



Rave On!
The History of Rock and Roll

TEACHER GUIDE

Kupferberg Center Performances @ Queens College

The Teacher Guide is a convenient source of background information, mini-lessons, and pre- and post-concert activities that coordinate with the performance and Student Guide to encourage learning across the curriculum. Most activities can be easily adapted to suit different age groups. This Guide supports the "Blueprint for Teaching & Learning in the Arts," and includes City and State Learning Standards. Click on the URL's to link directly to suggested websites. Feel free to reproduce these materials, as well as Student Activity Pages that may be posted on this website.

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Please send documentation (photographs, compositions, etc.) of class activities based on this guide so we can share your successes with other schools attending Revelations performances. Thanks!

ABOUT THE PERFORMERS

"Rave On! The Roots of Rock and Roll" is a musical multimedia program presented by the musical group Squeaky Clean, starring the husband/wife team of Suzanne Smithline (upright bass and electric bass guitar), Glenn Paul Manion (electric guitar), a drummer, and featuring their daughter, Addy, a high school student, on saxophone. Squeaky Clean has been presenting concerts for students throughout the Northeast since 1984.

"Rave On!" demonstrates the development of American rock and roll in the post-World War II period. The show is built around the live performance of songs from the 1950s and early 1960s, supplemented by images, animated graphics, sound effects and video clips. Students will hear how rock and roll combines blues music from Africa and country music from Europe, and understand how technological and social changes helped give birth to this 'new' music. Through their performance and lots of audience participation, Squeaky Clean also hopes to inspire audiences to experiment with making music with their friends.

COORDINATE WITH STUDENT GUIDE "THE LYRICS"

CURRICULUM FOCUS: LANGUAGE ARTS

CURRICULUM CONNECTION: THEATER

NYC Language Arts Standards: 3b, 5a

Core Curriculum Standards: Reading Strand: Key Ideas and Details 1, 3

Writing Strand: Text Type and Purposes 3

NYC Arts Standard: 1

Blueprint for the Arts: Theater: Making Theater: Acting: Imagination, Analysis and Process Skills.

Playwriting/Playmaking: Imagination, Analysis and Process Skills.

Lyrics Tell A Tale

Rock and Roll lyrics of the '50s and early 60s reflected the desires, experiences and interests of teenagers. Many of these lyrics had a narrative and told a story, often about love and loss. One of the songs your students will be hearing at the concert is Lesley Gore's "It's My Party." Photocopy the lyrics below and read them aloud:

IT'S MY PARTY

Lesley Gore

Nobody knows where my Johnny has gone.
Judy left the same time.
Why was he holding her hand,
When he's supposed to be mine?

(Chorus)

*It's my party, and I'll cry if I want to,
Cry if I want to, cry if I want to.
You would cry too if it happened to you.*

Playin' my records, keep dancin' all night,
Leave me alone for a while.
'Till Johnny's dancin' with me,
I've got no reason to smile

(Chorus)

Judy and Johnny just walked through the door
Like a queen with her king.
Oh what a birthday surprise,
Judy's wearin' his ring.

(Chorus)

Whole Group: Discussion: How are lyrics similar to poetry? How are they different? From whose point of view is the story being told? [the Narrator's].

Teaching Point: We can learn more about a character by imagining what he is thinking and feeling.

Activity 1: Auto Images and Thought Tracking

Divide the group in half, with each person having a partner in the other group. The groups make two facing lines, with partners standing opposite one another. Have everyone in Line 1 make individual images (all at the same time), physically showing how he or she think the narrator feels in the story the lyrics are telling. After a minute, have Line 2 group call out, "one, two, three, image!" Line 1 participants must now freeze, holding their positions like a still photograph. Tell

Line 2 members to carefully observe their partners and then, while the images are being held, cross the room and stand close behind their partners. Line 2 members will now voice the narrator's thoughts, interpreting the outer image. "Tell your partner what you think the narrator is thinking inside just by how they are holding their bodies."

Discussion: Ask partners to discuss: "Did the image your Line 1 partner make help you know what to say?" "Did the words your Line 2 partner used add to or change your feelings while you were holding your image?" "Has anything changed about how you think of the narrator?" This strategy should help give you a variety of perceptions and interpretations.

Activity 2: Role-on-the-Wall

Create a silhouette or outline of a figure to represent the narrator on the white board.

- Whole Groups: Discuss what we know, or think we know, about her (the narrator). It's her birthday, she's having a party, her boyfriend left – and returns - with another girl, she is feeling sad and upset, etc.)
- Write the information about her feelings on the inside of the silhouette. Write the 'factual' information around the outside and around the silhouette.
- Ask them to support the latter information with examples from the text. Encourage interpretation by accepting all ideas, even ones that are opposite.
- Ask the class to agree on three things: a name for the narrator, an age, and where she is (setting). You can either choose to vote or ask three different people to decide on the final responses and ask the class to accept and work with their answers. Reinforce the idea that even though you know everyone had good ideas; sometimes we work together by accepting each other's choices.

Activity 3: Building dramatic context

Teaching Point: We can learn more about a character by what others say about him, even if what they say is not true.

Small Groups: Divide the class into groups of even numbers if possible; groups of 8 would work well. Students form pairs within each group. Ask them to imagine themselves as other teenagers at the party and to improvise a conversation – gossip – about the narrator (to whom they have now given a name). After everyone is chatting, freeze the action 1 time per group. Hold your hand above one pair in a group each time and call "freeze!" Tell that pair they will continue to gossip while everyone else observes. When you put your hand down, groups can unfreeze and continue to chat until you focus on the next pair.

It is fine to have conflicting statements, just as in real gossip – most of it is untrue!

Activity 4: Devising

Teaching Point: We can learn more about a character by acting out details about her that may not have been given in the poem, but that we can infer or imagine.

Small Groups: Give a devising task to each group. Each group can create still images or a scene with dialogue from a part, or stage, of the narrator's life. Suggested task stages:

(a) The narrator meeting her boyfriend Johnny for the first time. Where did they meet? What did they talk about? How were they feeling? Happy? Giddy?

(b) Johnny giving the narrator his ring. What is the setting? Is it a special occasion? What is the significance of giving someone your ring?

(c) What happens right before, and which contributed to, the moment the poem illustrates (Johnny coming to the narrator's birthday party with his ring on another girl's finger).

Tell students that they can use any useful information from the gossip activity to help create their scenes. Share the scenes.

Activity 5: Positive improv

In small groups, pretend you are the narrator's good friends. Say something positive about the narrator that would make her feel better about herself and might allow her to enjoy her birthday party. Share your improv with the other groups.

Reflection

Return to the lyrics and read them again.

Discuss: Now that we created a context for the character, how has our relationship changed toward the song and the story it told?

- Do we have any thoughts or questions about the imaginary life we created and our entry into it?
- How did the work we did deepen our understanding our appreciation of the song?
- Did we show any of the themes of loss and sadness in or work?
- Were there any moments of our imaginary process that rang true?

Writing

Independent Work: Using the lyrics of the song, change key words to change the meaning and the story.

Prompts:

It's my graduation and I'll cheer if I want to...

He tore my pants and I'll be mad if I want to...

Share the results with the class.

Extensions

Grades 5 up: Use the above activities to explore social issues of the times that were reflected in song lyrics. Connect with research of issues of the times. (See Curriculum Focus: Social Studies).

Suggested Songs:

For What It's Worth by Buffalo Springfield

Abraham, Martin and John recorded by Dion Dimucci of Dion and the Belmonts (a response to the assassination of Kennedy and King)

Fortunate Son by Creedence Clearwater Revival

Eve of Destruction by Barry McGuire

One Tin Soldier recorded by Joan Baez

I Ain't Marchin' Anymore by Phil Ochs

Blowin' in the Wind and *The Times They Are A-Changin'* by Bob Dylan

Technology:

Using iMovie, create a music video for the song that reflects the story told. This can be done with film or still photography.

Websites:

Rock and Roll in the 1960s (songs suggested above): <http://faculty.smu.edu/dsimon/change-music%2060s.html>

All About the Blues: <http://artsedge.kennedy-center.org/content/2058/kidbridge.html>

COORDINATE WITH STUDENT GUIDE: "THE TEEN REVOLUTION" AND "THE PULSE OF THE NATION"

CURRICULUM FOCUS: SOCIAL STUDIES

NYC Social Studies Standards: 1, 5

Core Curriculum: Reading Standard: Strands: Integration of Knowledge and Ideas 7; Range of Reading Level and Text Complexity 10.

Writing Standard: Strands: Text Types and Purposes 2; Production and Distribution of Writing, 4, 5,6; Research to Build and Present Knowledge, 7, 8; Range of Writing, 10.

Research Projects

The era of the 1950s and 1960s saw sweeping changes in the nation. In small groups, choose research projects to present to the whole class. Include pictures, music, video clips were appropriate with written reports. Adjust to the grade level of your students.

Suggested Topics

Jim Crow Laws; Segregation; Integration; Brown v. Board of Education; Civil Rights Movement; Anti-Vietnam War Protests; Beat Generation; Hippie Movement; Women's Liberation; Feminism; Race Music; Black Panthers

NB: The recent Broadway musical "Hairspray" is now available on DVD. It explores the issues of race music and segregation and is appropriate for all ages. To license for school productions, contact Music Theater International: http://www.mtishows.com/show_detail.asp?showid=000297.

Individuals

Jackie Robinson; Martin Luther King, Jr.; Rosa Parks; Abby Hoffman; Bobby Seale; Deejays Alan "Moondog" Freed; "Daddy-O" Dewey Phillips*; Betty Friedan; Florynce Kennedy; Gloria Steinem

* The Broadway show "Memphis" is loosely based on the life of Dewey Phillips and explores the issues of "race music" and segregation. Appropriate for grades 6-up. See their website for an educational program and discounted student tickets at memphisthemusical.com/inspire.html.

Artists/Composers: Bill Haley, Buddy Holly, Elvis Presley, Carl Perkins, Barry Mann and Cynthia Weil, Gerry Goffin and Carole King, Jerry Lieber and Mike Stoller, Jeff Barry and Ellie Greenwich, Phil Spector, Neil Sedaka, Chuck Berry, James Brown, Ray Charles, Diana Ross and The Supremes, Jerry Lee Lewis, etc. For more ideas and bios, go to the Rock and Roll Hall of Fame website:

<http://rockhall.com/inductees/byyear/>

Recording Industry

Sun Records; Sam Phillips; Motown Records; The Troubadour; The Brill Building; John Hammond; Phil Spector; David Geffen

Website

- The History of Rock and Roll, including a breakdown of genres, timeline and other particulars: <http://www.history-of-rock.com/indx.htm>
- Exploring the history of popular culture: <http://www.pophistorydig.com/>
- Music, fashion, cars, TV shows, etc. of the 1950s and 60s: <http://www.fiftiesweb.com/fifties.htm>
- The Sixties: A Journey Through the Decade - timeline of '60s, photo gallery, etc.: <http://www.ronaldreaganweb.com/thesixties/index.htm>

Teacher's Bookshelf

Rockin' in Time: A Social History of Rock and Roll by David P. Zsatmary. Pearson Custom Publishing, 2008.

The Long March: How the cultural revolution of the 1960s changed America by Roger Kimball. Encounter Books, 2000.

Color Me Flo: My Hard Life and Good Times by Flo Kennedy. Prentice Hall, 1976

Mystery Train: Images of America in Rock 'n' Roll Music by Greil Marcus. Plume, 1997

Groove tube; Sixties Television and the Youth Rebellion by Aniko Bodroghkozy. Duke University Press, 2001.

Student Bookshelf

Grades 7, 8

American Counterculture of the 1960s by Richard Brownell. Lucent Books (October 15, 2010)

Sixties Counterculture by Stuart A. Kallen. Greenhaven, 2000.

Grades 4-6

Who Were the Beatles? By Geoff Edgers. Grosset & Dunlap, 2006.

Buddy: The Story of Buddy Holly by Anne Buster. Simon & Schuster/Paula Wiseman Books, 2005.

John F. Kennedy by Howard Kaplan. DK Children, 2008

If You Lived at the Time of Martin Luther King by Ellen Levine. Scholastic Paperbacks, 1994.

Woman's Work: The Story Of Betty Friedan by Lisa Frederiksen Bohannon. Morgan Reynolds Publishing, 2004

Grades K-3

Shake, Rattle & Roll: The Founders of Rock & Roll by Holly George-Warren. Sandpiper, 2004

Rock 'n' Roll Dogs by David Davis. Pelican 2006

Martin's Big Words: The Life of Dr. Martin Luther King, Jr. by Doreen Rappaport Hyperion Book CH, 2007

Max Said Yes! The Woodstock Story by Abigail Yasgur and Joseph Lipner. Change the Universe Press, 2009

Audio CDs

Ultimate Rock & Roll Collection: 50's

Ultimate Rock & Roll Collection: 60's

Pure 60's: The #1 Hits

COORDINATE WITH STUDENT GUIDE: "THE SOUND," and "THE INSTRUMENTS."

CURRICULUM FOCUS: SCIENCE

NYC Science Standards: Scientific Investigation, 8a, 8b, 8c

Blueprint for the Arts: Music: Science and Perception: Exploring Sound

The Science of Sound

Think about a pebble being dropped into the water and making ripples, and you can visualize what sound is (but imagine those waves going in all directions). Sound is energy made by vibrations. These vibrations are caused when an object vibrates and moves the air around it. The air particles bump into each other, creating waves. If the waves repeat regularly, they create music. Fast waves make high notes. Slower waves make low notes. Just like the ripples made by the pebble, the sound waves keep going until they run out of energy. When the waves reach our ears, we hear the sound. Sound can travel through liquids, solids and gases.

For interactive sound projects by students for students, go to <http://library.thinkquest.org/19537/>

Sound Experiments

The ear is what allows us to hear sounds. The pinna (the part of the ear outside on which we hang our glasses) acts just like the funnels of the old gramophone players. It collects sound, and passes it down the auditory canal to the eardrum. The eardrum vibrates with the sound waves, passing them on to the middle ear.

Make a model eardrum.

Materials

- plastic tray
- plastic cup
- square sheet of thin rubber
- rubber band
- noisemaker
- a pinch of salt
- small piece of paper

Procedure

1. Stretch the sheet of thin rubber over the cup and secure it with a rubber band.
2. Pull the edges of the rubber square to fit tightly.
3. Place a pinch of salt on the model eardrum.
4. Shake a noisemaker close to, but not on, the surface of the rubber square "eardrum."
Discuss: What happens to the salt on the eardrum model? What do you think is causing the model eardrum to vibrate?

5. Move the noisemaker closer to the model eardrum. Discuss: What do you notice? Why do you think this is happening?
6. Move the noisemaker farther away.

Discuss: What do you notice now? How do you think amplifying music affects the eardrum?

Extension

Research how to take good care of your ears, and the effect of amplified music on hearing. Create posters to share with the school.

Activity: Create a sound wave.

Materials

- “Slinky”

Procedure

Partners: Partner 1 stretches the Slinky out on the floor or table to about three to four meters while partner 2 holds on to the other end firmly. Partner 1 will represent the sound source. Partner 2 will represent the sound receiver (the ear).

Be careful that you use the Slinky gently so it does not get kinked or twisted in the wrong way.

- Partner 1 (sound source) gives the Slinky a push. What happens? (it looks like a wave)
- Push again, with more force. Does the wave change?

Observations:

- In what direction does the coils of the Slinky travel?
- What do you observe moving from one end of the Slinky to the other?
- Why do you think a sound wave makes us able us to hear sounds?
- What happens when a sound wave reaches our ear?

Research

How is sound transmitted to the brain?

Extension

The slinky actually models sound waves. When sound travels through solids, they travel as compression waves, just as the coils of the slinky compress against each other then expand again when pushed.

These activities and more can be found from the Science Museum of Minnesota at <http://www.smm.org/sound/nocss/activity/2b.htm>

Student Bookshelf

Grades 6-8

Holt Science And Technology: Sound And Light by Reinhart and Wilson Holt. Holt McDougal, 2006

Grades 3-5

Sound Science by Etta Kaner. Addison Wesley, 1991

Grades K-3

Sounds All Around by Wendy Pfeffer. Collins, 1998

COORDINATE WITH STUDENT GUIDE: "THE ROOTS," "THE BEAT," and "THE SOUND."

CURRICULUM FOCUS: MUSIC

CURRICULUM CONNECTION: LANGUAGE ARTS

NYC Arts Standard: 1, 4

Blueprints for the Arts: Music: Music Literacy: Genre and Style

NYC Language Arts Standards: 5a, 5b

Core Curriculum Standards: Reading: Strand: Key Ideas and Details 1; Writing Strand:
Text Type and Purposes 3.

African American folk music can be divided into three categories: Spirituals, ballads, and work songs. Blues grew from these traditions. As blues songs moved into the cities, took on an up-tempo beat and went electric, they evolved into a genre called rhythm and blues and became part of the rock and roll tradition.

Your students will hear a song performed by Squeaky Clean that was originally recorded by Wilbert Harrison. The song begins in the traditional blues style, with the first two lines repeating in an AAB pattern. Photocopy the lyrics and play a recording of Kansas City (it has been recorded by many different artists) for your students to listen to as they follow along with the lyrics:

Kansas City

I'm going to Kansas City
Kansas City here I come

(Chorus)

*I'm going to Kansas City
Kansas City here I come
They got a crazy way of loving there
And I'm gonna get me some*

I'll be standing on the corner
On the corner of Twelfth Street and Vine
I'm gonna be standing on the corner
On the corner of Twelfth Street and Vine
With my Kansas City baby
And a bottle of Kansas City wine

(Bridge)

Well I might take a train
I might take a plane
But if I have to walk
I'm gonna get there just the same

(Chorus)

I'm gonna pack my clothes
Leave at the break of dawn
I'm gonna pack my clothes
Everybody will be sleeping
Nobody will know where I've gone
Cause if I stay in town
I know I'm gonna die
Gotta find a friendly city
And that's the reason why

(Chorus)

Activity

Your students can write their own blues song by following the AAB pattern of Wilbert Harrison's song, and keeping the melody the same. We wrote these lines to demonstrate how they can write blues lyrics from their experiences:

*I have so much homework, that it really is a shame
Yes, I have so much homework, that it really is a shame
Mom said, "Do your homework, or they'll be no more video games."*

Explain that they can begin with whatever is giving them "the blues," and repeat it, and then end with a line that rhymes with the first two. Try singing your lyrics to the melody of "Kansas City," or create your own melody!

Teacher's Bookshelf

The Rolling Stone Illustrated History of Rock and Roll by Rolling Stone Magazine. Random House, 1992

The Pied Pipers of Rock 'N' Roll: Radio Deejays of the 50s and 60s by Wes Smith. Longstreet Press

Go Cat Go! Rockabilly Music and Its Makers by Craig Morrison. University of Illinois Press, 1998

Sound and Glory: The Incredible Story of Bill Haley, the Father of Rock and Roll and the Music That Shook the World by John W. Haley and John Von Hoelle. Dyne-Amer, 1991

Shake Rattle & Roll: The Golden Age of American Rock 'N' Roll: 1952-1955 by Lee Cotton. Popular Culture Ink, 1990.

Reelin' and Rockin': The Golden Age of American Rock 'N' Roll 1956-1959 by Lee Cotton, Popular Culture Ink, 1995.

Twist and Shout: The Golden Age of American Rock 'N' Roll 1960-1963 by Lee Cotton. High Sierra Books, 2003.

The Day the Music Died: The Last Tour of Buddy Holly, the Big Bopper and Ritchie Valens by Larry Lehmer. Music Sales Corporation, 2003

Dick Clark's American Bandstand by Clark and Bronson. Oxford University Press, 1999

The Girl Groups: A Story of a Sound by Alan Betrock.

Sweet Soul Music: Rhythm and Blues and the Dream of Southern Freedom by Peter Guralnick. Back

Bay Books, 1999

Good Rockin' Tonight: Sun Records and the Birth of Rock "N" Roll by Colin Escott and Martin Hawkins. St. Martin's Griffin, 1992

Little Labels - Big Sounds: Little Labels and the Rise of American Music by Richard Lee Kennedy and Randy McNutt. Indiana University Press, 2001

The New Rolling Stone Encyclopedia of Rock and Roll – by Holly George Warren, Patricia Romanowski, Jon Pareles. Fireside, 2001

Calling Out Around the World: A Motown Reader by Kingsley Abbott. Helter Skelter Publishing, 2001