

Ricardo Benítez
LCL 595-6

Instituto de Literatura y Ciencias del Lenguaje



**Impact of the Blues on American Culture
A Workshop for Seniors**

**Trabajo de Titulación
Para optar al Título de Profesor de Inglés
Como Lengua Extranjera**

**Nombre de Alumno: Jorge Romero Campos
Profesor Guía: Ricardo Benítez Figari
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Introduction

The following is a graduation project conducive to the title of Teacher of English as a Foreign Language (EFL). This project consists of a workshop, the topic of which is the Blues and its impact on American culture, and the target audience of which is Chilean seniors. The general objective of this project is to have students appraise the role and importance of the Blues in the preservation of African-American culture in the United States.¹

This workshop encompasses the following four units: (1) Pre-Blues Music and Slavery in the United States of America, (2) The Blues, (3) White Blues, and (4) Conservative Blues.

Generally speaking, the first unit will show students how enslaved African-Americans preserved traces of their culture through work songs and other forms of pre-Blues music. The second unit will have students learn about the origins of the Blues, some of its famous musicians, its musical elements and its perspectives, while at the same time having students analyze the impact of the Blues on the lives of both Blues singers and African-Americans in general. The third unit will have students analyze the impact of the Blues on young white Americans during the 1960s, resulting in the emergence of White Blues (Adelt, 2007). Finally, the fourth unit will have students evaluate the impact of Blues worldwide.

What is culture?

Culture is such a broad concept that definitions of it vary among authors, yet similarities and differences can be encountered. According to Kramsch (1995, as cited in Johnson & Rinvoluceri, 2010, p. 7), culture “focuses on the way a social group represents itself and others through its material productions, be they works of art, literature, social institutions or artifacts of everyday life, and the mechanisms for their reproduction and preservation through history.”

In addition, according to Moran (2001), culture encompasses five different dimensions – products, practices, perspectives, persons and communities. Firstly, cultural products are “tangible forms of cultural phenomena” that can be “perceptible through the five senses”

¹ Throughout this introduction, the terms *project* and *workshop* will be used interchangeably.

(p. 49). Secondly, practices encompass every action that members of a certain culture execute as part of their way of living. Thirdly, perspectives are the explicit and implicit meanings shared by members of the culture, which underlie their products and practices. Fourthly, communities are specific groups in a culture whose members have built interpersonal relationships and carry out certain common practices. Lastly, persons are distinct and dynamic representations of a culture.

Like culture, each dimension can be subdivided into categories. Each dimension is fundamental for understanding culture, but it is in cultural products that the focus of this project lies, which is why the categories comprising cultural products will be covered as this introduction transpires.

Cultural products feature artifacts, places, institutions and art forms (Moran, 2011). Firstly, artifacts are “individual objects created, adopted or adapted by members of the culture” (p. 49). Secondly, places refer not only to physical settings but also to the use or interpretation of physical features of a natural environment and the ways in which members of a certain culture integrate or manipulate their environment. Thirdly, institutions are “formal, organized systems that define and regulate the practices of the members of the culture” (p. 53). Lastly, art forms “are complex products that pervade the culture and exist beyond particular social institutions” (p. 54). They encompass language, music, literature, dance, painting, sculpture, cinema, theater, design, architecture, decoration and clothing styles.

Even though both Kramersch’s and Moran’s definitions share some similarities—both mention works of art, literature, institutions and artifacts as elements of culture—they differ in that the former definition doesn’t encompass persons and communities, nor does it include perspectives, so the latter definition is more accurate. As a matter of fact, based only on what Kramersch defined as culture, visitors to a foreign culture may misjudge that culture (Johnson & Rinvolutri, 2010). Thus, this project will be based on both Moran (2001) and Johnson and Rinvolutri (2010) as both go beyond first impressions by incorporating the tacit component of culture—perspectives or secret patternings.

Based on Moran’s (2001) definition of culture, the Blues, which is a musical genre, can be considered an art form. Similarly, the English language is also an art form. As both of them are art forms of the American culture, and as both of them as such have pervaded the culture of the United States, the Blues as a cultural product is a relevant topic to the

teaching of English not only in an English as a foreign language (EFL) context but also in an English as a second language (ESL) one.

Teaching English through songs

One technique to teach English as a second or foreign language is through songs. There are several reasons to support the reliability of songs as a tool for English teaching.

Firstly, as Medina (1993) showed in an experiment in which he investigated vocabulary acquisition in 48 second-grade Spanish-speaking limited-English-proficient students from an elementary school in the Los Angeles Unified School District under 4 conditions— (1) with music, (2) without music, (3) with illustrations, (4) without illustrations—L2 learners acquire more words when they sing them than when they speak them. As for the effectiveness of songs from the point of view of listening, songs are as effective as stories are in terms of the amount of vocabulary acquired by learners.

Secondly, music can be considered the motherese speech of adolescence because baby talk by adults and words present in pop songs share many similar aspects—high verb count and few concrete referents for participants, times and places (Murphey & Alber, 1985).

Thirdly, rhythmical structure of songs allows them to be more memorable than other forms of spoken language (Sagawa, 1999). This coincides with the idea that music can evoke emotional responses from listeners, which they tend to remember because their amygdala and neurotransmitters work together to tag such memories as something important (Levitin, 2006). Thus, as teenage years are emotionally charged since they are a time of self-discovery (Levitin, 2006), and as this workshop is aimed at teenagers aged 17 or 18, teaching them English through songs, particularly the Blues, is likely to work well as they will evoke emotional reactions on learners and, consequently, they are likely to remember them.

Furthermore, listeners usually remember the rhythm of songs even more than the lyrics (Levitin, 2006), so if learners are exposed to several English songs, they are likely to acquire the rhythm of the English language.

Analyzing the MINEDUC program for teaching EFL to seniors

Even though the first two units in the MINEDUC program for twelfth graders (seniors) attempt to teach culture, they only do so at a superficial level. For example, in the second unit—The Arts and their Influence—art forms are seen as mere entertainment rather than as an essential component of culture that can even help preserve a culture the same way the Blues and other genres of African-American music helped preserve the African culture against a predominant American one:

As in traditional African cultures and as the ancestors that endured slavery had done, African Americans used music to communicate, synchronize, summon courage and assuage pain and adversity. That uniquely African style of singing with emotion, power and rhythm was evident through the field hollers, work songs, spirituals, gospels and blues (Powell, n. d., p. 2).

Merely talking about music rather than emphasizing its value as a tool to preserve culture represents not only a gap but also a contradiction: Even though the second Unit is labelled “The Arts and Their Influence” (MINEDUC, 2014, p. 52), the actual influence of music is not tackled in this unit.

By contrast, the workshop herein proposed emphasizes the importance of the Blues as a tool that has helped preserve the African American culture in the United States of America, its general objective being to have students evaluate the role and importance of the Blues in the preservation of African American culture in the United States. Consequently, students will evaluate from how African Americans sought to defend their liberty when it was at stake due to slavery through work songs and other types of pre-Blues music, how during the 1960s white people engaged in the production and reception of the Blues, and how their “essentialist notions about ‘race’ remained unchallenged and were even solidified in the process” (Adelt, 2007, p. 1), to how by the end of the 1960s, “moments of cross-racial communication and a more flexible approach to racialized sounds had been thwarted by nostalgia for and a reification of essentialist categories” resulting in “the emergence of a conservative blues culture that has continued into the present” (Adelt, 2007, p. 1).

Cognitively speaking, the objectives of the MINEDUC program are not as challenging as they should be, considering its target audience—twelfth graders. For example, most

objectives in the first two units, which are the ones devoted to culture, include the verbs *recognize* and *distinguish*, which correspond to the second lowest cognitive category in Pohl's (2000) taxonomy—understanding. By contrast, this workshop is aimed at having students reach Pohl's category of evaluating, which is the second most challenging one. In that sense, this project seeks to take seniors a step beyond the objectives set for them in the MINEDUC program.

As a matter of fact, one of the reasons why the target audience of this workshop is senior students is that, cognitively speaking, they should be more acquainted to make use of their higher-order capacities than any other secondary level as they have had the most exposure to exercises that foster higher-order cognitive capacities they could possibly have had high-school wise since they are in their last year of secondary education.

Moreover, twelfth graders have been exposed to as much English as they possibly could have in the school they studied, which is fundamental to the success of this workshop as only 9.5% of the Chilean population can sustain a conversation in English (Instituto Nacional de Estadísticas, 2012), all of which constitutes the second reason why this workshop is aimed at senior students.

Furthermore, the Blues is a very original culture-teaching topic in the Chilean context as it is not included in the MINEDUC program. As a matter of fact, art forms from the Chilean culture predominate in it, and the only American cultural phenomenon present in this program is the reason why people from the USA call themselves Americans, which isn't even answered in the two units aimed at teaching culture. Furthermore, a more meticulous analysis of the objectives of the MINEDUC program for seniors shows that culture is not even considered content, which is probably because it is subjected to the teaching of English and, therefore, it is perceived as a mere means of teaching the language. For instance, the objectives of the first lesson of Unit 1 ("People and Our Beliefs") are as follows: "Develop skimming techniques to understand main idea. Distinguish between fact and opinion in a text"; "Integrate oral and written expressions when referring to routines" (MINEDUC, 2014, p. 27). In this lesson, all the objectives are related to learning the English language, and none of them are connected to culture, a pattern that is present in all the objectives of the first two units.

Why teach the Blues to seniors

Teaching the Blues to senior Chilean students is an accurate decision for these two main reasons:

Firstly, teaching the Blues will make students become aware that music can be a useful way to preserve one's culture, especially if it is at stake. For example, when African-Americans were enslaved in the United States, not only did they use work songs and other forms of pre-Blues music to preserve traces of their culture, but they also used them to educate their children (Powell, n.d.).

Secondly, one of the recurring topics of the Blues is lost love, a topic that is certainly appealing not only to seniors but also to adolescents in general: "For the male singer lost love becomes a rite of passage as he remembers his woman and consoles himself through music" (Ferris, 1979, p. 27). It could be argued that as the Blues focuses on a man's lost love, it will mainly be appealing to men, but that's not the case as female singers also voiced their perspectives on men that made them grieve: "As female vocalists recall low-down men, and male singers complain of their women, each sex feels the other is responsible for their blues and focuses its verses accordingly" (Ferris, 1979, p. 26).

The syllabus and the specific objectives

The main organizing principle of the syllabus proposed in this graduation project is the content that will be covered in the four units that this project features. In that sense, this is a content-based syllabus, which Leaver and Stryker (1989) defined as a kind of syllabus where "language proficiency is achieved by shifting the focus of the course from the learning of language *per se* to the learning of subject matter" (p. 270).

Furthermore, Leaver and Stryker (1989) identify four basic characteristics in content-based syllabi:

- (1) subject matter core—the fundamental organization of the curriculum should be derived from the subject matter, rather than from forms, functions, or situations;
- (2) use of authentic texts—the core materials (texts, video tapes, audio recordings, visual aids, etc.) should be selected primarily (though not exclusively) from those produced for native speakers of the language;
- (3) learning of new information—students should use the second/foreign language to learn new information and to evaluate that information, based on knowledge of

their own culture (C1) and their own emerging cultural literacy in the second culture (C2); and (4) appropriate to the specific needs of students—the topics, content, materials, and learning activities should correspond to the cognitive and affective needs of the students and should be appropriate to the proficiency level of the class (p. 271).

As shown throughout this introduction, this workshop matches those four characteristics, which is the main reason this syllabus will be mainly content-based:

Firstly, the four units of this workshop were proposed based on content, and unlike the MINEDUC program for seniors, they will be used to teach culture through English in order to fill the gap encountered in the MINEDUC program described above. All of this coincides with the first characteristic proposed by Leaver and Stryker (1989).

Secondly, the materials that students will work with will be mainly authentic, that is, materials “produced for native speakers of the language” (Leaver & Stryker, 1989, p. 271). This matches the second characteristic that content-based syllabi should share.

Thirdly, the Blues in the Chilean context can be considered new information as it is not included in the MINEDUC program for seniors. This coincides with the results obtained from the needs analysis (see page 10). Thus, this syllabus features the third characteristic content-based syllabi should include.

Lastly, the Blues as content and this project’s general objective meet the cognitive and affective needs of seniors in their own right since, as shown above, the topics the Blues deal with are emotionally appealing to them, and this workshop requires that students be able to carry out evaluations, a higher-order capacity with which seniors should be acquainted.

Nevertheless, some features of other types of syllabi will appear throughout this workshop as they “rarely occur independently of each other” (Reilly, 1988, para. 3). For instance, in order to evaluate the advantages of knowing about the Blues for Chilean people, which is one of this project’s specific objectives, senior Chilean students will have to be presented with an imaginary situation, a feature of situational syllabi (Krahnke, 1987).

The other specific objectives are as follows:

- Recognize the importance of pre-Blues music in the preservation of traces of the African culture during slavery in the USA.
- Analyze the impact of the Blues on young white Americans during the 1960s

- Analyze the impact of White Blues on African-American communities
- Compare information from different sources
- Contrast information from different sources
- Analyze the main characteristics of the Blues as a musical genre
- Evaluate the advantages and disadvantages of knowing about the Blues for Chilean people
- Evaluate the advantages and disadvantages of Conservative Blues in the preservation of the African American culture in the United States
- Identify advantages and disadvantages of the newest Chilean law regarding music
- Evaluate advantages and disadvantages of the newest Chilean law regarding music
- Anticipate problems and propose solutions to an imaginary scenario where Chilean culture is in jeopardy

This content-based syllabus—supported by features of other types of syllabi—the seniors’ readiness to work with higher-order capacities such as evaluating, the authenticity of materials featured in this project, the novelty and emotional appeal of the Blues, the teacher’s and students’ disposition to learn about the Blues, culture and the English language, and the specific objectives mentioned above will all be fundamental to both the fruition of the general objective—to have students evaluate the role and importance of the Blues in the preservation of African-American culture in the United States—and the bridging of the cultural gap in the MINEDUC program for seniors. In that sense, the specific objectives are aligned with the general objective of this project.

Needs Analysis

A questionnaire (see Appendix 1) consisting of twelve questions was administered to twelfth graders from Santa Bárbara de la Reina School. The answers were analyzed on the basis of the work of Hutchinson and Waters (1987) who, in order to do an effective needs analysis, consider both the target needs—which they defined as “what the learner needs to do in the target situation” (p. 54) — and the learning needs—to which they referred as “what the learner *needs* to do in order to learn” (p. 54). This shows that what is understood by *needs* encompasses more than language learning needs. Furthermore, they subdivide target needs

into *needs*, *wants* and *lacks*. *Needs* are “determined by the demands of the target situation, that is, what the learner has to know in order to function effectively in the target situation” (p. 56). Identifying the learners’ needs may seem to be enough to design a good syllabus, yet Hutchinson and Waters (1987) argue that *lacks*, to which they referred as the gap between the target proficiency and the existing learners’ proficiency, must also be determined before designing a syllabus. But determining *needs* and *lacks* is not enough, for motivation plays an important role in successful learning of any kind. Thus, these authors argue that “learner’s perceived wants cannot be ignored” (p. 57).

The analysis carried out to support this project yielded the following results.

Firstly, when asked to order the four linguistic skills—reading, listening, speaking and writing— from the one they want to develop most (1) to the one they want to develop least (4), 62% of students placed speaking in the first place and listening in the second place, skills that coincide with the methodology of teaching English through songs described above. Hence, this project matches senior students’ *wants*. Similarly, when asked to order the four linguistic skills from the one they need to develop most (1) to the one they need to develop least (4), 62% of students chose speaking and listening as the ones they feel they need to develop most. Thus, it can be concluded that as far as linguistic skills are concerned, both students’ *wants* and *needs* coincide. As for students’ *lacks*, even though only 38% of students placed both speaking and listening as the two most difficult skills; listening alone was placed in the first two places of difficulty by 62% of students, thus matching both students’ *needs* and *wants* and the emphasis of this project on listening comprehension. Despite the predominance of listening and speaking and the emphasis given to them in this workshop, all linguistic skills will be tackled to a certain extent throughout this project. As a result, it can be concluded that this project meets students’ needs, wants and lacks regarding the four linguistic skills, which, with the aid of the emphasis on communication present in this content-based syllabus, may help them develop communicative competence. This is a goal present in the MINEDUC program for teaching English that is usually neglected in the Chilean context.

Secondly, when asked about how much they knew about the Blues as a musical genre in a scale ranging from 1 to 5—the former meaning they know nothing and the latter meaning they know a lot—23% of students selected number 1, 46% selected number 2, 31% chose

number 3, and none of them chose either 4 or 5 as their answer. Thus, it can be concluded that the Blues is a topic that represents novelty to 69% of the students who answered the questionnaire, which is not surprising considering the fact that the Blues is not included as a culture-teaching topic in the MINEDUC program for seniors. Moreover, when asked to tick the purposes the Blues served, only 15% of the students ticked that, among several purposes, the Blues served to express the struggles of White Americans, a rather unknown purpose that “White Blues” served (Adelt, 2007, p. 1). In that sense, “White Blues” is also a subtopic that will represent novelty to senior Chilean students. Similarly, the fourth unit of this workshop, Conservative Blues, is likely to be a novel subtopic for Chilean seniors. Finally, when asked question 11, 77% of students answered yes, while 23% answered no. Thus, it can be concluded that the seniors who answered this questionnaire find it useful to know about the Blues. As a matter of fact, seniors will have to apply this knowledge to an imaginary case study at the end of the Fourth Unit.

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Impact of the Blues on American culture: A Workshop for Seniors

Teacher's name: Jorge Romero Campos	Target audience: Chilean seniors.
Teacher's phone number: 66697279	Title of workshop: Impact of the Blues on American culture: A Workshop for Seniors
Teacher's e-mail address: ale-blue-heart@live.cl	Duration of workshop: 4 months

Rationale

Impact of the Blues on American Culture is a workshop aimed at having senior Chilean students evaluate the role and importance of the Blues in the preservation of African-American culture in the United States. It lasts four months, and students will attend a two-hour session weekly. During those lessons, students will read, write, listen to and speak about the Blues. Furthermore, by actively participating in the activities herein proposed, not only are students likely to develop critical thinking skills, but they may also develop communicative competence as well as cultural awareness.

Course policies

Attendance: students should attend at least 80% of the lessons to achieve the objectives of this workshop.

Respectful learning environment: students must show respect when their peers are participating in the lessons. For example, students errors are not to be laughed at.

Grading scale: students' works will be graded based on a scale ranging from 1.0 to 7.0. The points students reach are converted to grades based on a 60% conversion scale.

Academic dishonesty: if students are caught plagiarizing or cheating, they will receive the lowest grade (1.0).

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Graded assignments:

- Create the lyrics of a song (30%)
- Written composition (30%)
- Oral presentation (40%)

Syllabus

Units	Specific objectives
Unit 1: Pre-Blues music and slavery in the United States	<ul style="list-style-type: none">• Recognize the importance of pre-Blues music in the preservation of traces of the African culture during slavery in the USA
Unit 2: The Blues	<ul style="list-style-type: none">• Analyze the main characteristics of the Blues as a musical genre• Compare information from different sources• Contrast information from different sources• Evaluate advantages and disadvantages of being an African-American Blues singer
Unit 3: White Blues	<ul style="list-style-type: none">• Analyze the impact of the Blues on young white Americans during the 1960s• Analyze the impact of “White Blues” on African American audiences• Compare information from different sources• Contrast information from different sources
Unit 4: Conservative Blues	<ul style="list-style-type: none">• Evaluate the impact of <i>Living Blues</i> on the creation of a conservative Blues culture• Compare information from different sources• Contrast information from different sources• Identify advantages and disadvantages of the new Chilean law regarding music• Evaluate advantages and disadvantages of the newest Chilean law regarding music• Anticipate problems and propose solutions to an imaginary scenario

Pre-Blues Music and Slavery in the USA

UNIT 1

Lesson 2

Objective: Recognize the importance of pre-Blues music in the preservation of traces of the African culture during slavery in the USA.

I.- Pre-reading

1) In pairs, discuss the following questions:

- a) What do you think is the role of music in the Chilean culture?
- b) What do you understand by *slavery*?

2) Match the following words with their definition. There are two definitions that you don't need to use:

- | | |
|---------------|---|
| a) To usher | _____ bold resistance to an opposing force or authority |
| b) to kidnap | _____ to lead or conduct |
| c) to deny | _____ not openly practiced, avowed, engaged in or shown |
| d) indigenous | _____ to declare untrue; assert to be false |
| e) to reshape | _____ to abduct or confine (a person) forcibly by threat of force or by deceit, without the authority of law |
| f) heritage | _____ originating, growing, or produced in a certain place or region |
| g) defiance | _____ something passed down from preceding generations |
| h) covert | _____ to shape, form, or organize again or anew. |
| | _____ to break up, turn over, or remove (earth or sand, for example), as with a shovel, spade or snout, or with claws, paws or hands. |
| | _____ open and observable; not hidden, concealed, or secret. |

(These definitions were taken from www.thefreedictionary.com)

II.- While-reading

1) Individually, read the text on pages 18-20 and answer the following questions:

- a) What are the dominant and nondominant cultural groups mentioned in the text?
 - b) How is a human being perceived from the point of view of slavery?
 - c) According to the author, what did slavery seek to achieve in America?
 - d) What's the difference between forced servitude and slavery?
 - e) According to Portia K. Maults, how did enslaved Africans "survive an oppressive existence"?
 - f) What was the role of music for enslaved Africans in America? Write at least two uses of music present in the text.
 - g) How did music help enslaved Africans preserve their culture in the United States?
- 2) Compare your answers with a classmate and, if your answers differ, try to come to an agreement.

Slavery's Impact on African Music

The initiation of the trans-Atlantic slave trade and colonialism ushered in a completely foreign and insidious era in African civilization. Between the early 16th and 19th centuries over 12 million Africans were kidnapped from their homeland and subjected to the most inhumane and appalling system of chattel slavery the world has ever seen. This institution was designed to reduce a human being to no more than a piece of property. The system of slavery, especially in America, feverishly sought to destroy all remnants of culture, religion, and humanity that the transplanted Africans possessed. The oppression faced by the enslaved Africans in America was far more insidious and permeating than just a condition of forced servitude. The Negro in America was denied more than just his/her freedom; he/she was denied all aspects of life that allowed him to be a human being. It was through this vile institution that the Negro forged for himself a new culture, identity, and resolve. To remain under the heel of an oppressor was never a conceivable option for the enslaved Africans. At every opportunity, they sought their freedom by appealing to, escaping from, or destroying their loathed captors. Thus the spirit of resistance was born in the collective psyches of the newly formulated Negro population. This mentality of resistance was translated and embedded into the culture of the Negro and manifested itself throughout all aspects of life. The atmosphere

and conditions of enslavement did not allow for the transplanted Africans to engage in any facets of their culture explicitly. The complete change in social, spiritual, economic, and political status forced the enslaved Africans to create a culture that reflected the contemporary dimensions of their current circumstances, but also retained the vital elements of their indigenous societies. Portia K. Maults assures us:

The institution of slavery did not destroy the cultural legacy of slavery nor erase the memories of an African past. The survival of slaves in the New World depended on their ability to retain the ideals fundamental to African cultures. Although Africans were exposed to various European-derived traditions, they resisted cultural imprisonment by the larger society. Slaves adapted to life in the Americas by maintaining a perspective on the past. They survived an oppressive existence by creating new expressive forms out of African traditions, and they brought relevance to European-American customs by reshaping them to conform to African aesthetic ideals.

In no other facet of the Black aesthetic was this cultural reformulation more apparent than in musical expression. W.E.B. Dubois wrote that Black music is “the most beautiful expression of human experience born this side of the seas . . . It remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people.” Music became a way for Blacks to remain connected to their African heritage while protesting the bleak conditions they faced throughout history. By working within socio-cultural constraints, innovating and adapting musical styles, Blacks created a musical tradition distinctively their own, and that in itself was a form of defiance. Whatever cultural mores Blacks could manage to perform had to be modified and covert in order to keep the white overseers from being alerted to the true nature of their activities. Initially, the music of the Africans was allowed on plantations and at various ordained locations such as Congo Square in New Orleans. Early accounts of Black music suggest that many African instruments were still in use when the Africans first arrived in America. Native African instruments such as the drum, calabash, and kora were the primary indigenous devices permitted for use by the enslaved Africans. At this time, the European slave masters were unaware of the cultural semblance of African music and instruments. As stated earlier, African music is functional; not just as an art form, but also as a cultural expression that possesses a great degree of utility. Drums especially were used as devices for communication. Music was critical in the organization of early slave uprisings. Using drums to spread messages in a rhythmic language undeciphered by Whites, slaves could orchestrate revolts on land and on slave ships as well. Eventually the link between drumming and the revolts was discovered and the playing of any native African instrument was outlawed throughout the colonies, with the exception of Congo Square in New Orleans.

After the ban on playing their traditional music was established, the enslaved Africans had to rely on their powers of ingenuity, innovation, and improvisation. Improvisation is another seminal

feature of African music that took upon a whole new dimension when introduced to the Americas within the constraints of enslavement. Existing in such a deprived atmosphere, the enslaved Africans chose not to succumb to the slave masters' demands and retaliated by choosing to utilize whatever they could to sustain their musical aesthetic and cultural memory.

(Adapted from Abdullah, 2009, p. 9-12)

III) Post-reading

Help out

When writing, the following steps are useful:

- **Drafting:** Write a draft of your description and check the main, second and closing ideas.
- **Revising:** Once you have finished writing, read your work, and revise it.
- **Editing:** Read your work again and edit it by looking for any mistakes or aspects you want to improve.
- **Publishing:** Now you may hand in your written work.

(Adapted from Tune Up IV Medio: Students Book, 2014)

- 1) Using the “Help out” section as a guide, write a short composition (no more than 150 words) answering one of the following questions:
 - a) Has your opinion on the role of music changed after reading “Slavery’s impact on African music”? If so, in what ways? Support your opinion with reasons and examples.
 - b) What music genre do you think could be used to preserve the Chilean culture if it were in jeopardy? Support your opinion with reasons and examples.
- 2) Before handing in your composition to your teacher, ask one of your classmates to correct it, and correct one of your classmate’s compositions.

The Blues: Origins, musical elements and perspectives

UNIT 2

Lessons 7 and 8

Objectives: Compare information from different sources. Contrast information from different sources. Analyze the main characteristics of the Blues as a musical genre.

I) Pre-listening

1) In pairs, discuss the following questions:

- a) Why do you think the Blues are called “the Blues”?
- b) Have you ever listened to a Blues song? If so, what was it about? How did you feel while listening to it?

2) Individually, tick the topics that you think are related to the Blues

- a) Escape from oppressive labor ____
- b) Religion ____
- c) A lost love ____
- d) Social, economic and emotional struggles of African-Americans in the US ____
- e) Comedy ____

II) While-listening

1) You will listen to the song “You Are Still My Woman” by B. B. King (<https://www.youtube.com/watch?v=ZSsETWDDIjk>). As you listen, pay attention to the lyrics and take notes. Then, answer the following questions:

- a) What topics are present in the song?

b) Are the topics different from the ones you ticked in the pre-listening section?

2) You will listen to the song “Give My Poor Heart Ease” by B. B. King (<https://www.youtube.com/watch?v=I9dvjWQtth0>). As you listen, pay attention to the lyrics and take notes. Then, answer the following questions:

a) What topics are present in the song?

b) Are such topics different from the ones you ticked in the pre-listening section?

3) Complete the t-chart below to compare and contrast the topics present in both songs:

Similarities	Differences

III) Post-listening

1) Read the following excerpt from the book *Blues from the Delta* and, using the t-chart on page 23, compare and contrast the topics present in the songs with the topics mentioned on the excerpt.

Work songs and blues are closely related in composition and theme. The chanter and the blues singer both use familiar verses which they insert at will until either work or dance is completed. The flexible form of work chants is easily transferred to the blues, where singers often vary the length of a song according to audience response. Escape from oppressive labor and love for women are developed as themes in both and strongly suggest work chants fathered the blues.

(Taken from Blues from the Delta by
William Ferris, 1977, p. 35)

Similarities	Differences

- 2) Compare your answers with a partner and, if your answers vary, try to convince your classmate that your answer is more accurate.

3) Write a sentence containing the topics that appear in both songs and in the excerpt.

4) Read the excerpt again and list the other characteristics of the Blues as a musical genre.

5) **Graded activity:** Bearing in mind the characteristics of the Blues you have just listed and the imaginary audience responses below, create the lyrics of a Blues song. Your song should last between three and five minutes—remember that singers usually repeat stanzas so that their songs last longer. You will be assessed based on “North Carolina Writing Rubric for Content and Conventions: Rubric for assessment of students' Blues songs” (see appendix 2).

Audience responses:

- 1) At 1:00 min. of your song, your audience is excited about your lyrics.
- 2) At 1:30 min. of your song, your audience is losing interest in your song.
- 3) At 2:00 min. of your song, your audience is feeling blue.
- 4) At 2:30 min. of your song, your audience is not paying attention to you at all.

Conservative Blues

UNIT 4

Lesson 11

Objective: Evaluate the impact of the Blues worldwide.

I) Pre-reading

1) Answer the following questions with a partner:

- a) Do you know what a “Blues Freak” is?
- b) On how many countries do you think the Blues has had an impact? Why?

2) Match the following words with their corresponding definitions:

- | | | |
|-------------------|-------|--|
| a) Inception | _____ | To have an area or range in common with. |
| b) (To) racialize | _____ | The beginning of something. |
| c) Underground | _____ | To experience, endure or sustain. |
| d) Mainstream | _____ | To perceive or experience in racial terms. |
| e) (To) overlap | _____ | Hidden or concealed. |
| f) Glossy | _____ | Having a smooth, shiny, lustrous surface. |
| g) (To) undergo | _____ | Representing the prevalent attitudes, values, and practices of a society or group. |
| | _____ | Lacking or having very little light. |
| | _____ | A place where things intersect, especially a place where two or more roads cross. |

(Taken from www.thefreedictionary.com)

Help Out: 6 steps to Effective Paraphrasing

1. Read the material that you plan to paraphrase. Read it several times so that you understand it well.
2. Set the original aside, and write your paraphrase on a note card.
3. Jot down a few words below your paraphrase to remind you later how you envision using this material. At the top of the note card, write a key word or phrase to indicate the subject of your paraphrase.
4. Compare the length of what you've written to the original text. They should be the same length. Remember, a paraphrase does not condense material.
5. Use quotation marks to identify any unique term or phrase you have borrowed exactly from the source.
6. Record the source (including the page) on your note card so that you can credit it easily if you decide to incorporate the material into your paper.

Note: The paraphrase should make sense in its own right. This means that you are writing a sentence or paragraph so it should still read like one. If the paraphrase doesn't make sense, revise it.

(Adapted from Steps to Effective Paraphrasing and to Effective Summarizing by Pascale, n. d.)

II) While-reading

1) Read the text entitled “Blues Freaks” and answer the following questions—you **MUST** paraphrase your answers using the “Help Out” section below:

- a) Who founded the *Living Blues* magazine? How did they meet one another?
- b) How much did the first issue of this magazine cost?
- c) What is the main characteristic of this magazine?
- d) Is this magazine still publishing? How do you know that?

e) According to the author, who are the “Blues Freaks”? What are their main characteristics?

f) On how many countries has the Blues had an impact? How do you know that?

2) Share your answers with a partner and, if at least one of them differs, try to convince him or her that your answer is more accurate by providing evidence from the text.

"Blues Freaks"

From its inception in 1969, Living Blues was everything but big business. The seven founding editors — Jim O'Neal, Amy van Singel, Paul Garon, Bruce Iglauer, Diane Allmen, Andre Souffront, and Tim Zorn — had met each other through a notice on the wall of Bob Koester's Jazz Record Mart in Chicago. When the first issue came out in the spring of 1970, it was typed, 40 pages long and cost 50 cents. It remained like that for the first five years (except for the cover price, which rose to 60 cents in late 1973), appearing quarterly with individual subscriptions under 1,000 and distribution to about 80 to 100 book and record stores. The magazine, the first in the U.S. devoted solely to blues music, therefore can serve as a symptomatic site where racialized and gendered identity claims were made because the magazine brought together "underground" and "mainstream" discourses and allowed for conversations between the overlapping groups of blues performers and audiences.

Living Blues would become slightly more professionalized with the spring issue of 1974, boasting a glossy cover and typeset layout. The magazine began publishing bimonthly the following year but struggled economically. In 1983, the magazine underwent yet another relaunch and became affiliated with the University of Mississippi at Oxford with its circulation climbing slowly to 15,000 in 1991 but dropping again after the blues revival of the 1990s subsided. The magazine has recently celebrated its 35th anniversary.

In accordance with the small scale of production, the editors and the readers of Living Blues were quite similar, as the founding editors point out. Jim O'Neal describes both producers and consumers as "blues freaks" — "mostly young, white, college students or college-educated people." Bruce Iglauer contends, "the audience looked like us... white people in their late teens and 20s who had discovered blues in the 60s."

Despite the seeming homogeneity, O'Neal estimates that about one-fourth or one-third of the subscribers were from Europe, Australia, Canada and Japan, indicating the international impact of blues I discuss in other chapters.

(Adapted from Black, White, and Blue: Racial politics of Blues music in the 1960s, by Adelt, 2007, p. 169-170)

III) Post-reading

1) During the third Unit, you learned that the Blues became so popular among young white audiences in the United States that they started playing and listening to Blues songs. Now that you know that the Blues also had an impact on other countries, choose one of those countries, research on the impact the Blues had on it, and report your findings in front of the class.

2) Once everyone has presented their findings, get together with a classmate and compare/contrast your findings. After that, complete the following t-chart:

Similarities	Differences

3) Graded activity: Using the information you obtained from Activity 2, write down a composition answering the following question: Was the impact of the Blues on the countries you or your classmate chose positive or negative? Support your opinion with reasons and examples. The length of your composition should be between 100 and 200 words. You will be assessed based on “Research Report: Written Compositions Assessment Rubric” (see Appendix 3).

Lesson 13

Objectives: Identify advantages and disadvantages of the newest Chilean law regarding music.

Warm up

The Chilean congress has passed a law that compels Chilean radio stations to play at least 20% of Chilean songs during their broadcasts, 5% of which has to be no older than 3 years.

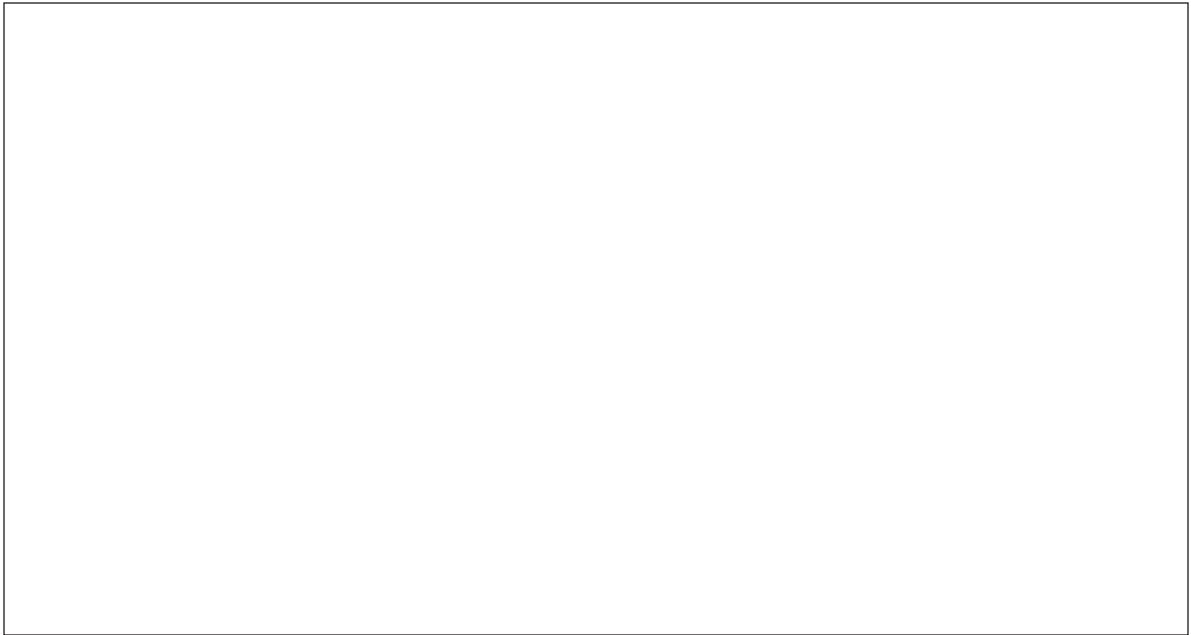
1) **Speaking activity:** In groups of four, discuss the following question: Can songs created by foreigners sung by Chilean people be considered Chilean songs? Support your opinion with reasons and examples.

2) Individually, think of at least three advantages and three disadvantages of this Chilean law and write them in the following t-chart:

Advantages	Disadvantages

3) Research time: Research on the newest Chilean law regarding music and identify as many advantages as you can. Then, identify as many disadvantages as you can.

4) In groups of four, compare and contrast your advantages and disadvantages. Then, try to agree on a final list of advantages and disadvantages.



Lesson 14

Objectives: Evaluate advantages and disadvantages of the newest Chilean law regarding music. Anticipate problems and propose solutions to an imaginary scenario where Chilean culture is in jeopardy.

1) Final graded activity: Applying all the knowledge you have acquired throughout this workshop, prepare an oral presentation answering the following questions: If the Chilean culture were in jeopardy, what problems would Chilean people encounter if they attempted to preserve their culture through music? What solutions would you propose to overcome such problems and preserve your culture? The length of your presentation should be between 7 and 10 minutes. You will be assessed based on “Oral Presentation Rubric: Students’ appraising assessment rubric” (see Appendix 4).

Appendix 1

Needs Analysis Questionnaire

This questionnaire will be applied to create a workshop for senior students. Therefore, sincerity on the answers will be appreciated. Thanks for being willing to answer this questionnaire.

1.-Order the following linguistic skills according to the **LEVEL** of **DIFFICULTY** they represent for you. The **FIRST** one is the **MOST DIFFICULT**, and the **LAST** one is the **LEAST DIFFICULT** one for you.

Linguistic skills: speaking, listening, Reading, writing.

1. _____ 2. _____ 3. _____ 4. _____

2.-From 1 to 5, 5 being the highest and 1 the lowest, how much do you know about the Blues as a musical genre? _____

3.-Tick the following cultures and/or subcultures that you think are connected to the Blues.

American culture _____ Japanese culture _____ African-American culture _____

Chinese culture _____ African culture _____ Jamaican culture _____

4.-Order the four linguistic skills—reading, listening, speaking and writing—from the one you **WANT** to develop most (1) to the one you **WANT** to develop least (4).

1. _____ 2. _____ 3. _____ 4. _____

5.- Tick the purposes you think the Blues served.

To help preserve the African culture in the United States _____

To express the social, economic and emotional struggles of African-Americans in the USA _____

To entertain the masses during the Civil Rights Movement _____

To express the struggles of White Americans _____

To grieve for a lost love _____

To avoid manual labor _____

To accompany funerals _____

6.-Order the four linguistic skills—reading, listening, speaking and writing—from the one you **NEED** to develop **MOST** (1) to the one you **NEED** to develop **LEAST** (4).

1. _____ 2. _____ 3. _____ 4. _____

7.-Do you think you can learn something about American culture if you study the Blues?
Circle only one option.

a) yes b) no

8.-When do you think the Blues originated?

a) before the American Civil War b) after the American Civil War

9.-Do you think you can learn something about African culture if you study the Blues?
Circle only one option.

a) yes b) no

10.-From the options below, tick the ones you think are connected to culture.

1. music _____ 2. Practices of its members _____ 3. Communities _____

4. language _____ 5. Institutions _____ 6. Persons (as different beings) _____

7. Cinema _____ 8. Literature _____ 9. Painting _____

10. Sculpture _____ 11. Dance _____ 12. Theater _____

13. Clothing styles _____ 14. Decoration _____ 15. Architecture _____

11.-If Chilean culture were in jeopardy (=in danger), do you think knowing about how the Blues has helped preserve the African-American culture could help Chilean people preserve their culture? Circle only one option.

a) yes b) no

12.-Tick the learning style (s) you feel most identified with.

a) visual learners: these learners need to see the teacher's body language and facial expression to fully understand the content of a lesson. They tend to prefer sitting at the front of the classroom to avoid visual obstructions (e.g. people's heads). They may think in pictures and learn best from visual displays including: diagrams, illustrated text books, overhead transparencies, videos, flipcharts and hand-outs. During a lecture or classroom discussion, visual learners often prefer to take detailed notes to absorb the information.

b) auditory learners: they learn best through verbal lectures, discussions, talking things through and listening to what others have to say. Auditory learners interpret the underlying meanings of speech through listening to tone of voice, pitch, speed and other nuances. Written information may have little meaning until it is heard. These learners often benefit from reading text aloud and using a tape recorder. _____

c) kinesthetic learners: tactile/kinesthetic persons learn best through a hands-on approach, actively exploring the physical world around them. They may find it hard to sit still for long periods and may become distracted by their need for activity and exploration. They can learn by manipulating objects. _____

(These definitions were taken from <http://www.ldpride.net/learningstyles.mi.htm#visual%20learners>)

Appendix 2

North Carolina Writing Rubric for Content and Conventions: Rubric for assessment of students' Blues songs

Teacher Name: **Jorge Romero**

Student Name: _____

CATEGORY	4	3	2	1
Content	Includes 3 characteristics of the Blues.	Includes 2 characteristics of the Blues.	Includes 1 characteristic of the Blues.	Doesn't include any characteristics of the Blues.
Audience responses	Takes into account between 3 and 4 imaginary audience responses from the instruction.	Takes into account 2 imaginary audience responses from the instruction.	Takes into account 1 imaginary audience response from the instruction.	Doesn't take into account any imaginary audience responses from the instruction.
Consistency of topic	Focuses on only one main topic throughout the song.	Focuses on 2 topics throughout the song.	Focuses on 3 topics throughout the song.	Focuses on 4 or more topics, making the song confusing and difficult to follow.
Spelling	The lyrics have no more than 5 spelling mistakes.	The lyrics have between 6 and 10 spelling mistakes.	The lyrics have between 11 and 15 spelling mistakes.	The lyrics have more than 16 spelling mistakes.

(Adapted from <http://rubistar.4teachers.org/index.php?ts=1433204285>)

Appendix 3

Research Report: Written Compositions Assessment Rubric

Teacher Name: **Jorge Romero**

Student Name: _____

CATEGORY	4	3	2	1
Content	All topics are addressed and all questions answered with at least 2 sentences about each.	All topics are addressed and most questions answered with at least 2 sentences about each.	All topics are addressed, and most questions answered with 1 sentence about each.	One or more topics were not addressed.
Defense of evaluation	Student defends his evaluation of the topic with reasons and examples that are deeply connected to the topic.	Student defends his evaluation of the topic with reasons OR examples that are deeply connected to the topic.	Student attempts to defend his evaluation of the topic with reasons AND/OR examples, but they aren't necessarily related to the topic.	Student doesn't attempt to defend his evaluation of the topic with reasons, nor with examples.
Grammar	Student's composition has no more than 5 grammatical mistakes.	Student's composition has between 6 and 8 grammatical mistakes.	Student's work has between 9 and 12 grammatical mistakes.	Student's work has more than 12 grammatical mistakes.
Documentation of Sources	All sources (information and graphics) are accurately documented in the desired format.	All sources (information and graphics) are accurately documented, but a few are not in the desired format.	All sources (information and graphics) are accurately documented, but many are not in the desired format.	Some sources are not accurately documented.

Paragraph Construction	All paragraphs include introductory sentence, explanations or details, and concluding sentence.	Most paragraphs include introductory sentence, explanations or details, and concluding sentence.	Paragraphs included related information but were typically not constructed well.	Paragraphing structure was not clear and sentences were not typically related within the paragraphs.
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(Adapted from <http://rubistar.4teachers.org/index.php?ts=1433204285>)

Appendix 4

Oral Presentation Rubric: Students' Appraising Assessment Rubric

Teacher Name: **Jorge Romero**

Student Name: _____

CATEGORY	4	3	2	1
Speaks Clearly	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no more than 5 words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces between 6 and 8 words.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces between 9 and 12 words.	Often mumbles or can not be understood OR mispronounces more than 12 words.
Listens to Other Presentations	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
Time-Limit	Presentation is 7-10 minutes long.	Presentation is 5-6 minutes long.	Presentation is 3-4 minutes long.	Presentation is less than 3 minutes.
Defense of evaluation	Student defends his evaluation of the topic with reasons and examples that are deeply connected to the topic.	Student defends his evaluation of the topic with reasons OR examples that are deeply connected to the topic.	Student attempts to defend his evaluation of the topic with reasons AND/OR examples, but they aren't necessarily related to the topic.	Student doesn't attempt to defend his evaluation of the topic with reasons, NOR with examples.
Posture and Eye Contact	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches AND/OR does not look at people during the presentation.

Volume	Volume is loud enough to be heard by all audience members throughout the presentation.	Volume is loud enough to be heard by all audience members at least 90% of the time.	Volume is loud enough to be heard by all audience members at least 80% of the time.	Volume is often too soft to be heard by all audience members.
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(Adapted from <http://rubistar.4teachers.org/index.php?ts=1433204285>)