

**Teacher Name:** Skyler Johnson and Holly Ortega

**Course/Grade:** 8<sup>th</sup>-12<sup>th</sup> grade social studies      **Date:** Summer 2018 **Block:** 90-minute block

**Content Standards:** SS 8.4.2 (US) Students will analyze the impact of people, events, ideas, and symbols upon US history using multiple types of sources.

SS 8.4.5 Students will develop historical research skills.

SS 12.4.4 (US) Students will identify and evaluate the effects of past, current, and potential future events, issues, and problems.

**Indicators:**

SS 8.4.2.c (US) Analyze the appropriate uses of primary and secondary sources

SS 8.4.5.d (US) Present an analysis of historical information about the United States (e.g., pictures, posters, oral/written narratives, and electronic presentations)

SS 12.4.5.c (US) Gather historical information about the United States (e.g., document archives, artifacts, newspapers, interviews)

SS 12.4.5.d (US) Present an evaluation of historical information about the United States (e.g., pictures, posters, oral/written narratives, and electronic presentations)

**Unit Title:** Funk Music

**Concept Based (Enduring Understandings/Generalizations):** Funk music stands as a piece of American history that represents the social and political themes of America during the Civil Rights era and beyond at both the national and local level.

**Materials & Resources:** Notebooks, pens/pencils, Smart Board, historical funk artifacts and photos, newspaper articles, Funk Music Song Activity Worksheet, Artifact Analysis Worksheet, Location Analysis Worksheet, Photograph Analysis Worksheet, YouTube playlist, teacher selected clips from BBC funk documentary at [https://www.youtube.com/watch?v=z\\_dXS8UMrxE](https://www.youtube.com/watch?v=z_dXS8UMrxE)

"King Solomon's Mines Grand Opening." *Omaha Star*, 22 Oct. 1970, p. 8.

Photographs of Allen's Showcase courtesy of Patricia Allen.

Sasse, Adam Fletcher. "A History of King Solomon's Mines in North Omaha." *North Omaha History*, WordPress.com, 11 Jan. 2018, [northomahahistory.com/2018/01/03/a-history-of-king-solomons-mines-in-north-omaha/](http://northomahahistory.com/2018/01/03/a-history-of-king-solomons-mines-in-north-omaha/).

"We'd Like to Pose a Question" by L.A. Carnival

Miller, Chuck. *A Bridge to Success: One Man's Vision Changed the Lives of Many*. 2010.

**Accommodations for Students with IEPs or 504s:** Extended time, small group instruction, copies of artifacts, photographs and locations, possibility of alternate assessments as determined by IEP or 504

**Literacy Strategies:** Think alouds, brainstorming and discussion, Reciprocal teaching, RAFT, Advance organizers

**Procedures/Routine Focus:** Hand raising, attention getting and nonverbal techniques, giving directions explicitly and visually, teach and pause, engagement techniques

**Anticipatory Set:** Listen to "We'd Like to Pose a Question" by L.A. Carnival. After students have listened to the song, display lyrics to song on smart board and then pass out Song Activity Worksheet. Students will complete front of Song Activity Worksheet. After students have completed the front section of worksheet discuss the answers as a class. After answers on front have been discussed students will answer the questions on the back of the worksheet on their own.

<ol style="list-style-type: none"> <li>1. What do you think the musician(s) are trying to tell the listener?</li> <li>2. What are three questions you would want to ask the musician(s) that created/performed the song?</li> <li>3. What events in history could relate to this song or the period this song was created during?</li> <li>4. What new questions has this song brought up that you might need to research further?</li> </ol>	
<p><b>Objective/Learning Goals</b></p> <p><b>I will know (knowledge):</b> Students will know how funk served as a critical voice and community engagement medium during the Civil Rights era and beyond.</p> <p><b>I will be able to (skill):</b> Students will be able to use historical thinking skills to analyze artifacts, photographs, and locations that represent the funk genre and era in Omaha.</p>	
<p><b>Procedures (GRL)</b></p> <p><b>Modeled:</b> Teacher will refer back to Civil Rights era American history, Jim Crow era legislation, segregation on the national level and in Omaha. Teacher will present information related to funk music and its origins.</p>	<p><b>Shared:</b> Teacher draws connection between social and political experiences and funk music. Students complete illustrated notes that clearly demonstrate the connections.</p>
<p><b>Guided:</b> Working in collaborative groups of three, students will use historical thinking skills to analyze two photographs, two locations, and two artifacts from the funk era in Omaha. Students will complete the analysis graphic organizer and respond to each analysis prompt.</p>	
<p><b>Independent:</b></p> <p>Students will complete a RAFT activity as follows:</p> <p>Role: 1970s newspaper music reviewer</p> <p>Audience: General newspaper audience</p> <p>Format: Commentary/review</p> <p>Topic: Understanding funk music as a medium to bring community together and explain how funk music reflected the social and political experiences in Omaha.</p> <p>Through this summative assignment, students will complete a RAFT activity where they use the completed analyses to compose a commentary in the form of a music review that explains the role of funk music as a social commentary and community-building medium.</p>	
<p><b>Summary:</b> Exit ticket</p> <p>Students answer the question: How does funk music reflect social and political experiences in Omaha?</p>	
<p><b>Coursework:</b></p> <p>None</p>	

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

## MIHV 2018: Funk Music Song Activity

*Songs are like portals. Look into them and you can see the world in which they were made, see the social, cultural, and political landscapes that affected their making and their makers. If putting songs against their backdrops is the aim here, it makes sense to begin with the music itself. The music then becomes a launching pad for an approach that situates songs in their moment. Understanding a song's basic musical features does not require expertise, just the love of music that got us all here in the first place.*

**Directions:** As a group, listen to the 1971 song “We’d Like to Ask a Question” by L.A. Carnival. As you listen, complete the chart below. You might even want to listen to the song more than once. After you have completed the chart, discuss your answers as a group and then answer the questions on the back of this handout.

<b>Artist &amp; Song Title</b> Who wrote/performed the song? What is the title of the song?	<b>Instrumentation &amp; Vocals</b> What instruments do you hear in the song? (drums, percussion, bass, guitar, piano, lead vocal, harmony vocal, background vocals, horns, strings, synthesizer, turntables)	<b>Mood</b> What kind of mood or emotion does the song create? (romantic, dark, bright, sad, happy, urgent, dream-like, angry, scary, contemplative, hopeful, frustrated, playful)	<b>Tempo</b> What is the rhythmic feel of the song? (fast, slow, moderate, mid-tempo, up-tempo, ballad, laid back, lifting, lively)	<b>Lyrics</b> Do you understand what the writer is trying to say? Is there a definitive rhyming structure? Is there a clear story or narrative or are the lyrics more poetic and image-driven? What are the most effective images in the song? What do you think is the theme of the song?	<b>Sounds Like/Genre</b> If possible, name a song that seems similar to this recording in terms of instrumentation or theme. What genre(s) is this song? (blues, jazz, doo wop, pop, folk, rock and roll, soul, singer-songwriter, disco, metal, hip hop)

**MIHV: Funk**  
**Further Considerations**

1. What do you think the musician(s) are trying to tell the listener?

---

---

2. What are three questions you would want to ask the musician(s) that created/performed this song?

---

---

3. What events in history could relate to this song or the time period this song was created in?

---

---

4. What new questions has this song brought up that you might need to research further?

---

---

Name \_\_\_\_\_

**MIHV: Funk  
Artifact Analysis**

Complete the following graphic organizer as you analyze the artifacts associated with funk music in Omaha.

What is the artifact?		
When was the artifact created?		
What was the purpose of the artifact?		
What does this artifact tell you about funk music?		
What does the artifact tell you about funk music in Omaha?		
How does this artifact connect to what you know about the Civil Rights Movement?		

Name \_\_\_\_\_

**MIHV: Funk  
Location Analysis**

Complete the following chart as you analyze two locations associated with funk music in Omaha.

What is the name of the location?		
What is the address of the location?		
What event(s) took place at this location as it relates to funk music?		
Who visited this location? (musicians, fans, celebrities, etc.)		
What happened to this location? Is it still there? What other purposes, if any, has the location served?		
What does the location tell you about funk?		
What does the location tell you about the time period associated with funk?		

Name \_\_\_\_\_

**MIHV: Funk  
Photograph Analysis**

Complete the following chart as you analyze two photographs associated with funk music in Omaha.

What is the focus of the photograph?		
When was the photograph taken?		
Who took the photograph?		
Why was this photograph taken?		
What does the photograph tell you about funk music in Omaha?		
How is this photograph connected to funk in Omaha?		
How does this photograph connect to what you know about the Civil Rights Movement?		

MIHV: Funk  
Artifact 1, Advertisement

**SOUL KING PRODUCTIONS**  
Presents  
**SOUL WEEK-END**  
Starring  
**The Fabulous EMOTIONS**

S  
T  
A  
X



**THE EMOTIONS**—Recording Artists

★

**The HIGHLIGHTERS**  
CHERRY RECORDING  
Singing Their Hits  
"HAVE A LITTLE FAITH"  
"LULU"

V  
O  
L  
T

Singing Their Great Hits—  
"SO I CAN LOVE YOU"  
"THE BEST PART OF A LOVE AFFAIR"  
"STEALING LOVE"  
"HEART ASSOCIATION"  
"WHEN TOMORROW COMES"  
"YOU MAKE ME WANT TO LOVE YOU"



**THE FABULOUS PERSUADERS**

Featuring  
**THE FANTASTIC PERSUADERS**

The Team of  
Sam Singleton and Johnny Butler

**KING SOLOMON'S MINE**  
25th and AMES ST. OMAHA, NEBRASKA  
**FRIDAY, APRIL 23rd, 1971**



MIHV: Funk  
Artifact 2, Advertisement

Omaha's **FINEST** and **NEWEST SUPPER CLUB**  
*"The In Place to Be"*

**KING SOLOMON'S MINES**

- \* Top National Acts
- \* Superb Atmosphere
- \* All New 21st Century, balanced Sound System

PRESENTING FOR THE  
**GRAND OPENING**

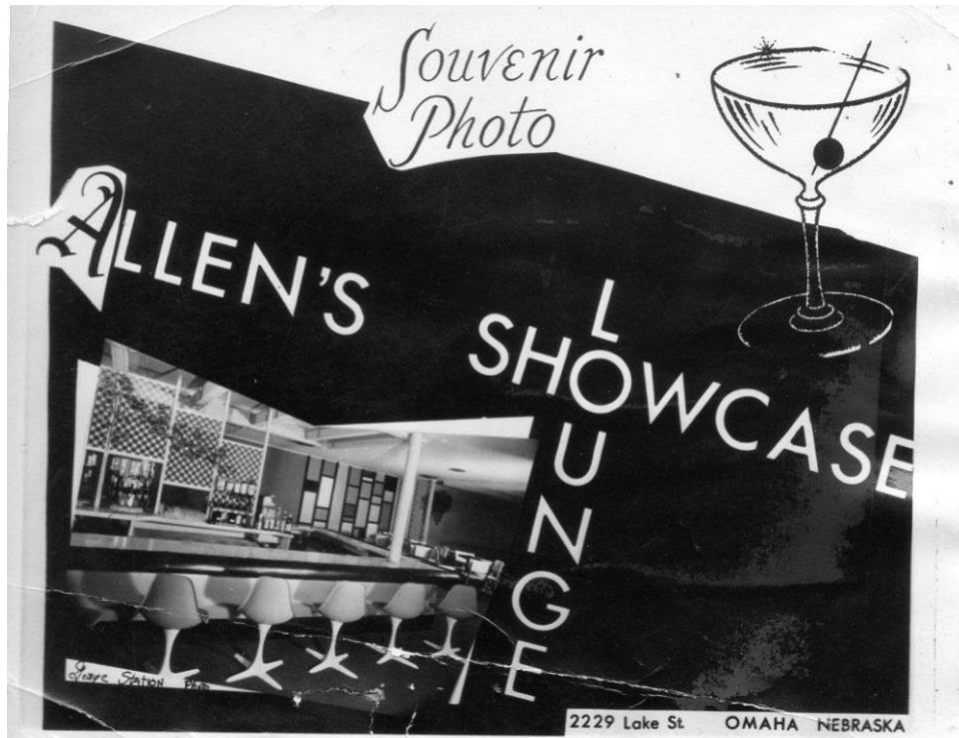
Wednesday.  
**October 28th**

**Syl  
Johnson**  
(and his revue)  
direct from a smash Las  
Vegas Engagement



**King Solomon's Mines**  
25th at Ames      Omaha, Nebraska  
Call 451-9746

**MIHV: Funk**  
**Location 1: Allen's Showcase, interior**



**MIHV: Funk**  
**Location 2: Building that housed King Solomon's Mines**



**MIHV: Funk**  
**Photograph 1: Omaha funk band Square Biz**



*Photo courtesy of Chuck Miller*

*Square Biz, The Classic Group.*



MIHV: Funk  
Photograph 2: ETC performance picture

