the presence of gang activity in Lancaster, and students will be invited to share any parallels they noticed between the song and their own experiences, if applicable.

The teacher will open a further discussion about what gang activity can look like and positive life choices students can make to evade it to keep themselves and others safe. The severe consequences that can result from being involved with a gang will be especially emphasized to students. They will be reminded that while this specific song narrates rather than glorifies gang violence, there is a plethora of music that paints it in a positive light. Should they still choose to listen to music with that perspective, they will be frequently cautioned to keep the magnitude of the consequences of involvement in the back of their minds as they consume this media.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Michael Jackson, recontextualized by Polo G

2. What creative techniques are used to attract my attention?
   ● Musical borrowing
   ● Fusing of Michael Jackson's musical genres with Polo G's more modern style
   ● Shocking/profane/violent language
   ● Blunt lyrics

3. How might different people understand this message differently? Listeners who are fans of Michael Jackson might possibly be offended by this rework, feeling that it disrespects the artist's legacy. Additionally, they may view it as uncreative on Polo G's part. On the other hand, listeners who are fans of Polo G, but not as familiar with Michael Jackson, may be more likely to broaden their horizons and listen to more of Michael Jackson's music. Listeners who have been exposed to gang violence in any form will understand these lyrics on a much deeper level than anyone who has not been exposed to such activity.

4. What values, lifestyles and points of view are represented in or omitted from this message? The song has been reinvented to take on the point of view of the criminal, who is involved in gang violence in Chicago. Parts of the song glorify these activities and affirm stereotypical masculine gender roles of toughness, whereas others paint it in a more negative light ("Mama told me, I don't care if you scared"). In this version, Michael Jackson's original point of view is omitted.

5. Why is this message being sent? Polo G has indicated that his intention in reworking this song was to continue to keep Michael Jackson's memory alive. Additionally, he uses this opportunity to narrate his experiences with gang violence.

   Suggested Additional Activities/Connections. Seventh grade students will be learning tablature on ukulele, and the repetitive motive in both pieces could serve as an excellent opportunity for students to learn as they refine their performance skills.

   Potentially Controversial Content. profane language, gang violence

   Full Lyrics*. Note: Potentially controversial lyrics italicized.*
Lil Capalot, b****, ha

Smooth criminal, Mike Jack
And I still like to tote a .45 like Mike back
Pull that TEC out just to make a statement
He gon' need a body bag or a night sack
*He a b****, he'll fold under pressure*
I can tell from his posture, man, he ain't really like that
Mama told me, "I don't care if you scared

Go in for the kill, if they try you, better fight back"
We'll beat his a** if he tryna throw the Folks up
What's all that s*** you was sayin' like you was so tough?
They gon' have to carry your mans if he approach us
Creepin' in, that glizzy'll blam when we get close up
Rich-a** gangster, my gun match the color of my car
Any sudden movement and this b**** go, "Fah, fah"
Bet I have 'em huggin' Allah
I'm the G.O.A.T., I'm a thug, I'm a star

Chorus
Youngins tryna clear a crowd with the heat
When you ridin', better keep a .40 cal' by the seat
He was bangin' wrong 'til they found him deceased
It's a whole lot of evil roamin' 'round in the streets, uh
So you better look both ways, make your soul shake
Demons standin' in the doorway
Tell me, Annie, are you okay? Screamin' out, "No way"
Tell me, Annie, are you okay?

Still on that b*******, MJ
Really one of the hottest, and I never dropped a mixtape
All my life I had to risk-take
But if they come and try me, .40 kickin' 'til my wrist break
Let anybody in this b**** play
I'ma have my C's leave his a** in the ground with the stiff face
Where I'm from, all the killers turn hood legend
And they known through them blocks like Dikembe
Totin' on somethin' bigger than The Great Khali
Thirty shots'll knock 'em down like Muhammad Ali
Do the race, scratch off in a Trackhawk Jeep
Catch him lackin', then it's R.I.P., b****

Chorus

Specific Lyrics That May Need Clarification.

"Capalot"- refers to a person who is uptight and serious

"TEC"- a type of semi-automatic weapon

"Bet I have 'em huggin' Allah"- Two interpretations: possible attack on religious beliefs of opposing gang, or reference to Muhammad Ali, whose name shows up later in the song

"Dikembe"- Congolese-American former professional basketball player

"The Great Khali"- Retired professional wrestler

"C's"- references gang groups Mickey Cobras and Conservative Vice Lords, who make C's with their hands to represent their gang

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Bad Man (Smooth Criminal): Polo G (Year 2, Lesson 5)
School: Reynolds MS	
Subject Area/Grade Level: 7th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.5 Analyze how messages from the media influence health behaviors. 5.8.6 Choose healthy alternatives over unhealthy alternatives when making a decision. **ELA Common Core** CCSS.ELA-LITERACY.RL.6.1	

Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** C1. 3.c Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Bad Man (Smooth Criminal)" by Polo G
 	
Success Criteria
   1. I can analyze musical elements in "Bad Man (Smooth Criminal)"
   2. I can analyze "Bad Man (Smooth Criminal)" using the Media Literacy Framework
   3. I can identify and describe the nature of gang activity
   4. I can identify and describe strategies to avoid gang activity	

Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask students the following:
    - What does the saying, "Every story has multiple points of view" mean?
    - Raise your hand if you have ever heard this song (play a portion of "Smooth Criminal by Michael Jackson").
    - What is Michael Jackson's point of view in the song (guide students toward answering, the investigator of the crime scene)?
    - If this song were written from the point of view of the criminal, what do you think it would talk about?

Present Music
- Say: The rap/drill artist Polo G got the rights to the instrumentals of "Smooth Criminal" and rewrote the lyrics from the point of view of the criminal. This is a very old creative technique known as musical borrowing, where artists will take an existing song and transform it into their own. In this song you will hear some profane language and violent references, and you will see that it is being used to tell a story.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
    - Why do you think I have some of these lyrics highlighted?
    - These lyrics contain a lot of references to weapons and violence. Do you know why the artist included those lyrics?
    - Do you know why the artist may have included some profane language?
    - Were there any other topics Polo G talked about that stood out to you?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:

- Say: Polo G grew up in Chicago public housing and had a very difficult upbringing. In his music, he is very candid about his trauma, including his experiences with poverty, hunger, gang violence, drug addiction and prison. His rework of "Smooth Criminal" is narrating, not glorifying, these experiences, specifically with gang violence. The violent references and profane language are recounts of interactions he had in the past. Parts of the song that appear to be glorifying gang violence are actually a narration of the mindsets the artist was exposed to.
- If questions arise about specific lyrics, pause to clarify their meaning.

Establish New Understanding of Music

- Ask the following:
    - Is there gang activity in Lancaster?
    - What does it look like?
    - Do you have personal experience with gangs or gang violence that you feel comfortable sharing?
    - Why is it important to stay away from gangs?
    - What are some consequences of being involved with a gang? (Increased risk of injury to oneself or family members/friends, difficulties in school, pressure to commit crimes and resulting consequences including jail, lack of future job opportunities, harm to others).
    - While this song paints gang activity in a more neutral, storytelling way, there is plenty of music out there that glorifies it. Do you think you can still listen to that and stay away from gangs?
    - What are some positive choices you can make in your life to avoid gang activity? (Maintaining close relationships with supportive adults, being aware of your surroundings when you are walking home, understanding when something might be getting in the way of you making the right choice, getting involved in activities at your school, church, community, etc.)
    - What can you do to protect yourself if you find yourself in a situation where you feel pressured to join a gang?
- Say: While you may choose to listen to music that discusses gang violence, remember that you have the power to recognize the severe consequences of getting involved in that. You can then choose to make positive choices like the ones we talked about instead.

Instructional Techniques to be Utilized During Lesson	Conditions for Learning to be Utilized During Lesson
☑ Identifying Critical Content ☑ Previewing New Content ☑ Helping Students Process New Content ☑ Using Questions to Help Students Elaborate on Content ☑ Reviewing Content ☑ Helping Students Practice Skills, Strategies and Processes ☑ Helping Students Examine Similarities and Differences ☑ Helping Students Examine Their Reasoning ☑ Helping Students Revise Knowledge ☑ Helping Students Engage in Cognitively Complex Tasks	☑ Using Formative Assessment to Track Progress ☑ Providing Feedback and Celebrating Progress ☑ Organizing Students to Interact with New Content ☑ Establishing and Acknowledging Adherence to Rules and Procedures ☑ Using Engagement Strategies ☑ Establishing and Maintaining Effective Relationships in a Student-Centered Classroom ☑ Communicating High Expectations for Each Student to Close the Achievement Gap

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
- Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis

assignment. Participation and completion of these activities indicate that students have met the learning target.

8th Grade

Song #1: Yo Perreo Sola.
Artist: Bad Bunny and Nesi
Artist Background/Context: Bad Bunny- Male, Puerto Rican. Nesi- female, Puerto Rican
Genre: Reggaeton

Curricular Rationale.
Students will gain competencies in music, health, sex education, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

This song provides an important opportunity to teach students about the importance of consent and respecting boundaries, which they will define at the beginning of the lesson. They will learn that "Yo Perreo Sola" translates to, "I twerk alone", and that the song tells the story of a young woman who wants to have fun at a nightclub and not have to worry about sexual harassment. Bad Bunny is the main narrator, and throughout the song he is commenting on this woman's appearance, behaviors, and making suggestive comments about sexual encounters. The reason these lyrics have been included is vital: they illustrate the harassing comments and behaviors that people will sometimes engage in when they see an attractive person. This societal issue will be highlighted to students and they will come to understand why this behavior is inappropriate, especially because throughout the song the woman remains firm on her boundaries, stating "I twerk alone" repeatedly. This message is further reinforced at the end of the music video when this public service announcement is displayed: "If she doesn't want to dance with you, respect her. She twerks alone".

Following this, the teacher will tell students that at some point in their lives, somebody may show them attention in some form and they have the right to choose whether or not they want to accept or reject those advances. In the case they decide to reject the attention, they need tools they can use to enforce their boundaries and keep themselves safe. They will be led through an exercise where they will be able to identify different types of boundaries (the focus will be on physical, verbal, and mental/emotional), how to set them, and things they can do if they feel the situation is getting out of control.

Another societal issue that Bad Bunny addresses in the music video is transphobia. He appears dressed in three different drag personas throughout the song, advocating for sexual diversity, women's rights, and the LGBTQ community. Brief clips of the music video that illustrate this will be shown. This portion of the lesson aligns with the School District of Lancaster's emphasis on celebrating the diversity of our student body.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Bad Bunny, Nesi

2. What creative techniques are used to attract my attention?
   ● Use of two singers offers two points of view
   ● Shocking sexual language both in foreground and background vocals
   ● Profane language
   ● Catchy, mid-tempo reggaeton ostinato makes this song highly danceable
   ● Catchy synthesizer motive that repeats throughout the song

3. How might different people understand this message differently? On a surface level, some listeners might interpret Bad Bunny's stanza where he talks about the woman calling him "papi" as a sexual encounter. However, in actuality he is simply imagining what he (or a man in general) wants to happen. The key is, this encounter is never acted upon because the woman reinforces the message, "I twerk alone". Additionally, listeners who are not native Spanish speakers will not understand the lyrics as deeply as someone who is immersed in the language. Someone who is not a member of the cultural group may not understand specific lyrical references.

4. What values, lifestyles and points of view are represented in or omitted from this message? The song takes place from Bad Bunny's point of view, and discusses party culture, substance use, sex, toxic masculinity, and consent. It is important to note that while lust and casual sex are undertones in the song, it is never referenced in the lyrics as something that is going to happen, insinuating that while Bad Bunny wants an encounter to happen, he is ultimately being respectful of the boundaries the woman has put in place. This is further reinforced by the message that appears at the end of the music video.

5. Why is this message being sent? Storytelling, female empowerment and reinforcement/respect of personal boundaries, challenging transphobia and toxic masculinity

Suggested Additional Activities/Connections. This song is an excellent opportunity to show students what reggaeton rhythms look like in standard musical notation. Students will complete a brief review of the rhythm symbols they already have learned. From there, the reggaeton ostinato that appears in the song will be displayed in standard notation and practiced. Students will complete an activity on the drums where they must improvise a several part "groove", with one student playing the reggaeton from standard notation.

Potentially Controversial Content. party culture, profane/shocking language, alcohol/smoking, provocative dancing, sexual references, transphobia, toxic masculinity

Full Lyrics Translated to English. *Note: Potentially controversial lyrics italicized.*
Chorus:
Before you would ignore me
Now I ignore you
Before you wouldn't want to
Now, I don't want to
Before you would ignore me
Now I ignore you
Before you wouldn't want to
Now, I don't want to
No, chill
I twerk alone (4x)

Okay, okay, ey, ey, ey

No dumb guy get close to her
The nightclub gets lit when she arrives
Men are her hobby
She's spoiled like Nairobi
And you see her drinking from the bottle
Men and woman want her
She's older than 20, she showed me her I.D.
She's skeptical of love
She's been single before it became a trend
I don't believe in love since "Amorfoda"
The DJ plays the songs and she knows them all
She climbs on the table and screw it
When she twerks she doesn't stop
She smokes and gets turned on
She'll call you if she needs you
But for now, she's alone

She twerks alone
Ey, ey, ey, ey, ey, ey
She twerks alone
She twerks alone
Ey, ey, ey, ey, ey, ey
She twerks alone
She twerks alone

She has a problematic friend
And another one who barely talks
But the three of them are the devil
Today she wore a miniskirt
She keeps her phillie in her Louis Vuitton purse

And she calls me "papi"
She's really hot like Natti
Drunk and crazy, she doesn't care
Let's twerk, life is short
And she calls me "papi"
She's really hot like Natti
She misbehaves after midnight
Let's twerk, life is short

Chorus

Specific Lyrics That May Need Clarification.
"Phillie"- brand of cigarillos
"Natti"- Natti Natasha, a Dominican singer
"Nairobi"- character on the TV show La Casa de Papel who is very spoiled

School District of Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Yo Perreo Sola: Bad Bunny and Nesi (Year 3, Lesson 1)
School: Reynolds MS	
Subject Area/Grade Level: 8th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.5 Analyze how messages from the media influence health behaviors. **National Sex Education Standards** Demonstrate strategies to communicate personal boundaries and how to show respect for the boundaries of others CHR.8.IC.2 Analyze how peers, family, media, society, culture, and a person's	

intersecting identities can influence attitudes, beliefs, and expectations about relationships CHR.8.INF.1 **ELA Common Core** CCSS.ELA-LITERACY.RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** C1. 3.c Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	
Learning Target I can analyze the song "Yo Perreo Sola" by Bad Bunny and Nesi **Success Criteria** 1. I can analyze musical elements in "Yo Perreo Sola"	

2. I can analyze "Yo Perreo Sola" using the Media Literacy Framework 3. I can identify and describe "consent" 4. I can identify and describe different types of personal boundaries	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask students the following:
    - Does anyone know what "yo perreo sola" means in English?
    - What do you think a song with this title would be about?
    - What does it mean to give your consent?
    - What does it mean to respect someone's boundaries?
    - Have you ever felt like your boundaries were not being respected? How did that make you feel?

Present Music
- Say: This story is told through the perspective of a man/woman, but the issues it addresses can happen to people of all gender identities and expressions.
- "Yo Perreo Sola" is about a young woman (Nesi) who wants to have fun at a nightclub and not have to worry about sexual harassment. Bad Bunny is also a narrator, and he takes on the point of view of other people who may be watching the woman at the nightclub, particularly men.
- Throughout the song you will hear comments about this woman's appearance, behaviors, and making suggestive comments about sexual encounters. You will alo hear some sexual noises in the background vocals. The reason these things are included is very important, but not for the reason you may think. We will discuss their meaning later.

Play the song and display both Spanish and English lyrics.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?
  - What kinds of comments was Bad Bunny making? Why do you think he made them?
  - What kinds of comments was Nesi making? Why do you think she made them?
  - Why do you think those sexual noises were in the background vocals?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction"
column on their Media Literacy framework. Touch on the following:
- Ask: Has anyone ever seen this music video? At the very end, you see a black screen with a Spanish phrase that translates to "If she doesn't want to dance with you, respect her. She twerks alone." Why do you think that message was there?
- Say: Remember, this song is about a woman who wants to dance at a nightclub and not have to worry about getting harassed. All of the suggestive lyrics have been included because they illustrate the harassing comments and behaviors that people will sometimes engage in when they see an attractive person.
- Say: Let's talk about the part where Bad Bunny sings about the woman calling him "papi" and the suggestive noises in the background vocals. This can easily be interpreted as a sexual encounter, but in actuality he is simply imagining what he (or a man in general) *wants* to happen.
- While lust and casual sex are undertones in the song, it is never referenced in the lyrics as something that is going to happen or actually happened. The woman remains firm on her boundaries, stating "I twerk alone", and Bad Bunny respects them. This sends the message that while a woman may be engaging in sexually suggestive behaviors, that is by no means an invitation to others to engage in an encounter. Unless another person explicitly states otherwise, you must assume that they have put those boundaries in place for themselves.
- In the music video, there is a scene where Bad Bunny appears chained up, symbolizing a resistance to the urges of pursuing a woman who does not want to be pursued. This directly challenges harmful aspects of toxic masculinity, where a man will sometimes continue to make advances even if they are unwanted. Through this imagery, Bad Bunny is encouraging men to respect that "no means no".
- Another societal issue that Bad Bunny addresses in the music video is transphobia. He appears dressed in three different drag personas throughout the song, affirming his public support for the LGBTQ+ community and sending the message that anybody who identifies as a woman has the right to be able to live their life without fear of harassment.

Establish New Understanding of Music
- Say: At some point in your life, somebody may show you attention in some form–it may be sexual or platonic. You have the right to choose whether or not you want to accept or reject these advances. If you decide to reject the attention, it is very important that you have tools to set your boundaries and keep yourself safe.
- Depending on the maturity of the class, briefly tell a personal story about when I myself was in eighth grade and was being harassed by a boy. Because I did not have the skills or language to fully understand and stop his advances, I told an adult way later than I should have and I felt very unsafe for a while.
- Say: Let's walk through some different types of boundaries you can set for yourself if you are in a situation that makes you uncomfortable.

    - Physical Boundaries
        - Putting physical space between another person
        - Using assertive body language, such as sticking out one's hand to signal "stop"
        - Asserting that a person must ask permission before touching them in any form
        - Stating one's preferences for physical contact (ex. handshake, hug, or none)

    - Verbal Boundaries
        - Asking a person to stop using language that is offensive to them, and to leave the conversation if the other person does not comply
        - Requesting that someone avoid discussing certain topics
        - Saying "no" with an assertive tone of voice, and repeating it if necessary

    - Mental/Emotional Boundaries
        - Saying "no" to an activity or event that does not align with one's value
        - Blocking/muting someone on social media
        - Clearly communicating one's feelings on a matter

    - How/When to Seek Help
        - Unwanted attention persists
        - One does not feel safe
        - Tell an adult–teacher, parent, guidance counselor, store clerk, etc.

- Say: On the surface, these lyrics may traditionally be flagged as inappropriate for study in school. However, if you read deeper into the message, you will find that it advocates for respecting someone's boundaries.
- There is other music out there that may discuss pursuing someone even if they say no. While there is nothing inherently wrong with listening to this music, it is

very important to understand that in real life, if someone tells you no, you respect that and do not push the subject further. There can be severe consequences for not respecting someone's personal boundaries (ask students to name a few).

Instructional Techniques to be Utilized During Lesson	Conditions for Learning to be Utilized During Lesson
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Several Universal Design for Learning tools will be used to differentiate for various types of learners, including but not limited to:
● Student choice for completing the written portion of the activity on a Google Form and use voice text to dictate their answers
● Verbal and written directions
● Use of visual aids displayed on the board
● Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #2: Hard White.

Artist: Nicki Minaj

Artist Background/Context: female, Trinidadin, African and Indian descent

Genre: Hip Hop/Rap

Curricular Rationale.

Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

Nicki Minaj is a popular artist with our students, and "Hard White" will be included amid a rap music unit due to the opportunity it presents to discuss an artist's use of musical elements and language to convey meaning and emotions. The overarching emotions in this song are aggression and addressing feelings of being disrespected. These feelings are commonly expressed in rap music through a creative technique known as "posturing", in which an artist will boast about themselves while simultaneously using disrespectful language toward others. Students at Reynolds have been observed calling songs using these methods "diss tracks", and they are very aware of this type of music and frequently ask to play these selections. Posturing was studied previously in sixth grade when students analyzed "Uptown Funk" by Bruno Mars and Mark Ronson; however, in that song the artists' overall emotional state was positive and upbeat. Examining "Hard White" allows students to gain the perspective of an artist sourcing posturing techniques from a negative emotional state. They will also come to understand that the profane language is present in the song because it emphasizes these emotions and shows disrespect to the artist's antagonists.

An analysis of this posturing theme opens a conversation with students about positive and negative ways of communicating. They will be able to acknowledge and describe how the artist communicates her aggressive emotions through this selection. Their own experiences will be connected to the lesson when they are invited to recall a time when they felt disrespected by someone, how they wanted to respond to that interaction, and choices they made to deal with the resulting emotions. The teacher will acknowledge to students that listening to music with aggressive and profane lyrics may serve a purpose in helping them regulate their emotions if they are feeling angry, but what truly matters are the choices they make after listening. They will come to understand why communicating like this with someone in real life does more harm than good, and will be given tools to reframe their thinking and behavior to promote positive interactions in the face of adversity.

In addition to understanding the methods used in this song to communicate emotions, students will also be able to study the various storytelling techniques in this piece. In

addition to retaliating against those who have disrespected the artist, she also boasts about her now-luxurious lifestyle, but makes references throughout the lyrics about how hard she has had to work to get there. For example, "Hard White" is a slang term used for cocaine, and references overcoming the turbulent childhood she experienced due to her late father being addicted to crack cocaine, hence the subtle drug references throughout the song.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Nicki Minaj

2. What creative techniques are used to attract my attention?
   - Short four note motive that repeats throughout the song
   - Intentional thickening and thinning of musical texture
   - Puns
   - Fusion of singing and rapping
   - Profane/disrespectful language
   - Voice changes to illustrate dialogue between multiple characters
   - Angry voice inflection of the artist

3. How might different people understand this message differently? Listeners who have ever felt invalidated by another person may relate more deeply to these lyrics than someone who has not. Additionally, listeners who are not very familiar with Minaj's music may not understand the subtle lyrical references to her career and persona as much as a dedicated fan would.

4. What values, lifestyles and points of view are represented in or omitted from this message? Rags to riches, female empowerment/validating oneself, posturing

5. Why is this message being sent? The artist seeks to further affirm her position as a leading figure in the rap industry, illustrating her hard work to earn that title.

Suggested Additional Activities/Connections. The four note motive that appears throughout the song could serve as an easy introductory activity when the students begin to learn tablature notation on ukulele. Prior knowledge will also be drawn upon by playing "Uptown Funk" by Bruno Mars and Mark Ronson to allow students to examine similarities and differences between posturing techniques being sourced from various emotional states.

Potentially Controversial Content. profane/disrespectful language, posturing, sexual references, brief drug references

Full Lyrics. *Note: Potentially controversial lyrics italicized.*

Chorus
Work hard, just to get half back
(Used to) work hard, just to get half back
(Now I'm) gettin' to it that way
(Straight up, straight up, straight up)
I ain't coming through unless the bag straight
(I used to) work hard just to get half back
(Used to) work hard, just to get half back

Ayo, just last week I told 'em to pick a side (side)
I bust shots, don't duck if it don't apply ('ply)
Bae out in Paris, he told me to pick a ride (ride)
Sike, made you look, I still didn't pick a guy
I'm the trophy of the game, everybody tryna win me (win me)
Me, Olivier, Jourdan Dunn, my baby, Winnie (Winnie)
Partying in Paris, these *b****** is embarrassed (okay)
'Cause they know I'm the queen, I still didn't pick an heiress
Mirror, mirror, who's the fairest?
(You the *m************ fairest, Nicki)
What I drop on this watch?
(I don't know, about a hundred-fifty)
Uh, I'm who they wishin' to be
*These h*** is on the 'Gram, Nicki pitchin' a ki'*
'Bout to cop Neverland, Michael up in the tree
You got bars and still broke? You might as well took a plea, uh
Be in the bando or would you rather move weight, Don Pablo?
Uh

Chorus

Ayo, just last week I told 'em they run done (done)
My legacy could never be undone (done)
I'm a prodigy, R.I.P Thun-Thun (Thun)
*Got these b****** shook, they shocked, no stun-gun*
I'm the billy, billy goat, the goat, the goat's here (here)
Vintage Hermès by Jean Paul Gaultier ('Tier)
Lagerfeld customize my gold chair (chair)
I run the point, you b****** just go cheer

Uh, look at my knockoffs, I told 'em knock it off
Anything that Nicki do, you know they knock it off
Put my crown on again, and I'ma knock it off
Anything with Nicki in it, they gon' pocket off
I mean profit off (uh), my plug drop it off (uh)
You see them copyin' my hair, tell 'em, "Chop it off"
Uh, bad gyal whip, the top is off

You nuh see him downgrade when me drop 'em off

Uh, I ain't never play the h* position
I ain't ever have to strip to get the pole position
H*** is dissin'? Okay, these h*** is wishin'
You're in no position to come for O's position
I ain't movin' weight, but I'm in the dope position
I ain't movin' weight, but I'm in the dope position

Chorus

W-W-W-W-W-Work hard
W-W-W-W-W-Work hard
J-J-Just last week, I told 'em to pick a side
I-I-I bust shots, don't duck if they don't apply

Teacher Name: Abigail K. Nicholas	Hard White- Nicki Minaj (Year 3, Lesson 2)
School: Reynolds MS	
Subject Area/Grade Level: 8th Grade General Music	

| **Academic Standard(s)**
Music- NAfME
MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods.

MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Health Education- Shape America
2.8.5 Analyze how messages from the media influence health behaviors.

5.8.6 Choose healthy alternatives over unhealthy alternatives when making a decision.

ELA Common Core
CCSS.ELA-LITERACY.SL.6.2 | |

Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** A4. 1.c Describe how personal responsibility is linked to being accountable for one's choices and behavior B3. 1.c Utilize strategies for persevering through challenges and setbacks C1. 2.c Demonstrate respect across school, community, face-to-face and virtual settings, when viewpoints or perceptions differ **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Hard White" by Nicki Minaj
 	
Success Criteria
  1. I can analyze musical elements in "Hard White"
  2. I can analyze "Hard White" using the Media Literacy Framework
  3. I can identify and describe creative techniques artists use to convey	

aggression in music 4. I can compare and contrast healthy and unhealthy ways to process aggressive emotions	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Say: Artists will sometimes write music as a way to express and process their emotions. Ask the following:
    - How could you expect a song where the artist is happy to sound?
    - What about a song where the artist is feeling angry or disrespected?
    - Have you ever felt disrespected by somebody?
    - How did that make you feel?
    - How did you deal with those emotions?
- Say: A common theme you will see in rap music is the artist addressing people or systems they have felt disrespected by. The music may sound abrasive, and the artist will use aggressive, profane, or disrespectful lyrics. They may also brag about themselves while putting others down as a way to "posture" themselves.
- Ask: What is posturing (behavior that is meant to impress or assert dominance or control in a situation)?

Present Music
- Say: Nicki Minaj frequently "postures" in her music as a way to affirm her place as a leading figure in the rap industry. As you listen, pay attention to some of the ways she is posturing and expressing her emotions.
Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
    - Why do you think I have some lyrics highlighted in red?
    - Why do you think Nicki Minaj included this language?
    - How do you think she is feeling in this song?
    - How do you know?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction"
column on their Media Literacy framework. Touch on the following:
- Say: Nicki Minaj includes profane language in this song for several reasons: it emphasizes her emotions and shows disrespect to her antagonists. In particular, the "b" and "h" words refer to other people who have tried to compete with her or who have questioned her importance in the rap music industry. This is especially obvious in another one of her songs called "Chun-Li".
- Say: You will also notice her bragging about her now-luxurious lifestyle (point out a few examples in the lyrics), but it also makes references about how hard she had to work to get there. "Hard White" is a slang term used for cocaine, and it points to the turbulent childhood she had to overcome due to her late father being addicted to crack cocaine.

Establish New Understanding of Music
- Say: Listening to music with aggressive and profane lyrics may serve a purpose. It could potentially help you regulate your emotions if you are feeling angry. What matters are the choices you make when you are done listening.
- Ask the following:
    - Imagine that you are interacting with someone who disrespected you. Why would it be harmful to communicate with them in real life like this?
    - Do you think it would solve the problem or make it bigger? Why?
    - What are some ways that you can blow off steam when you are upset, rather than say hurtful things to someone?
- Say: In any situation, it is important to be the bigger person, but that does not mean you have to back down when you are upset with someone. Let's go back to talking with the person who disrespected you. What are some ways that you can remain respectful when talking with them, but still get your point across that the way they treated you was not okay?

<u>Instructional Techniques to be Utilized</u>	<u>Conditions for Learning to be Utilized</u>

During Lesson	During Lesson
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Some students struggle with reading/writing or are English Language Learners. Several Universal Design for Learning tools will be used to differentiate, including but not limited to:
- Student choice for completing the written portion of the activity on Note and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis

assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #3: Paint the Town Red.

Artist: Doja Cat

Artist Background/Context: Biracial: South African and Black, Jewish-American and White

Genre: Hip Hop/Rap

Curricular Rationale.

Students will gain competencies in music, health, sex education, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

A paramount component of media literacy education will be addressed in this lesson: awareness of how people's attention can be manipulated. Music and social media are very prevalent in the lives of middle school students. "Paint the Town Red" is an excellent opportunity to connect their understanding of these two experiences, as it is a very popular song with this student population. In this digital age, their attention is constantly being pulled in many directions as content creators, apps, and other media sources compete for it in order to make a profit. This phenomenon has been called the "attention economy", and through studying this selection students will understand how content creators will use creative techniques to grab and maintain attention for their own benefit. Studying the "hook" of this song will open the door to this conversation, as it is widely featured across the social media platform TikTok, of which many students have accounts.

Prior knowledge from previous lessons will be drawn upon that bring student awareness to positive and negative methods of communicating. The teacher will explain that Doja Cat created "Paint the Town Red" as a response to the various controversies she has been involved in, including negative social media comments she has made about her fan base and accusations that she is satanic. Throughout the entire song, she comments on and brags about the attention she has gotten and will continue to receive as a result of her behavior. She conveys this message by using language that is at times profane or shocking, and she references posturing, sex, drugs and alcohol as a way of maintaining the listener's attention. Through this song, Doja Cat is using her garnered media attention to leverage even more media attention, regardless of it being positive or negative.

Students will be guided to understand that while this song is intended to be very entertaining, their power lies in their ability to recognize the negative media messages it is portraying. They will learn that while generating negative media attention can still lead to a positive outcome for an artist in terms of making money/gaining more followers, it does not work that way in real life. They will be reminded of the importance of

representing themselves positively both in person and on social media, and that they are always responsible for their decisions and have a moral obligation to always think before they act.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Doja Cat

2. What creative techniques are used to attract my attention?
   - Catchy trumpet motive that begins the song and repeats throughout
   - Fusion of singing and rapping
   - Thin musical texture at the beginning that abruptly thickens as the hook enters
   - Shocking/profane language, particularly in the middle of the song
   - Frequent hook repetition
   - Switching from first, second, and third person throughout the lyrics

3. How might different people understand this message differently? Listeners who are not familiar with the context of this song's creation may interpret the lyrics differently than someone who has. For example, some listeners will interpret "she the devil" as a confirmation to Doja Cat's accusations, while others will interpret it as mockery.

4. What values, lifestyles and points of view are represented in or omitted from this message? Self-love/individuality, free will, extravagance/party culture, rebellion

5. Why is this message being sent? Gaining attention, direct response to media criticism the artist has received

Suggested Additional Activities/Connections. Layering techniques utilized in this song can serve as an example for when students create their own rap song later in the year. Part of that project requirement involves layering percussion instruments in a way that is engaging to the listener. Additionally, an extension could be provided to this lesson in which students analyze two TikTok videos (one meant to be engaging, the other not) and identify characteristics of creative techniques that are successful in gaining consumer attention.

Potentially Controversial Content. posturing/mockery, profane/shocking/disrespectful language, sex, drugs/alcohol

Full Lyrics. *Note: Potentially controversial lyrics italicized.*
By
Walk on by (4x)

Pre-Chorus

Yeah, b****, I said what I said
I'd rather be famous instead (walk on by)
I let all that get to my head
I don't care, I paint the town red (walk on by)
(repeat 2x)

Chorus
Mm, *she the devi*l
She a bad lil' b****, she a rebel (walk on by)
She put her foot to the pedal
It'll take a whole lot for me to settle (walk on by)
(repeat 2x)

Yeah, said my happiness is all of your misery
I put good d*** all in my kidneys (walk on by)
This Margiel' don't come with no jealousy
My illness don't come with no remedy (walk on by)
I am so much fun without Hennessy
They just want my love and my energy (walk on by)
You can't talk no s*** without penalties
B****, I'm in yo' s*** if you send for me (walk on by)

I'm going to glow up one more time
Trust me, I have magical foresight (walk on by)
You gon' see me sleepin' in courtside
You gon' see me eatin' ten more times (walk on by)
Ugh, you can't take that b**** nowhere
Ugh, I look better with no hair (walk on by)
Ugh, ain't no sign I can't smoke here
Ugh (yeah), gimme the chance and I'll go there (walk on by)

Pre-Chorus

Chorus

Yeah, said pop make money, now you try, b****
You could use a revamp with a new vibe, sis (walk on by)
I don't need a big feature or a new sidekick
I don't need a new fan 'cause my boo like it (walk on by)
I don't need to wear a wig to make you like it
I'm a two-time b****, you ain't knew I'd win? (Walk on by)
Throw a shot like you tryna have a food fight then
All my opps waitin' for me to be you, I bet (walk on by)

Said I got drive, I don't need a car
Money really all that we fiendin' for (walk on by)

I'm doin' things they ain't seen before
Fans ain't dumb, but extremists are (walk on by)
I'm a demon lord
Fall off what? I ain't seen the horse (walk on by)
Called your bluff, better cite the source
Fame ain't somethin' that I need no more (walk on by)

Pre-Chorus

Chorus

Walk on by (4x)

School District of
Lancaster
Together We Can!

Teacher Name: Abigail K. Nicholas	Paint the Town Red: Doja Cat (Year 3, Lesson 3)
School: Reynolds MS	
Subject Area/Grade Level: 8th Grade General Music	

| Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **Health Education- Shape America** 2.8.5 Analyze how messages from the media influence health behaviors. 5.8.6 Choose healthy alternatives over unhealthy alternatives when making a decision. **National Sex Education Standards** Describe human reproductive systems, including the external and internal body parts and their functions AP.8.CC.1 | |

ELA Common Core CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone **Ohio SEL** A4. 1.c Describe how personal responsibility is linked to being accountable for one's choices and behavior C4. 1.c Generate positive responses to various social situations D1. 3.c Interact on social and digital media responsibly and understand the potential impact on reputation and relationships **Media Literacy- ISTE** 1.3.d. build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	
Learning Target I can analyze the song "Paint the Town Red" by Doja Cat **Success Criteria** 1. I can analyze musical elements in "Paint the Town Red"	

2. I can analyze "Paint the Town Red" using the Media Literacy Framework 3. I can describe techniques the media uses to gain my attention 4. I can brainstorm ways to generate positive attention for myself	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask the following:
    - How many of you use TikTok?
    - Have you ever seen multiple videos that use the same song in the background? Give me some examples.
    - Why do you think people keep using songs like that over and over (Guide them to answer: because they are catchy)?
    - What are some other things social media does to get your attention? Give me some examples.
    - If we are talking about attention, what do you think a "hook" in music is?

- Say: The goal for any type of media is to grab and maintain your attention. In order for music artists to be successful, they need to keep generating attention for themselves to keep you engaged in their content. They will do this with their music by using a "hook".
- When most songs are created, they are intentionally designed with a small part to be the catchy part, the one that is remembered and sung back.
- See if you can identify the hook in this song (play a brief portion of Ice Ice Baby. Point out how the hook is directly referenced in the lyrics).

Present Music
- Say: The hook in "Paint the Town Red" by Doja Cat is a very popular sound sample that is featured in current TikTok videos. Sing a small portion of it (humming over the "b" word) so students can identify it.
- Say: While most people are familiar with the hook, there are a lot of interesting messages throughout the rest of the song that are worthy of looking at closer.
- Say: Sometimes artists will do other things besides create catchy music to try to get your attention. They might make choices in how they represent themselves in some other way, such as through their appearance and behavior. Sometimes they will do this in positive ways, but other times it can be in negative ways.
- Doja Cat has been involved in a lot of negative controversies lately, particularly regarding social media comments she has made about her fan base, being involved with a man who has been rumored to harass women, and accusations that she is satanic. She wrote "Paint the Town Red" in response to all of this.
- Throughout the song, you will see her bragging about all of the attention she has gotten and will continue to receive. She also mentions that she will continue to do what she wants and express her individuality regardless of what people think of her. You will see her use some shocking language to get this message across. We will address its function later.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
    - Why do you think I have some of these lyrics highlighted?
    - What are some topics that you see her singing about?
    - Why do you think she included these lyrics?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- There are some positive messages in this song. For example, not letting what others think of you get in the way of your sense of self-worth can be a great thing to live by. However, a lot of the content in this song is about bragging about negative attention the artist has generated for herself.
- Clarify these word/phrases:
    - "Paint the town red" is a slang term which means to either be extravagant or engage in various forms of debauchery. This line is

included to show that the artist is unfazed at the negative attention she has generated for herself, and has no problem continuing to do so.
- ○ The word "b****" references both herself as well as people who are in opposition of her–it depends on whether she is using first, second or third person. She utilizes all three points of view at some point in this song, which helps drive the momentum and engage the listener.
- ○ Some of the lyrics are in direct response to some of the controversies and accusations Doja Cat has been involved with. "She the devil" is directly poking fun at the accusations of her being satanic.
- ○ Doja Cat is glorifying substance use in the lyrics that reference smoking and Hennessy, even though in the "Hennessy" line she is stating that she does not need it to be an interesting person.
- ○ "I put good d*** all in my kidneys" is a particularly controversial lyric. First of all, this statement is anatomically incorrect. It has been included for several reasons: artists will use shocking/exaggerated language to get your attention. It makes you think, "Wait, did she really just say that?". The line strategically appears midway through the song, and is meant to regain your attention in case it was led astray. Additionally, this lyric is referencing a recent romantic relationship the artist has engaged in, and is mocking the criticism that she has received online as a result.

Establish New Understanding of Music
- ● Reiterate: Through all of these shocking lyrics, Doja Cat is using her media attention to leverage even more media attention through the use of various musical creative techniques. In the media, attention equates to money, whether it be positive or negative.
- ● While generating negative media attention can still lead to a positive outcome for the artist in terms of making money/gaining more followers, it does not work that way in real life.
- ● Ask the following:
  - ○ What are examples of things you could do to generate negative attention for yourself in real life? What about online?
  - ○ What are the consequences of generating negative attention for yourself?
  - ○ Why should you always strive to only generate positive attention for yourself?
  - ○ What are ways you can generate positive attention for yourself in real life? What about online?
- ● Remember: You may choose to listen to music that contains negative media messages, because sometimes they can be very entertaining. However, that

does not mean that you should be perpetuating those messages for yourself. You are always responsible for your decisions and have an obligation to both yourself and those around you to always think before you act.

Instructional Techniques to be Utilized During Lesson

- ☑ **Identifying Critical Content**
- ☑ **Previewing New Content**
- ☑ **Helping Students Process New Content**
- ☑ **Using Questions to Help Students Elaborate on Content**
- ☑ **Reviewing Content**
- ☑ **Helping Students Practice Skills, Strategies and Processes**
- ☑ **Helping Students Examine Similarities and Differences**
- ☑ **Helping Students Examine Their Reasoning**
- ☑ **Helping Students Revise Knowledge**
- ☑ **Helping Students Engage in Cognitively Complex Tasks**

Conditions for Learning to be Utilized During Lesson

- ☑ **Using Formative Assessment to Track Progress**
- ☑ **Providing Feedback and Celebrating Progress**
- ☑ **Organizing Students to Interact with New Content**
- ☑ **Establishing and Acknowledging Adherence to Rules and Procedures**
- ☑ **Using Engagement Strategies**
- ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom**
- ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Some students struggle with reading/writing or are English Language Learners. Several Universal Design for Learning tools will be used to differentiate, including but not limited to:
- Student choice for completing the written portion of the activity on Note and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #4: Love Yourz.
Artist: J. Cole
Artist Background/Context: male, Biracial
Genre: Hip Hop/Rap

Curricular Rationale.
Students will gain competencies in music, health, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

J. Cole is a popular artist with our student population, and studying "Love Yourz" is an excellent opportunity to teach them about practicing cultural sensitivity in their daily lives regarding the use of the "n-word". This word is frequently used in media our students consume, and they are often observed repeating it while referencing their classmates in the hallway and other school environments. Reynolds Middle School places an emphasis on respectful, responsible and safe behavior, and this lesson will teach students why using that word in a school setting does not uphold these expectations. They will study the meaning of the word, its origins, how it has evolved over time, and why it is considered very inappropriate and harmful for certain groups of people to use the word versus others. Proactively studying the use of this word in music that our students frequently listen to allows them to examine the impact that repeating it can have on others, and why it should not be used in certain situations. Students will be able to develop skills in practicing cultural sensitivity by reframing their thinking and behaviors regarding using this word as a result. It will be reiterated that students might still choose to listen to music that contains the "n word", but they are still responsible for making culturally-sensitive choices in their lives that do not offend others.

Giving students the chance to examine the contexts of this word in "Love Yourz" provides an opportunity for them to demonstrate a deeper understanding of the use of language in portraying a media message. It will be explained that J. Cole is a member of the Black community, so in this context it is considered culturally appropriate for him to include the "n-word" in his lyrics if he chooses. Students will identify that he is speaking in a second-person point of view, and he uses the word to emphasize his ideas that he is conveying to the listener. This song is a particularly rich example to study with students because the word serves several purposes and meanings: a friendly/neutral reference to the person he is talking to, an insult when he is talking about other people being ingenuine, and a placeholder at the end of a line to preserve the rap flow. By studying the text, students will be able to identify where these different meanings and functions appear.

"Love Yourz" contains a very powerful message about being grateful for the life one is given, and provides an opportunity for students to study the impact of practicing gratitude in their own lives. The song frequently references the importance of focusing on non-material aspects of life such as love and happiness, and outlines the dangers of always reaching for more material things. It will be acknowledged to students that it is normal to want things in life, but that they will never be truly happy until they stop to appreciate what they already have. Students will be led through an activity that challenges them to reframe their thinking by emphasizing the positive aspects of their life in the present moment.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? J. Cole

2. What creative techniques are used to attract my attention?
   - Building of musical texture during introduction
   - Artist alternating between singing and rapping
   - Different vocal inflections at the end of some lines
   - Backup vocals
   - Frequent use of the "n" word that serves a variety of functions in the song

3. How might different people understand this message differently? The underlying message in this song is that the grass is not greener on the other side. Listeners who have experienced taking a different path in life, only to realize it was not what they actually wanted, will relate to these lyrics on a much deeper level.

4. What values, lifestyles and points of view are represented in or omitted from this message? Money and fame is of minimal importance compared to love and happiness, rejection of materialism

5. Why is this message being sent? To convey the importance of being grateful for the life one is given, that reaching for more can sometimes have consequences (disillusionment with current glamorous lifestyle).

Suggested Additional Activities/Connections. Eighth grade already has a developed unit where they study rap music and ultimately create their own composition. This music analysis activity will be inserted toward the beginning of the unit, where students will be studying techniques and themes common to the genre.

Potentially Controversial Content. profane/offensive language, brief alcohol references

Full Lyrics. Note: Potentially controversial lyrics italicized.

Huh
Love yours
Huh, love yours
No such thing

Chorus
No such thing as a life that's better than yours
No such thing as a life that's better than yours (love yours)
No such thing as a life that's better than yours
No such thing, no such thing

Heart beatin' fast, let a *n***** know that he alive
Fake *n******, mad snakes
Snakes in the grass let a *n***** know that he arrived
Don't be sleepin' on your level
'Cause it's beauty in the struggle, *n***** (beauty, beauty)
Goes for all y'all
It's beauty in the struggle, *n***** (beauty, beauty)
Let me explain, yeah

It's beauty in the struggle, ugliness in the success
Hear my words or listen to my signal of distress
I grew up in the city and know sometimes we had less
Compared to some of my *n***** down the block, man, we were blessed
And life can't be no fairytale, no once upon a time
But I be goddamned if a *n***** don't be tryin'
So tell me, mama please, *why you be drinking all the time?*
Does all the pain he brought you still linger in your mind?
'Cause pain still lingers on mine
On the road to riches, listen, this is what you'll find
The good news is, *n*****, you came a long way
The bad news is, *n*****, you went the wrong way
Think being broke was better

Chorus
(Think being broke was better, yeah)

For what's money without happiness?
Or hard times without the people you love?
Though I'm not sure what's 'bout to happen next
I asked for strength from the Lord up above
'Cause I've been strong so far
But I can feel my grip loosening
Quick, do something before you lose it for good
Get it back and use it for good
And touch the people how you did like before

I'm tired of livin' with demons 'cause they always inviting more
Think being broke was better
Now I don't mean that phrase with no disrespect
To all my *n***** out there living in debt
Cashing minimal checks
Turn on the TV see a *n***** Rolex
And fantasize about a life with no stress
I mean this *s**** sincerely
And that's a *n***** who was once in your shoes
Living with nothin' to lose
I hope one day you hear me
Always gon' be a bigger house somewhere, but *n***** feel me
'Long as the people in that *m************ love you dearly
Always gon' be a whip that's better than the one you got
Always gon' be some clothes that's fresher than the ones you rock
Always gon' be a *b***** that's badder out there on the tours
But you ain't never gon' be happy 'til you love yours

Chorus

Heart beatin' fast, let a *n***** know that he alive
Fake *n*****, mad snakes
Snakes in the grass let a *n***** know that he arrived

Teacher Name: Abigail K. Nicholas	Love Yourz: J Cole (Year 3, Lesson 4)
School: Reynolds MS	
Subject Area/Grade Level: 8th Grade General Music	

Academic Standard(s) **Music- NAfME** MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **ELA Common Core** CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;	

analyze the impact of a specific word choice on meaning and tone **Ohio SEL** A4. 1.c Describe how personal responsibility is linked to being accountable for one's choices and behavior C1. 3.c Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective C3. 3.c Demonstrate respect for human dignity virtually and in person D1. 1.c Demonstrate the ability to actively listen and understand multiple perspectives **Media Literacy- ISTE** 1.3.d. Build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	

Learning Target
 	
I can analyze the song "Love Yourz" by J Cole
 	
Success Criteria
   1. I can analyze musical elements in "Love Yourz"
   2. I can analyze "Love Yourz" using the Media Literacy Framework
   3. I can identify and describe cultural sensitivity
   4. I can describe the context of an offensive word that is common in rap music
   5. I can identify and describe aspects of my life that I am grateful for	

Resources and Materials Google Slides	

agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Ask: What does it mean to be culturally sensitive?
- Say: Cultural sensitivity can be defined as an awareness and appreciation of the values, norms, and beliefs characteristic of a cultural, ethnic, racial, or other group that is not yours. From there, you are willing to choose your behavior to show that respect.
- Give examples of showing/not showing cultural sensitivity.
- Say: Studying rap music is an excellent opportunity for us to practice being culturally sensitive.
- Ask the following:
  - The "n" word shows up a lot in rap songs. Why do you think that is?
  - What is the origin of this word (Guide students to understand the word's roots in slavery, and how it is a very offensive term)
  - How has the word evolved over time (Guide students to understand how the word has been reclaimed by the Black community and is an aspect of their culture)?
  - Why is it considered more socially acceptable for some groups of people to use that word, and not others? For example, if I walked around using that word, why would that be *not* culturally sensitive?

- Say: This word is commonplace in today's culture, both in spoken language and the music industry. While there is nothing necessarily wrong with consuming media that contains this word, how you choose to act as a result is very important. Who you are with, where you are at, what cultural group you belong to, and how you choose to use language is everything.

Present Music

- Say: "Love Yourz" by J. Cole has a very powerful message about being grateful for the life you are given, and also warns about the possible consequences of always trying to reach for more.
- Say: You will hear the artist use the "n word" several times throughout the song. J. Cole is a member of the Black community, so in this context it is culturally appropriate for him to choose to include this word in his lyrics. This song in particular is interesting because the word serves several meanings:
  - A friendly reference to the person he is talking to in the song
  - An insult when he is talking about people being fake
  - A placeholder at the end of a line to preserve the rap flow
- Say: As you listen, see if you can pick out the different ways J. Cole uses this word in the song. You will also see some other profane language very briefly to emphasize his ideas.
- Be ready to discuss the main idea of the song.

Complete Music Analysis Activity as a class.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
  - Why do you think I have some of these lyrics highlighted?
  - Can you give me an example from the lyrics of J. Cole using the "n word" as a friendly reference?
  - Where in the lyrics does it show up as an insult?
  - Where does it show up as a placeholder?
  - What do you think "It's beauty in the struggle, ugliness in the success" means?
  - What about "For what's money without happiness?"

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction"
column on their Media Literacy framework. Touch on the following:
- The main idea of this song is the importance of expressing gratitude for the life you have right now, and that money and fame is of minimal importance compared to love and happiness, rejection of materialism.
- Point out places in the lyrics where he is narrating some of the struggles either he himself or others are dealing with. Show students that in spite of this, he keeps repeating the line "think being broke was better" to convey his message that being successful has its own struggles.
- Draw student attention to the stanza where J. Cole states that there will always be something, whether it be a house, car, or something else that is better than

the one you have, but you will never truly be happy until you stop reaching for those things and focus on all of the good in your own life.

Establish New Understanding of Music
- Say: Remember that certain language and themes are common to certain genres of music. In the context of this song, the artist is using this language to drive home his point to the listener that being grateful for what you have is more important than material things.
- Reiterate: Sometimes songs will include language that can either be appropriate or inappropriate depending on the context. Reiterate the meaning of cultural sensitivity, and how students may still listen to music that contains the "n word", but they are still responsible for making choices in their lives after listening that do not offend others.
- Say: Raise your hand if there is something you want in your life right now. It could be anything: new shoes, a relationship, etc.
- Say: While it is normal to want things, gratitude is a powerful tool that we can use in our everyday lives to reframe our thinking to focus on what we *do* have in our lives.
- Students share examples of things they are grateful for in their own lives.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills, Strategies and Processes** ☑ **Helping Students Examine Similarities and Differences** ☑ **Helping Students Examine Their Reasoning** ☑ **Helping Students Revise Knowledge** ☑ **Helping Students Engage in Cognitively Complex Tasks**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to Rules and Procedures** ☑ **Using Engagement Strategies** ☑ **Establishing and Maintaining Effective Relationships in a Student-Centered Classroom** ☑ **Communicating High Expectations for Each Student to Close the Achievement Gap**

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Some students struggle with reading/writing or are English Language Learners. Several Universal Design for Learning tools will be used to differentiate, including but not limited to:
- Student choice for completing the written portion of the activity on Note and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

Song #5: This is America.

Artist: Childish Gambino, backup vocals by Young Thug, Slim Jxmmi, BlocBoy JB, and 21 Savage.

Artist Background/Context: males, African American

Genre: Hip Hop/Rap, Gospel

Curricular Rationale.

Students will gain competencies in music, English language arts, social emotional learning, and media literacy (see academic standards in lesson plan).

This song is especially valuable to share with students for a number of reasons. First, it provides an excellent opportunity to hone their music analysis skills and understand all of the overt and subliminal ways the music is trying to get their attention. Second, it addresses a number of very important themes regarding systemic racism in America, both in the past and present day. Third, I personally underwent a sobering journey from ignorance to understanding when studying this piece and gaining another person's perspective on its meaning. Sharing this journey that addressed my vulnerabilities and imperfections with students upholds Reynolds Middle School's emphasis on developing and deepening positive relationships among students and staff. It is important for students to see that adults do not know everything, and are constantly learning new things every day just as they are.

My experience in learning this piece is an example of the importance of seeing the world through the eyes of others, which will be emphasized to students. I initially only understood this song on a surface level, which I later realized was due to my White privilege. At one point, I had a very moving conversation with a Black woman who brought my attention to the deeper meanings behind individual lyrics and the intention of the song as a whole. "This is America" brings the listener's attention to Black violence, Black entertainment and how they are juxtaposed in society. Childish Gambino is trying to illustrate how these two things seem to cancel each other out in the greater public consciousness. She walked me through the lyrics, as well as several parts of the music video, and pointed out how different sections referenced various injustices, experiences, and programs that the Black community deals with on a regular basis. At one point I looked at her with tears in my eyes and said, "I am so embarrassed that I simply did not know these things because of my White privilege. Thank you so much for sharing your perspective and helping me to understand."

Students will come to understand that there are some things in this world that they will simply never fully understand due to their life experience, race, gender identity, ethnicity, socioeconomic status, etc. Through studying this song, the importance of seeking to

understand the viewpoints of others will be emphasized. Students will be told that an important part of the human experience is actively working to become a better version of oneself, and this can be accomplished by engaging in meaningful conversations about various topics with other people who will have a different perspective from them. I will further drive this point home to them by sharing how this experience caused me to face my White privilege, and how continuing to challenge it allows me to be a better person and teacher to them.

Center for Media Literacy (2024) Media Deconstruction/Construction Framework Potential Responses.

1. Who created this message? Childish Gambino

2. What creative techniques are used to attract my attention?
   - Two distinct musical styles are present: a light-hearted gospel choir style in a major key and a dramatic, unnerving trap music style in a minor key. The gospel style is meant to make the listener feel comfortable in their surroundings, whereas the trap music quite literally signifies being trapped in systemic racism (this point is further driven home by the lyrics that reference a dog in a kennel).
   - The two styles contrast very suddenly and disorient the listener. Throughout the song, they gradually interweave to the point that the listener is not sure which style to pay attention to. This illustrates the juxtaposition of Black entertainment and the various issues and injustices that the Black community has experienced over the course of history.
   - A violin playing a very high-pitched note is prominent toward the very end of the song, which is a common technique used in horror movies to build a sense of suspense and dread in the consumer.
   - Frequent use of backup vocals

3. How might different people understand this message differently? As a White woman who never experienced systemic racism, when I first listened to/watched this song, I thought that it was purely addressing gun violence in America–how a mass shooting would happen, the nation was momentarily outraged, only to once again be distracted by entertainment culture. However, those that are in a minority community may be able to better pick up the undertones in the lyrics and musical elements that the artist is trying to convey. For example, a closer lyrical analysis exposes themes of Black life in America as a whole (objectification, slavery, police brutality, drugs etc).

4. What values, lifestyles and points of view are represented in or omitted from this message? This song is from the artist's point of view regarding all of the issues the Black community faces living in America, hence the title "This is America". What is omitted is all of the positive cultural aspects of the Black community (prominent figures, inventions, nonviolent movements, food, dress, etc).

5. Why is this message being sent? Raise awareness of the systemic and racial injustices of the Black community that go intentionally and unintentionally unseen.

Suggested Additional Activities/Connections. In 8th grade, students are learning how to perform on ukuleles using both tablature and chords. This song can be presented as a choice for students to play for their "partner song" assignment, in which one student plays the melody and the other plays the underlying chords. "This is America" is in F major for a portion of the song, a very accessible key for ukulele.

Potentially Controversial Content. sexualization of women, police brutality/gun violence, slavery and resulting mindsets, brief profane language, systemic racism, media obsession, drugs

Full Lyrics*. Note: Potentially controversial lyrics italicized.*
Yeah, yeah, yeah, yeah, yeah
Yeah, yeah, yeah, go, go away
(Repeat 4x)

We just wanna party
Party just for you
We just want the money
Money just for you
I know you wanna party (yeah)
Party just for free
Girl, you got me dancin' (girl, you got me dancin')
Dance and shake the frame
(Repeat 2x)

Chorus
This is America
Don't catch you slippin' now
Don't catch you slippin' now
Look what I'm whippin' now
(Repeat 2x)

This is America (skrrt, skrrt, woo)
Don't catch you slippin' now (ayy)
Look at how I'm livin' now
Police be trippin' now (woo)
Yeah, this is America (woo, ayy)
Guns in my area (word, my area)
I got the strap (ayy, ayy)
I gotta carry 'em
Yeah, yeah, I'ma go into this (ugh)
Yeah, yeah, this is guerilla, woo

Yeah, yeah, I'ma go get the bag
Yeah, yeah, or I'ma get the pad
Yeah, yeah, I'm so cold like yeah (yeah)
I'm so dope like yeah (woo)
We gon' blow like yeah (straight up, uh)

Ooh-ooh-ooh-ooh-ooh, tell somebody
You go tell somebody
Grandma told me
Get your money, black man (get your money) (2x)
Get your money, black man (get your, black man) (2x)
Black man

Chorus
This is America (woo, ayy)
Don't catch you slippin' now (woo, woo, don't catch you slippin', now)
Don't catch you slippin' now (ayy, woah)
Look what I'm whippin' now (Slime)
(Repeat 2x)

Look how I'm geekin' out (hey)
I'm so fitted (I'm so fitted, woo)
I'm on Gucci (I'm on Gucci)
I'm so pretty (yeah, yeah)
I'm gon' get it (ayy, I'm gon' get it)
Watch me move (blaow)
This a celly (ha)
That's a tool (yeah)
On my Kodak (woo, Black)
Ooh, know that (yeah, know that, hold on)
Get it (get it, get it)
Ooh, work it (21)
Hunnid bands, hunnid bands, hunnid bands (hunnid bands)
Contraband, contraband, contraband (contraband)
I got the plug on Oaxaca (woah)
They gonna find you like blocka (blaow)

Ooh-ooh-ooh-ooh-ooh, tell somebody
(America, I just checked my following list and)
You go tell somebody
*(You m********** owe me)*
Grandma told me
Get your money, black man (black man) (4x)
Black man (one, two, three, get down)

Ooh-ooh-ooh-ooh-ooh, tell somebody

You go tell somebody
Grandma told me, "Get your money, " black man
Get your money, black man (black man) (3x)
Black man

You just a black man in this world
You just a barcode, ayy
You just a black man in this world
Drivin' expensive foreigns, ayy
You just a big dawg, yeah
I kenneled him in the backyard
No, probably ain't life to a dog
For a big dog

Teacher Name: Abigail K. Nicholas	This is America: Childish Gambino (Year 3, Lesson 5)
School: Reynolds MS	
Subject Area/Grade Level: 8th Grade General Music	

Academic Standard(s)	
Music- NAfME MU:Re7.2.6b Analyze music from a variety of genres, cultures, and historical periods. MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **ELA Common Core** CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;	

analyze the impact of a specific word choice on meaning and tone **Ohio SEL** A4. 1.c Describe how personal responsibility is linked to being accountable for one's choices and behavior C1. 3.c Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective C3. 3.c Demonstrate respect for human dignity virtually and in person D1. 1.c Demonstrate the ability to actively listen and understand multiple perspectives **Media Literacy- ISTE** 1.3.d. Build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions	
Learning Target I can analyze the song "This is America" by Childish Gambino **Success Criteria** 1. I can analyze musical elements in "This is America" 2. I can analyze "This is America" using the Media Literacy Framework 3. I can challenge myself to see the world from another person's perspective	
Resources and Materials Google Slides agenda in Schoology, teacher computer, teacher iPad, iPad stand, projector, student iPads, music analysis assignment	

with media literacy framework printed on back, writing utensils	

Lesson Outline Including Products and Tasks (Instructional Procedures)

Do Now
Pass out Music Analysis/Media Literacy Assignment
Community Circle
Introduce Learning Target and Success Criteria

Define/Prepare
- Say: While the United States is a great place to live, no country is without its issues.
- Ask the following:
    - Can you give me an example of a problem we experience in America? Answers can include: poverty, inflation, etc. Guide students toward identifying racial inequity.
    - What is racism?
    - What about systemic racism?
    - What does it mean to understand another person's perspective?

- Say: Racism is defined as the false belief that different races have characteristics, abilities, or qualities that make them better or worse than another race.
- Say: Systemic racism occurs when systems, policies and norms in a society are built around this false belief, and as a result different groups of people are treated unfairly.
- Say: A perspective is a point of view. Your life experience, race, ethnicity, religion, socioeconomic status, etc. are all factors in the perspective you have on life.
- Give a simple example about someone liking versus not liking dogs depending on the experiences they have had with them.

Present Music
- Say: Childish Gambino wrote "This is America" to draw the public's attention to various issues of American society, particularly systemic racism within the Black community.
- Say: Pay close attention to the music, because there are things it is doing that will help us better understand the lyrics later.

Complete Music Analysis Activity as a class. Point out the following:

- Two distinct musical styles are present: a light-hearted gospel choir style in a major key and a dramatic, unnerving trap music style in a minor key.
- The two styles contrast very suddenly and disorient you. Throughout the song, they gradually interweave to the point where you are not sure which style to pay attention to.
- A violin playing a very high-pitched note is prominent toward the very end of the song, which is a common technique used in horror movies to build a sense of suspense and dread.

Present Lyrics
Show controversial lyrics on the board, highlighted.
- Ask students the following:
    - Why do you think I have some of these lyrics highlighted in different colors?
    - What kinds of issues do you see the artist talking about in the lyrics?

Redefine Controversial Content in Context
Walk students through answering the questions in the "Deconstruction" column on their Media Literacy framework. Touch on the following:
- Say: When I first listened to/watched this song, I thought that it was mostly addressing gun violence in America–how a mass shooting would happen, America was momentarily outraged, only to once again be distracted by entertainment culture. That was the role I *thought* the music was playing. However, it is much deeper than that.
- Share my experience with students in learning this song with the conversation I had with a parent who is a member of the Black community. Tell how she walked me through the lyrics, as well as several parts of the music video, and pointed out how different sections referenced various injustices, experiences, and programs that the Black community deals with on a regular basis.
- Say: Because I had this conversation about "This is America" with someone who had a different perspective from me, my understanding became much deeper (Show slide with highlighted lyrics, now including annotations detailing the various societal issues addressed).
- Say: The main idea of this song is how Black entertainment culture sometimes distracts from the various issues and injustices that the Black community has experienced over the course of history. I had no idea how deep these lyrics went, and this experience really challenged my perspective as I tried to understand the point of view of another.
- Walk students through each highlighted portion of the lyrics and guide them to understand that the following themes are being addressed: sexualization of women, neighborhood gun violence, general gun violence, police brutality, slavery references and the resulting mindsets that still exist today, obsession with media culture, and drugs.

- Say: With all of these lyrics in mind, why do you think there are two different styles of music in the song?
- Guide students to understand: I was *sort of* correct in my idea about the role the music played in that I knew it was meant to distract me from *something.* Here is what the woman I had the conversation with said:

"The gospel style is meant to make the listener feel comfortable in their surroundings, whereas the trap music quite literally represents being trapped in systemic racism. This point is further driven home by the lyrics that reference a dog in a kennel".

Establish New Understanding of Music
- Say: When you go home and listen to your music, keep in mind how your perspective on life may be influencing your understanding of the messages the artist is trying to send you. If you ever find yourself listening to a song and are feeling confused about some of the lyrics, use it as an opportunity to broaden your perspective. There are tons of resources on the internet that explain the meanings of song lyrics, and the best place to find information is by reading/watching interviews with the artists themselves. Additionally, other people are a great resource for broadening your perspective.
- Say: There are some things in this world that you will never fully understand due to your life experience, race, gender identity, ethnicity, socioeconomic status, etc. That being said, a core part of the human experience is actively working to become a better version of yourself, and this can be accomplished by engaging in meaningful conversations about various topics with other people who will have a different perspective.
- Say: We are a very diverse group of people, and we all have slightly different perspectives. My job as a teacher is to always work to understand your perspective in a situation, because that helps me become a better teacher to all of you.

Instructional Techniques to be Utilized During Lesson	**Conditions for Learning to be Utilized During Lesson**
☑ **Identifying Critical Content** ☑ **Previewing New Content** ☑ **Helping Students Process New Content** ☑ **Using Questions to Help Students Elaborate on Content** ☑ **Reviewing Content** ☑ **Helping Students Practice Skills,**	☑ **Using Formative Assessment to Track Progress** ☑ **Providing Feedback and Celebrating Progress** ☑ **Organizing Students to Interact with New Content** ☑ **Establishing and Acknowledging Adherence to**

Strategies and Processes	Rules and Procedures
☑ Helping Students Examine Similarities and Differences ☑ Helping Students Examine Their Reasoning ☑ Helping Students Revise Knowledge ☑ Helping Students Engage in Cognitively Complex Tasks	☑ Using Engagement Strategies ☑ Establishing and Maintaining Effective Relationships in a Student-Centered Classroom ☑ Communicating High Expectations for Each Student to Close the Achievement Gap

Adaptations for Student Needs
What information about prior learning have you used to determine which students may need additional support or are ready for extension of learning related to this target? How will you differentiate for these students?

Some students struggle with reading/writing or are English Language Learners. Several Universal Design for Learning tools will be used to differentiate, including but not limited to:
- Student choice for completing the written portion of the activity on Note and use voice text to dictate their answers
- Verbal and written directions
- Use of visual aids displayed on the board
- Teacher displaying written assignment on the board, and the class discussing and filling in answers

Additionally, students who have indicated that they will be offended by the lyrics present in the song, or their parents/guardians have indicated they do not want their child to participate in this activity, will be provided an alternative assignment to complete out of earshot of the song.

Assessment and Monitoring
How will you monitor as students work? How will you verify whether students meet the learning target?

The teacher will be monitoring participation/engagement during the whole class discussion setting, as well as when students are completing the music analysis assignment. Participation and completion of these activities indicate that students have met the learning target.

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Appendix A
Letter of Support from the School District of Lancaster
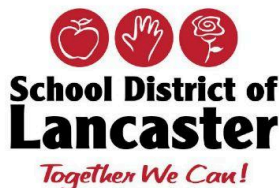
School District of Lancaster
Michael J. Slechta
Instructional Program Manager of Unified Arts & Humanities
Office of Curriculum, Instruction, and Assessment
251 South Prince Street, 3rd floor, Lancaster, PA 17603
Office: 717-735-1488
Email: mjslechta@sdlancaster.org

February 28, 2024

Dear Messiah University Team:

I am writing on behalf of Abigail Nicholas in support of her thesis addressing media literacy-based interventions regarding music with controversial language and themes. I am the full-time central office administrator responsible for curriculum, instruction, and assessment in music, art, theater, health & physical education, and libraries.

In School District of Lancaster, we regularly evaluate innovative methods to engage our students around topics and content that they need including a focus on SEL and equity. The use of controversial materials is carefully considered across many subjects including English Language Arts, Theater, Music, Health, and more. Based on the information that Abby has shared and further conversations including her focus on SEL and equity, we support this project as she has documented it.

Multiple times over my 32 year career at School District of Lancaster (17 as a music teacher and now 15 as an administrator), I have attended sessions at universities, PMEA, and NAfME that have included reasons to include music with controversial language and themes, particularly in sessions focused on urban music education. There have been a number of suggestions - ignore the music our students are listening to, teach the music while using "clean" versions, and teaching them about the music and themes and the "why" behind them which is most in line with Abby's plan. Sometimes there are concerns about the language but walking the halls of Abby's school (and most others in the district) I typically hear similar or worse language during class changes. Some of our students do not seem to understand the negative or offensive nature of lyrics from the songs they listen to and use those same words in referencing their classmates. Based on some of the recommendations from some of the urban music education sessions, it is a goal that our students will become more aware of the actual meaning of the lyrics that they repeat and why the artists used the themes that they did and think before they habitually call someone else some of the words in the music they consume.

I fully support Abby's pursuit of this project, particularly as she uses similar opt-out processes as ELA, Health, and other subjects when addressing controversial topics. Please contact me with any questions or for any additional information.

Sincerely,

Michael J Slechta

Michael J. Slechta

Appendix B
Letter of Support from Reynolds Middle School

Friday, February 23, 2024

Messiah University
One College Ave., Mechanicsburg, PA 17055

RE: Approval for Exploration of Project on Media Literacy-Based Intervention Regarding Music with Controversial Language and Themes

To whom it may concern,

We are pleased to grant approval for Abigail Nicholas' proposed project focusing on media literacy-based intervention regarding music with controversial language and themes. This initiative reflects professional, calculated risk-taking and a commendable commitment to critical thinking and understanding the impact of media, particularly within the realm of music culture.

This project aligns with our school's emphasis on fostering media literacy skills that engages the student population we serve. In today's digital age, where media consumption is ubiquitous, it is essential for students to develop a nuanced understanding of the messages conveyed through various forms of media, including music.
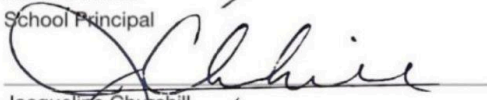
The greatest strength of this project is its culturally responsive foundation. We believe this project will benefit our students, particularly students of color from low-income backgrounds, in profound ways. It will empower them by examining music that reflects their cultural identities, fostering critical consciousness, resilience, and community building.

This project offers students an opportunity to develop critical thinking abilities, navigate social issues, and forge meaningful connections within their communities. We are confident that it will serve as a catalyst for dialogue, empowerment, and social change.

We look forward to witnessing the transformative impact of the exploration of this important topic.

Best regards,

Aaron Swinton
School Principal

Jacqueline Churchill
Assistant Principal

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