# Grade 7: General Music: Introduction to Hip Hop

Content Area: **Music**
Course(s):
Time Period: **Full Year**
Length: **Full Year**
Status: **Published**

## Unit Overview

Unit 2 studies the birth of Hip Hop music and its rise in popularity throughout the 1970s and 1980s. The unit will cover early artists that helped develop the sound of Hip Hop and explore how Hip Hop became a musical, social, and cultural movement in 1970s New York City. We will study significant early Hip Hop artists, rapping, DJing, sampling, beat-boxing, break-dancing, and graffiti, and consider how each element added to the culture of Hip Hop overall. The unit will culminate in a Hip Hop Element Project for students to more deeply explore one Hip Hop element of their choice.

This unit aims to introduce one of the most successful genres in popular music by studying Hip Hop's roots. Students will look at Hip Hop from a cultural and artistic perspective in an effort to grasp the magnitude of the genre's birth and what it meant to African Americans at the time. Students will analyze every element of Hip Hop and consider how the power of art can be harnessed to form social and artistic movements in society.

## Enduring Understandings

• The artists and genres that gave birth to Hip Hop in the 1970s.
• Hip Hop's NYC roots and life at the time.
• The elements of rapping, DJing, sampling, beat-boxing, break-dancing, and graffiti.
• How Hip Hop became a mainstream genre in the 1980s due to particular songs and artists.
• How Hip Hop developed its unique sound from DJing, sampling, and beat-boxing.
• The evolution of break-dancing and graffiti art and its relationship to Hip Hop music.
• How to analyze poetic language in Hip Hop music and use poetic language in your own lyrics.
• How to beat-box and compose unique beat-box rhythms using standard notation.
• How to choreograph a breakdance using basic steps.
• How to develop your own graffiti style.

## Essential Questions

• What artists and genres did Hip Hop grow out of in the 1970s?
• Where did Hip Hop begin and what was life like at the time?
• What are the 6 main elements of Hip Hop and how do they each represent a different aspect of the movement?
• When did Hip Hop start to become a mainstream genre and what artists became the face of Hip Hop?
• How did early Hip Hop artists use figurative language to convey their message?

• How and why did DJing, sampling, and beat-boxing form the sound of Hip Hop music?
• How did break-dancing and graffiti come to visually represent Hip Hop music and how have these art forms evolved over time?
• Can you use figurative language in your own rap lyrics?
• Can you compose and perform unique rhythms by beat-boxing and write in Standard Beat-box Notation?
• Can you choreograph a breakdance using examples of Top Rock and Down Rock?
• Can you develop your own unique graffiti style to create a mural?

## Learning Objectives

- SWBAT identify artists and genres that gave birth to Hip Hop in the 1970s.
- SWBAT identify and explain Hip Hop's NYC roots.
- SWBAT identify and explain rapping, sampling, beat-boxing, break-dancing, and graffiti.
- SWBAT explain how Hip Hop became a mainstream genre in the 1980s due to particular songs and artists.
- SWBAT explain how Hip Hop developed its unique sound from DJing, sampling, and beat-boxing.
- SWBAT explain the evolution of break-dancing and graffiti art and its relationship to Hip Hop music.
- SWBAT analyze poetic language in early Hip Hop music and use poetic language in their lyrics.
- SWBAT perform rhythms and compose rhythms by using basic beat-boxing techniques and standard notation.
- SWBAT explain the evolution of graffiti art, its significance to Hip Hop, and create a unique graffiti art mural.
- Describe the origins of Hip Hop and explain how it emerged in New York City during the 1970s.
- Identify significant artists, DJs, and innovators who contributed to the development of Hip Hop music and culture.
- Explain how social, cultural, and historical factors influenced the growth of the Hip Hop movement.
- Analyze the impact of Hip Hop on music, fashion, language, art, and popular culture.
- Identify and describe the five traditional elements of Hip Hop culture: MCing (rapping), DJing, break-dancing, graffiti art, and knowledge/community.
- Explain how each element contributes to the identity and culture of Hip Hop.
- Compare the artistic purposes and techniques associated with different Hip Hop elements.
- Recognize the interconnected nature of music, dance, visual art, and social expression within the Hip Hop movement.
- Identify characteristic musical features of early Hip Hop, including beats, loops, sampling, scratching, and rhythmic speech.
- Analyze Hip Hop recordings using appropriate musical vocabulary.
- Explain how DJs, producers, and performers use musical elements such as rhythm, texture, tempo, and form to create Hip Hop music.
- Evaluate the contributions of influential Hip Hop artists and their role in shaping the genre.
- Demonstrate an understanding of Hip Hop techniques through creative exploration of rhythm, beat-making, lyric writing, DJing, beat-boxing, dance, or visual design.
- Create original work inspired by one element of Hip Hop culture.
- Make artistic choices that reflect an understanding of the history, purpose, and traditions of Hip Hop.
- Conduct research using reliable sources to investigate a selected Hip Hop element.
- Organize and present information using appropriate musical, historical, and cultural vocabulary.
- Communicate how a chosen Hip Hop element has influenced both the Hip Hop community and broader society.

- Reflect on how Hip Hop developed as both a musical genre and a cultural movement. Evaluate the lasting influence of Hip Hop on contemporary music and popular culture.
- Complete a Hip Hop Element Project that explores one aspect of Hip Hop culture through research, analysis, and creative expression.
- Present findings and creative work demonstrating an understanding of the historical, musical, and cultural significance of the selected Hip Hop element.
- Support conclusions and artistic choices with evidence gathered from research and class study.

## Standards: Content

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| 1.3A.8.Cr1 | Generating and conceptualizing ideas. |
| | The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. |
| | How do musicians generate creative ideas? |
| 1.3A.8.Cr1a | Generate and improvise rhythmic, melodic and harmonic phrases and harmonic accompaniments within basic forms (e.g., AB, ABA, Theme & Variations) and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. Explain connection to specific purpose and context (e.g., social, cultural, historical). |
| 1.3A.8.Cr2a | Select, organize and document personal musical ideas for arrangements, songs and compositions within expanded forms that demonstrate concepts such as tension and release, unity and variety, balance, and convey expressive intent. |
| 1.3A.8.Cr2b | Use standard and/or iconic notation and/or recording technology to document personal rhythmic phrases, melodic phrases and harmonic sequences. |
| 1.3A.8.Cr3 | Refining and completing products. |
| 1.3A.8.Cr3a | Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources. |
| 1.3A.8.Cr3b | Present the final versions of documented personally and collaboratively created music that demonstrates craftsmanship and originality to others. Apply compositional techniques to achieve unity and variety, tension and release, and balance to convey expressive intent. |
| 1.3A.8.Pr4 | Selecting, analyzing, and interpreting work. |
| 1.3A.8.Pr4a | Apply collaboratively and personally developed criteria for selecting music of contrasting styles for performance and explain expressive qualities, technical challenges and reasons for choices. |
| 1.3A.8.Pr4b | Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each. |
| 1.3A.8.Pr4c | Analyze selected music by sight-reading in treble or bass clef using simple rhythmic, melodic and/or harmonic notation. |
| 1.3A.8.Pr4d | Identify and explain how cultural and historical context inform performances and result in different musical effects. |
| 1.3A.8.Pr4e | Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, phrasing). |
| 1.3A.8.Pr5a | Identify and apply personally developed criteria (e.g., demonstrating correct |

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| | interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform. |
| 1.3A.8.Pr6a | Perform music with technical accuracy, stylistic expression and culturally authentic practices to convey the creator's intent. |
| 1.3A.8.Re7 | Perceiving and analyzing products. |
| | Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (e.g., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music. |
| | How do individuals choose music to experience? How does understanding the structure and context of music inform a response? |
| 1.3A.8.Re7a | Select programs of music (e.g., a playlist, live performance) and demonstrate the connections to an interest or experience for a specific purpose. |
| 1.3A.8.Re7b | Classify and compare how the elements of music and expressive qualities relate to the structure within programs of music (e.g., a playlist, live performance). |
| 1.3A.8.Re7c | Identify and compare the context of programs of music from a variety of genres, cultures and historical periods. |
| 1.3A.8.Re9 | Interpreting intent and meaning. |
| | Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. |
| 1.3A.8.Re9a | Support with evidence personal interpretation of contrasting programs of music and explain how the application of the elements of music and expressive qualities, within genres, cultures and historical periods convey expressive intent. |

## Standards: Interdisciplinary

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| 9.4.5.IML.1 | Evaluate digital sources for accuracy, perspective, credibility and relevance (e.g., Social Studies Practice - Gathering and Evaluating Sources). |
| 9.4.5.IML.7 | Evaluate the degree to which information meets a need including social emotional learning, academic, and social (e.g., 2.2.5. PF.5). |
| 8.2.8.ITH.1 | Explain how the development and use of technology influences economic, political, social, and cultural issues. |
| W.RW.7.7 | Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| W.RW.8.7 | Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| W.RW.6.7 | Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. |
| SL.PE.7.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. |
| SL.PE.8.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. |

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| SL.PE.6.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. |
| 6.3.8.CivicsDP.1 | Identify an issue of inequality, develop multiple solutions, and communicate the best one to an appropriate government body. |
| MS-ETS1-4 | Develop a model to generate data for iterative testing and modification of a proposed object, tool, or process such that an optimal design can be achieved. |

## Assessment Evidence

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| Formative | Class discussions, in-class activities, teacher observation, Do Nows, Exit Slips, Formative Rubrics |
| Summative | Projects, Tests, Unit Rubrics, Benchmark Rubrics, Anecdotal Notes, Visual Self-Assessment |
| Alternative & Benchmark | Alternative – Project Based Learning, Graphic Organizers, Student Portfolio<br>Benchmark – Teacher generated project or assessment<br>Formative, Summative, Alternative and Benchmark Assessments |
| Assessment Evidence Resource | |

## Instructional Resources

Textbooks, Maps, Laptops, Smart Board, Primary & Secondary Source Documents, Elements and Principles of Design Posters, Internet Prints, Interactive Smart Board, Guitars, Percussion Instruments, Pianos, Computers, Microsoft Office, Logic Pro X, ProTools, Garage Band, Chrome Music Lab, Studio Recording Equipment, Musical Scores, Musical Recordings Internet www.paintings.name www.brainpop.com http://school.nettrekker.com/visualarts, Artists & Art,Instructional Resource List

## Curricular Mandates

*Below are the curricular requirements as defined in NJ Administrative Code and Statute*

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| X | Amistad | X | Diversity, Equity, and Inclusion |
| | Holocaust | | LGBT and Disabilities (Grades 6-12) |
| | Climate Change | | Asian American & Pacific Islander |

## Social Emotional Learning (SEL) Competencies

*NJ Social and Emotional Learning Competencies & Sub-Competencies*

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| | Self-Awareness | | Relationship Skills |
| X | Responsible Decision-Making | | Social Awareness |
| | Self-Management | | |

## 21st Century Skills & Themes

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| X | Global and Cultural Awareness | | Technology Literacy | | Planning and Budgeting |
| X | Creativity and Innovation | | Financial Institutions | | Risk Management and Insurance |
| | Information and Media Literacy | | Digital Citizenship | | Economic and Government Influences |
| X | Critical Thinking and Problem Solving | | Credit Profile | | Career Awareness and Planning |
| | Civic Financial Responsibility | | Financial Psychology | | |