“CONCERT QUEST: NC”: A MUSIC-BASED, DIGITAL GAME FOR THE CLASSROOM

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ABSTRACT

Abigail Jacqueline Nover: “Concert Quest: NC”: A Music-Based Digital Game for the Classroom
(Under the direction of William Ferris)

This thesis is a prototype for a music-based educational game that is designed to support the North Carolina state standards for fourth-grade social studies instruction. It is centered around the state’s music and cultural heritage. My thesis presents a segment of the digital game, the lesson plan and classroom activities that accompany it, as well as my vision for a fully produced game and a plan for its implementation in classrooms across the state. The goal of this project is to create a free, easy to use resource for fourth-grade teachers that facilitates teaching North Carolina’s rich musical traditions and connecting those traditions to the state’s history, geography, and culture in a way that is engaging and entertaining for students.
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PREFACE

During my undergraduate career in Sound Design at the Carnegie Mellon University School of Drama, I pursued my interests in stories and music through composition, design, and audio engineering. I wrote music to suit a wide variety of theatrical productions, from pieces for a string quartet to electronic synthesizers. As I went through the program, the relationship between music, history, and culture became increasingly important to me, and I began taking musicology courses outside my major.

After studying field recordings in a seminar on African American music history, I was inspired to apply for a Summer Undergraduate Research Fellowship to support my fieldwork project, Natural Rhythm. To create an archive of contemporary American folk and roots music, I spent a year researching and planning for a trip that followed the path of the Great Central Migration. For six weeks, I traveled by car from New Orleans to Chicago, recorded music, documented traditions, and assembled a publicly accessible digital archive. While conducting this fieldwork, I witnessed the effects of racial injustice, poverty, and exploitation of African American musicians from the American South to Chicago. I realized for the first time that my background in sound design and my scholarship in folklore and music had the potential to address the injustice that I encountered. This realization inspired me to focus on social advocacy in the public humanities.

While working on Natural Rhythm, I learned about the Music Maker Relief Foundation in Hillsborough, North Carolina. The organization’s mission is “to preserve the musical
traditions of the South by directly supporting the musicians who make it.” I was immediately drawn to their unique organizational model and upon graduating, began an internship. During my year with Music Maker, I conducted oral histories, recorded music, booked performances, wrote web content, and archived audio/visual materials. Working for an organization whose mission so closely resembles my own career aspirations was humbling and inspiring.

Tim Duffy, the founder of Music Maker Relief Foundation, an alumnus of the Folklore MA program at UNC advised me to apply as a way to pursue my desire to combine folklore, sound and music, and social justice. Once enrolled, I explored these ideas through my coursework. It is my firm belief that my folklore training in cross-cultural communication helps me support and advocate for the people and communities with whom I work.

For my MA thesis, I wanted to develop a project that would directly address a need in North Carolina’s public education by incorporating music and history in a creative fashion. I learned about the problem of social studies marginalization in elementary classrooms. I decided to combine my design expertise and folklore training by developing a digital, music-based educational game to supplement the State Common Core Curriculum for fourth grade social studies instruction on North Carolina’s history and cultural heritage.
# TABLE OF CONTENTS

LIST OF FIGURES ................................................................................................................. x

CHAPTER ONE .......................................................................................................................... 1

Introduction ............................................................................................................................... 1

Grounding the Project ............................................................................................................... 5

Goals and Process .................................................................................................................... 14

CHAPTER TWO .......................................................................................................................... 17

The Anatomy of the Game ....................................................................................................... 17

Teaching Materials .................................................................................................................. 22

CHAPTER THREE ................................................................................................................... 25

Conclusion: Moving Beyond the Prototype ............................................................................. 25

APPENDIX A: LESSON PLAN ................................................................................................... 27

APPENDIX B: MUSIC INVENTORY WORKSHEET ................................................................. 30

APPENDIX C: KWL WORKSHEET .......................................................................................... 32

APPENDIX D: TEACHER PRESENTATION ............................................................................. 33

APPENDIX E: GAME SCRIPT .................................................................................................. 36
APPENDIX F: VOCABULARY AND FRAYER DIAGRAM ................................................. 43
APPENDIX G: MULTIPLE CHOICE WORKSHEET .................................................. 46
APPENDIX H: LYRICS WORKSHEET ..................................................................... 48
APPENDIX I: GRAFFITI WORKSHEET .................................................................. 49
APPENDIX J: RESEARCH WORKSHEET ................................................................. 50
REFERENCES ........................................................................................................ 51
LIST OF FIGURES

Figure 1: "Concert Quest: NC" Opening Screen ............................................................................. 17
Figure 2: Finian St. Omer Interview ................................................................................................. 18
Figure 3: Book with stickers added ................................................................................................. 20
Figure 4: Book with stickers yet to be added .................................................................................. 20
Figure 5: Game Structure Flow Chart ............................................................................................. 21
Figure 6: African American History and Music Timeline ............................................................... 33
CHAPTER ONE

Introduction

The State Board of Education describes North Carolina’s Common Core State Standards for the fourth-grade social studies curriculum as “the first formal introduction to North Carolina, its ethnic diversity, its rich culture, the economic energy of its people, and its geographic regions.” Fourth grade students spend their year learning about the state’s history, geography, government, culture, and economics. The language of the state standards for fourth grade social studies mandates that students learn “how the artistic expression of various groups represents the cultural heritage of North Carolina.” Through the creation of a music-based, digital game, “Concert Quest: NC,” I aim to expand upon and enhance the study of North Carolina’s cultural heritage.

What I present here is a prototype for this game, teaching materials that support it, and my design plan for the expanded, fully executed game. The game in its full incarnation contains six parts, each part corresponding with a different genre: (1) First Nations music, (2) country, (3) string band, (4) Latinx rock, (5) rhythm and blues, and (6) hip hop. The prototype that I present as my thesis is the hip hop section of the game. Each section will follow a similar format and will feature videos of musical performances and interviews in which the artists will speak about the history of their genre, their community, and their cultural heritage. Through the gameplay and accompanying lesson plans, students will learn vocabulary, state history and geography, and will
make connections between music, history, and culture. The extension activities will encourage students to apply what they have learned to their own lives and communities.

The essential standard that “Concert Quest: NC” targets is 4.C.1 “Understanding the impact of various culture groups on North Carolina.” This standard has two clarifying objectives – 4.C.1.1, “Explain how the settlement of people from various cultures affected the development of regions in North Carolina (languages, foods, and traditions),” and 4.C.1.2, “Explain how the artistic expression of various groups represents the cultural heritage of North Carolina.” The key concepts are culture, diversity, values, and beliefs (North Carolina Department of Public Instruction, 2010). All of the materials included in the game relate to these standards by focusing on cultural groups, cultural heritage, and how the artists and their music express values, traditions, and beliefs.

This resource is especially important today because studies conducted through the Center for Educational Measurement and Evaluation at UNC Charlotte have shown a significant decrease in elementary social studies instructional time (Fitchett, Heafner, and Lambert, 2012). This “Social Studies Marginalization,” as it is referred to, is heavily influenced by state testing policy, teachers’ workplace autonomy, and grade level. The result is that elementary school students are given less and less social studies instruction. Social studies education facilitates an understanding of society and culture and encourages students to participate as citizens in the world around them. The decrease in social studies instruction, particularly at foundational elementary levels, limits the development of skills and knowledge in these areas (Fitchett, Heafner, and Lambert, 2012). “Concert Quest: NC” will support social studies engagement among North Carolina fourth graders as a free and publicly accessible resource. The game provides a unique means to connect with North Carolina’s diverse heritage from cultural,
historical, and geographic perspectives beyond traditional instruction. The game provides not only an interactive and creative platform to engage young learners, but also a means for marginalized voices to speak in the classroom, bringing a greater breadth and depth of critical perspectives to students.

To create this game, I researched social studies education through the publications of social studies specialists Keith Barton (Barton, 2004), Cheryl Bolick (Bolick 2003), and Linda Levstik (Levstick 2015), folklorists Paddy Bowman (Bowman 2004; Bowman 2006), Lynne Hamer (Bowman and Hamer 2011), and Glenn Hinson (Hinson, Rogers, Brown, and Bauman 2004), and North Carolina’s Essential Standards and College, Career, and Civic Life (C3) Framework for Social Studies State Standards (NCSS, 2013). Reading and reviewing digital resources like Learn NC (UNC School of Education 2017), EDSITEment (NEH 2017), Carolina Music Ways (Carlson 2010), Louisiana Voices (Louisiana Voices 2017), and Wisconsin Folks (Yuenger, Holwerk, and Mark 2017) helped me develop the game and situate it within existing resources. I spoke with educators and curriculum developers to workshop the ideas presented below who helped me understand how best to develop this game and implement it in the classroom. I linked my educational research with research on game design through works by Ian Bogost (Bogost 2011), Jesse Schell (Schell 2015), and John Sharp (Sharp 2015).

I spoke with North Carolina musicians to determine the most important aspects of their music and its history in North Carolina to include in the game. I recorded musical performances and interviews with these artists who gave me valuable insights into the heart of this project. Their involvement through all of the stages of development kept this project grounded in the music it explores.
This prototype begins not with the game itself, but with a lesson plan that addresses the complex history of hip hop broadly, as well as in the state of North Carolina. The lesson plan includes teacher preparation, class presentation materials, guided discussion prompts, and extension activities that teachers can customize to their needs. These activities will provide scaffolding for both students and teachers. Gameplay is a key component of the lesson plan that exposes students to first person accounts of musician Finian St. Omer’s experiences as a hip hop artist and allows students to make their own creative choices. Gameplay also reinforces key concepts, vocabulary, and historical content, as it explores the importance of African American storytelling traditions, Historically Black Colleges and Universities, the concept of musical innovation, and how hip hop has emerged as a form of resistance and protest. After completing this lesson, students will understand how hip hop developed in the United States, what makes the North Carolina hip hop style unique, and how musicians express personal and political messages through their songs. They can draw connections between the music and historical events, as well as culture and tradition, and relate those connections to their own lives and communities.

Extensive resources exist for teaching folklore and music content in the classroom. This game will operate in conversation with many other publications, presentations, and multimedia collections. While I drew on the work of folklorists and educators to create this game, it is distinct from existing resources. Integrating videogames and folklore into classroom instruction is quite new, and the digital, interactive model of this game builds on a growing trend of digital resources being integrated into the fields of folklore and education. To my knowledge, no other project addresses music, folklore, and elementary social studies education in a digital game. Beyond the form, the content included in the game and lesson plan are also distinct from more traditional teaching resources. By emphasizing the complexities of musical genres and their
histories and by incorporating the voices of artists telling their own stories, students are offered
cues to engage with topics of music, culture, history, and tradition in a deep, personal way that
extends past surface level, third-person overviews.

**Grounding the Project**

In order to support the state standard of “explain[ing] how the artistic expression of
various groups represents the cultural heritage of North Carolina,” I grounded my research for
this project in literature pertaining to two main subjects. The first subject, music and its
relationship to identity and tradition in North Carolina and the South writ large, addresses artistic
expression and cultural heritage (4.C.1, 4.C.1.2). Research on the second subject, social studies
education, particularly folklore and education and technology in the classroom, situates the
project in the field. In conjunction, these two subjects provide, respectively, a theoretical
framework and practical guide towards developing this project.

The work of Roger D. Abrahams, William Ferris, Henry Glassie, and Bill C. Malone was
especially helpful because their scholarship addresses these themes. I also investigated genre-
specific works, especially in planning and creating content.

Folklorists and K-12 educators have long integrated folklore topics and ethnographic
practices into the classroom to enhance engagement, empathy, and cultural competency.
Folklorists Paddy Bowman and Lynne Hamer wrote seminal texts that are especially important
in these resects. Because the integration of folklore in the classroom most often aligns with social
studies curricula, and because this project focuses on social studies instruction to align it with
North Carolina state standards for fourth-grade social studies instruction, I also examined works
by social studies education specialists Keith Barton and Linda Levstik.
My study of game design addresses two main categories: (1) texts about games; and (2) the process of designing and playing games similar to my project. Works by Ian Bogost, Jesse Schell, John Sharp, and Peter Turchi were especially helpful in developing structure, mechanics, rules, and aesthetics for “Concert Quest: NC.” Analyzing and playing the games Oregon Trail, Kentucky Route Zero, and Never Alone, was an essential exercise as I worked through the game development process.

Music

The story of southern music is defined by race, class, and identity. As French social theorist, Jacques Attali, writes, music is a way of perceiving the world (Attali 2012, 30). The study of southern music, at its core, is the study of how southerners perceive the world around them – their cultures, landscapes, and politics. Music reflects the ideologies of the people who make it, and it also defines their social and political environment. Attali takes this idea a step further, declaring that music is “prophetic” (Attali 2012, 29). It foretells what is to come and is imbued with the experiences and ideals of its creators.

When we consider music through this lens, we must recognize how power and music relate. As we read social, cultural, and political information in music and musical performances, power and its subversion (Attali 2012, 32) are especially important. Musical appropriation and control, for example, reflect power and are ultimately political (Attali 2012, 31). When music becomes commodified, appropriated, stereotyped, or standardized, it reflects the voice of power (Attali 2012, 34), a force of sonic oppression. In the South, commercial and non-commercial music alike have defined and created regional identity.

Folklorist, Roger Abrahams argues that identity arises from stories one tells about oneself or one’s community, and each story contributes to the history of the individual or group
(Abrahams 2003, 200). Participation in these stories is a “badge of group membership” (Abrahams 2003, 202). As southerners participate in dialogues about southern identity, they create those identities anew and, as Abrahams suggests, decide who they will become.

Southern identification and self-identification is regional and interpretive, rather than strictly geographic. Historians Orville Vernon Burton and Anderson R. Rouse argue that southerners are a social group comprised of people who perceive shared characteristics, not inherent similarities (Burton and Rouse 2018, 43). The elements of southern identity have changed considerably over time, and in their characterization of contemporary southern identity, Burton and Rouse cite the importance of the region’s history – the Civil War and the Civil Rights Movement being of particular significance – as well as social, cultural, political, and economic influences (Burton and Rouse 2018, 44). While those points are certainly significant, turning to the region’s folklore, and particularly its music, clearly elucidates the components of contemporary southern identity, as suggested by both Attali and Abrahams.

To delve deeper into the relationship between southern music and southern identity, it is essential to consider the role of tradition. Folklore traditions establish and configure identity. Folklorist Henry Glassie argues that “tradition is the creation of the future out of the past” (Glassie 2003, 177). Tradition is dynamic rather than static, and it changes and adapts through time to reflect history and culture. It is the peoples’ creation, and they continually revise it to build a future that is based on historical precedents (Glassie 2003, 189). The present has continuity with the past through tradition, but traditions are always constructed in the present. Traditions, like organisms, grow and change while retaining their identity (Handler and Linnekin 1984, 275).
Folklorists Richard Handler and Jocelyn Linnekin write that tradition is a “wholly symbolic construction,” (Handler and Linnekin 1984, 273) that constitutes the very identity of a society (Handler and Linnekin 1984, 273). National (or in this case regional) identity requires the existence of an acknowledged culture. Groups select versions of traditions that make up their culture, and they consciously shape them to promote solidarity and group identity (Handler and Linnekin 1984, 287).

Through the voices of southern artists, we learn about the region’s history and culture, and lived experience (Ferris 2009). Music and performance provide a unique, intimate look at that experience. It offers us important lessons, stories, ideals, and philosophies in an emotional, visceral way that garners empathy and fosters connections. It is culture and identity made audible, and it touches every corner of our society.

Education

While there are multiple purposes and practices of teaching history, the overarching purpose is to prepare students to be active citizens in our participatory, pluralist democracy (Barton 2004, 20). It is therefore essential to acknowledge that all history is interpretive and comprised of multiple perspectives (Levstik 2015, 164) As social studies education specialist Keith Barton writes, “Perspective recognition is not only a requirement for meaningful engagement with the past but may help prepare students for citizenship, because recognizing our own and others’ perspectives is indispensable for public deliberation in a pluralist democracy” (Barton 2004, 224). The incorporation of diverse viewpoints, controversy, and personal narratives in curricula, and valuing diversity and empathy in the classroom aids our children in learning about history and applying it to the present and to their personal lives and experiences.
In teaching history, social studies specialist, Linda Levstik, stresses that it is imperative to address controversy and to teach students to never passively accept someone else’s historical interpretations. Without a precedent for questioning historical interpretations, students cannot understand contemporary public disagreements (Levstik 2015, 164). Value should be placed on what students think about the past and how their ideas relate to their own social contexts, rather than whether they conform to an abstract standard of historical understanding. Elementary school students have their own ideas about the past that they construct from what they learn in school, as well as from historical information observed in their families, communities, and in the media. All of those ideas are worthy of serious consideration (Barton 2004, 17).

Including diverse figures in curricula allows students to identify with members of their own ethnic groups and to view members of all ethnic groups as active participants in national and state history. This guides students to view the United States as a multicultural society in which everyone contributes to the nation’s progress (Barton 2004, 9). While this emphasis on diversity does not guarantee that students will positively view pluralism, it helps them understand that it is inevitable. It also helps students to approach issues from different perspectives and gives them a language with which they can discuss democratic action (Levstik 2015, 165). Elementary school students can engage with multiple perspectives that characterize every period of history. Recognizing that our attitudes, beliefs, and intentions are historically and culturally defined is within their reach (Barton 2004, 16). This push for perspective recognition and historical empathy helps students frame their own perspectives.

People engage with history in diverse ways every day. In a series of studies in the 1990s, researchers surveyed US residents and found that people are most interested in the personal experiences of people in the past, rather than public events or national narratives in the present.
Activities like speaking with family about the past, visiting museums, and working on hobbies are popular means to connect with history (Barton 2004, 13). This illustrates the importance of care in learning history. As Barton puts it, “care is a tool by which students – or any of us – make personal connections to history” (Barton 2004, p. 241). Caring helps people apply what they learn about history to the present.

Narrative is a powerful tool to elicit care and teach history, and narrative structure is a tool that people use regularly (Barton 2004, 146). Folklore in the classroom employs tools, like narrative structure, to engage students in myriad ways. Folklorists work with hundreds of K-12 educators and thousands of students through schools, museums and libraries, after-school programs, festivals, exhibits, and multimedia materials (Bowman 2006). Methods folklorists utilize when working within K-12 education include interviewing and fieldwork practices, folk artist residencies, productions of publications and multimedia materials, and teacher training programs. Through these programs, educators and folklorists help students build interpersonal and cultural skills (Bowman 2006, 67).

Teachers and folklorists collaborate to create student-centered projects that are culturally relevant and socially useful (Bowman 2004, 72). Putting students at the center of the curriculum successfully engages students of all ages (Bowman 2006, 73). When students connect to shared narratives that relate to their surroundings and experiences, they link their schoolwork with their environment and their identity formation. When we place value on listening to ordinary people and their stories, students understand that they themselves are valued (Umphrey 2007).

Incorporating varied learning styles in the classroom can promote multiculturalism as a central force for learning (Bowman and Hamer 2011, 221). Folklore deepens multiculturalism in the classroom by stressing complex group dynamics and individual identities (Bowman and
Hamer 2011, 388). By incorporating folklore topics and practices in the classroom, students learn that they “have cultural perspectives and are both cultural participants and observers,” (Bowman and Hamer 2011, 290) while improving their listening, reading, and writing skills. Folklorist and educator, Paddy Bowman, noted that fourth graders, with practice, can identify cultural patterns in their daily lives and can assess and compare traditions (Bowman 2004, 386).

An advantage of folklore in the classroom is that by connecting students with their worlds at home and in school, they learn from local connections (Bowman and Hamer 2011, 9). Bowman argues that “all education is local,” (Bowman 2006, 75) and integrating local learning with the goal of “prepar[ing] young people, their teachers, and their families to discover, research, and draw on traditional culture and local knowledge” enriches education and creates stronger communities (Bowman and Hamer 2011, 12). Their focus on local communities demonstrates that such communities are learning environments that validate local knowledge and community life (Bowman and Hamer 2011, 87).

The National Council for the Social Studies stresses that culture is a vital component of social studies education (Bowman and Hamer 2011, 221), and that music can play a large role in fostering cultural awareness and understanding. Music education specialist Patricia Shehan Cambell argues that children’s lives are inherently musical and that integrating music in the classroom can make education relevant to their needs and interests (Campbell 2010, 190). Children develop their own thoughts about music from an early age, and it is essential that teachers engage with those ideas. By exposing elementary school students to multiple genres of music, as well as by discussing the music they experience at home and in their communities, they can better understand the diverse cultures around them. In her book, *Songs in their Heads: Music and Meaning in Children’s Lives*, Campbell quotes an eleven-year-old girl whom she
interviewed: “You wouldn’t starve without music, but it makes my life worth more” (Campbell 2010, p. 191).

In describing the goals and development of North Carolina’s Curriculum, Music, and Community (CMC) project, folklorist, Glenn Hinson espouses the value of music in the classroom, noting that music is unique in its ubiquitous and, thusly, shared nature, and its potential to foster connections with local communities for students (Hinson, Rogers, Brown and Bauman 2004). Music is much more closely tied to students’ lives outside of the classroom, and presents a domain that is “markedly theirs,” and that resists the neatness and monotony of school-day routines. At the core of the success of CMC was the harnessing of children’s powerful passion for music (Hinson, Rogers, Brown and Bauman 2004, 17).

Game Design

Technology in the classroom allows students to have greater control over their learning. Students can use technology in the classroom to move at their own pace and increase their critical thinking by participating more actively with the material. Teachers benefit from increased productivity, allowing them to focus on students individually. As more technology tools are integrated into activities, the classroom shifts from a teacher-centered environment to one that emphasizes students individual engagement (Bolick 2003). Videogames are an ideal format to facilitate this.

Game designer, Ian Bogost, stresses the importance of context and audience in game creation and development. Arguing that games take on different meaning in different environments and when played by different people, he highlights the importance of designing games with this in mind (Bogost 2011). In the context of games designed for the classroom,
video game designer, Jesse Schell argues that games can engage young learners more fully than traditional lessons because they provide visible progress and small goals, make abstract concepts concrete through simulation, and provide musical, social, and kinesthetic engagement (Schell 2014, 503).

*Oregon Trail*, is a prime example of Schell’s argument. The game has had a significant classroom presence nation-wide for nearly thirty years. The game simulates the experiences of families on the Oregon Trail. By following the journey and making critical decisions which affect the outcome, players are able to gain a deeper understanding of the experiences of people who traveled the Oregon Trail, the time period, and geography, and even strengthen math and logic skills (MECC 1990) The game is designed as a tool to supplement classroom instruction and discussion on the Oregon Trail and effectively makes the lesson more concrete, engaging and memorable.

Other, more recently made games, like *Never Alone* and *Kentucky Route Zero*, merited serious consideration, despite not being geared towards elementary education. *Never Alone*, a puzzle-platformer game about traditional Iñupiaq culture, blends videogame with documentary film to create a unique immersive narrative experience. The integration of documentary film gives background information on the plot of the game, which plays out an Iñupiaq legend. This innovative approach, which incorporates the voices of Iñupiaq people and scholars, heightens the gameplay and makes the game intellectually engaging (Upper One Games 2014). In *Kentucky Route Zero*, players take a journey through a fictional road in Kentucky. The player chooses the first-person dialogue, facilitating aesthetic immersion. In one scene, the player is able to choose the lyrics to a song as a band performs it, altering the sound and structure of the song (Cardboard
While designed for adults to play recreationally, this game was well received in indie game spheres, the musical elements of the game being particularly resonant.

Goals and Process

The goal of “Concert Quest: NC” is to extend and enhance fourth grade social studies instruction on music and cultural heritage by bringing marginalized voices into the classroom and by offering a deeper analysis of North Carolina’s musical history than what is typically available in traditional curricula. Music is often glossed over in the classroom, but it is an invaluable tool for social change both in and out of the classroom. I have described music as a means of understanding power dynamics and social, cultural, and political information. Young learners can gain valuable insights into these topics through a study of music that includes complex histories, multiple perspectives, and controversy. By creating lessons that embrace music and related cultures, traditions, histories, and politics beyond surface level overviews, students can more deeply engage with issues, relate them to their own experiences and communities, and form their own opinions.

Each genre included in “Concert Quest: NC” presents content that disrupts traditional curricula and teaching. In this hip hop lesson, for example, students are introduced to the genre as it emerges as a voice of opposition and identity affirmation in African American communities in the 1970s. By introducing hip hop as a political force, in addition to a music genre, students are able to understand art and social change and gain a deeper understanding of how hip hop artists used their music as a platform to voice resistance and protest social inequalities. The lesson plans also extend teacher preparation by including materials for teachers to broaden their understanding of the genre and its history. When teachers have a solid understanding of the
topics included in the lesson, they can assist students in engaging deeply with hip hop music, its history, political implications, and the first-person artist accounts included in the game.

The goal of the gameplay within the lesson is to engage young learners through interactivity, to reinforce learning objectives through small tasks, and to allow students an opportunity to make creative choices. When playing the game, students read and hear critical information about the genre and its history in North Carolina and immediately make their own creative choices in a mini-game. This not only reinforces the connection between art and social and political change, but also gives the student agency, emphasizing that they too have can use their creative voices as a means of conveying important information.

In creating “Concert Quest: NC,” my first point of departure was to determine how exactly I could fulfill these goals in the gameplay, while creating a resource that would be practical for teachers to use and implement. In reading about elementary education, social studies instruction and marginalization, and in speaking with educators, it was clear that the game needed to fit into small time slots, target specific social studies and language arts learning objectives, and work on a variety of technological devices. With these needs in mind, I reached out to artists and researched North Carolina’s robust musical history.

Developing the game involved a series of difficult decisions. It would not be possible to adequately cover all of the musical genres that have been so important to the state in a single game, let alone in the development stage of my project. I therefore outlined a single selection. After speaking with folklorists and educators, I decided to focus on styles that are currently popular and more recognizable among students. After selecting the six core genres of the game (First Nations music, country, string band, Latinx rock, R&B, and hip hop), I focused on the
structure, rules, and mechanics of the game, along with the content I should include for the fourth-grade level.

From the outset, I believed that interviews would be critical. There is no substitute for hearing first person accounts, and I believe that this is particularly important in social studies education. Interviews are especially important in teaching the genres listed above, all of which have difficult, complex, and contested histories. The interviews bring first person narratives of diverse experiences from across North Carolina into the classroom. With that in mind, I decided to bookend the gameplay with the interviews and performance videos, emphasizing their importance. The mechanics of the game had to be simple in order to ensure ease of use for teachers and students unfamiliar with games and other interactive platforms. It was also essential to foster a game aesthetic that felt inclusive, where the player has creative agency, a critical role in the game, and can project themselves into it. As a result, the game features no human characters and relies on the player to make her or his own creative choices to determine the outcome. The premise of the game evolved over the course of development. It has, however, always relied on a journey format in which the player is the main character, and they must overcome obstacles to advance to the next level.

I worked to develop a prototype and chose the hip hop section as the first working model. Though each section contains different content, they function in the same way. In order to complete the full and final version of the game, this prototype will require beta testing among teachers and students. Now that the initial development phase and prototype are complete, I have outlined a plan below for the development of this project beyond the master’s thesis.
CHAPTER TWO

The Anatomy of the Game

Before playing the game, students will engage with music, community, and culture through a preparatory assignment. Students will be required to keep a log of music that they hear and to note the kind of music and when and where they heard it. They must also write short answers to three questions: “How often do you hear music?”, “Does music influence how you feel?”, and “Where do you think the music you heard comes from?”. In class, teachers will facilitate a conversation with students about what they have observed. From there, teachers will
delve into genre-specific lesson plans. These lesson plans will incorporate genre-specific history, traditions, and vocabulary.

After students are adequately prepared, they will play “Concert Quest: NC” and select the track that corresponds with their lesson. Each track revolves around a different genre and features an artist with a connection to different regions of North Carolina and historical events. The structure of each track follows the same format, beginning with a video of an interview with the featured artist. In this interview, the artist speaks about their music, community, and culture, as well as their genre and its historical and musical roots. From this video, players enter the game world, a two-dimensional environment that resembles North Carolina landscapes and environments.

![Figure 2: Finian St. Omer Interview](image)

The interactive gameplay is divided into three levels: (1) history and geography, (2) tradition and culture, and (3) music. Each of these three levels has two components: badge collecting and
a mini-game. In order to progress through each level, the player must first collect all of the
badges by pointing and clicking on selectable images. When the player collects a badge, it is
added to the book and a piece of information is displayed in writing and through a voiceover.
Once the player has collected all of the badges in a level, they are granted access to a mini-game.
Mini-games vary by level and by track, but are all puzzles are designed to reinforce a learning
objective about the music of that genre.

The final mini-game, which concludes the third level, has the same format on each track.
In this mini-game, the player’s viewpoint is looking out from onstage at a concert, and they are
tasked to open a concert for the track’s featured artist by selecting how they wish to describe the
genre, its history, and the artist. They will receive auditory feedback from the crowd based on
how many descriptors they select. A song, which incorporates aspects of the previous two mini-
games will play and the player will move to the final section, a music video. The game concludes
with a music video that features an original song by the artist. From start to finish, the game
takes approximately fifteen to twenty minutes.
Beginning in the 1600s, African people were stolen from Africa and brought to North America as slaves, where they were forced to work for white people for no pay, with very poor living conditions. Enslaved people did not have adequate shelter, food, or clothing and had to work long hours every day of the week. Even though they were largely forbidden from playing their traditional music, people used song privately as a way to cope with the tragedy of slavery and to communicate with other people.

The Emancipation Proclamation was signed in 1863. After the Civil War, more than 360,000 enslaved people were freed in North Carolina. While freed men and women had little money and education, they worked hard to build and own their own farms, businesses, schools, churches, and houses.

Figure 3: Book with stickers added

Figure 4: Book with stickers yet to be added
The above flowchart shows the game structure. The content that will be included in each track are as follows. The First Nations track will provide a historical overview of Native American tribes in North Carolina from before the Colonial Period to the present. Themes of community, storytelling, traditional arts and dance will be the core of the second level. The music of this track will incorporate ballads, guitar, traditional song, and contemporary Lumbee hip hop. The track will focus on music as a means of preserving history, affirming identity, and as protest and resistance to social and political inequalities.
The rhythm and blues section will focus on the Civil Rights Movement, poetry, and sacred and secular music traditions. Rhythm and blues history will incorporate themes of protest, social change, and movement building from the 1950s to the present, including music relating to current social movements like Black Lives Matter.

The country track will address twentieth century history and culture, country music development and traditions, and the genre. The history section will provide an overview of the connections between “hillbilly music” and contemporary country, investigating class-based stereotypes. Country across different ethnic and racial groups will also be a focus of the track.

The Latinx rock track will focus on Latinx history in the state and well as topics of immigration, diverse Latinx cultures, traditions, and musical genres. The track will highlight a variety of Latinx immigrant experiences across the state, illuminating how different musicians incorporate Latinx musical elements and adapt to and perform in their new homes in North Carolina.

The string band track will give an overview of twentieth century history and string band traditions across different regions of the state and across different racial, ethnic, and cultural groups. Bluegrass and old-time music are often stereotyped as being white, Appalachian traditions. This track will disrupt that stereotype and convey a wider variety of string band music that spans many North Carolina communities.

The hip hop track, which is detailed below is exemplary of the structure, tone, and aesthetic of the tracks I have just described.

Teaching Materials
The teaching materials included with the game contain a lesson plan, teacher preparation resources, a teacher presentation, and extension activity handouts and worksheets for students. The lesson plan spans two to three class periods and provides teachers with the opportunity to customize the materials and lessons to the needs of the school and students. The lesson plan lists four compelling questions that drive the activities: (1) “How does hip hop reflect cultural heritage?”, (2) “What are the main qualities of hip hop music and culture?”, (3) “How has hip hop been affected by African American history in North Carolina?”, and (4) “How and why has hip hop been used as a form of resistance and protest?” (See Appendix A).

Teachers begin the lesson by assigning students a “music inventory worksheet” (See Appendix B), which they fill out over the course of a weekend, listing what music they hear and when and where they hear it. After completing their “inventory” they answer short questions about the role of music in their lives, families, and communities to introduce the topics of the lesson. In class, teachers will have students share their inventories and facilitate a conversation about what they have observed. From there the students fill out KWL charts with what they know about hip hop and what they want to know about hip hop. They will return to this chart at the end of the lesson to write what they have learned (See Appendix C).

Before introducing the game, teachers give a presentation on hip hop and its history in North Carolina using the provided outline. (See Appendix D). This presentation prepares students for the content in the game, which will reinforce key concepts, vocabulary, and history (See Appendix E). After playing through the game, teachers can choose from a variety of extension activities which target not only social studies standard 4.C.1, but also language arts and music standards, all indicated in the lesson plan. The options include a vocabulary and Frayer diagram exercise (See Appendix F), a multiple-choice quiz (See Appendix G), a creative
lyric writing worksheet (See Appendix H), a graffiti drawing activity (See Appendix I), creative and analytic writing prompts, and a research worksheet (See Appendix J). This variety of activities is designed to help students and teachers scaffold the lesson and build skills and knowledge in an adaptable, individual way.
CHAPTER THREE

Conclusion: Moving Beyond the Prototype

In order to take the project beyond the prototype developed for this thesis, it must be beta tested with a diverse group of teachers and students. After beta testing, the feedback will be incorporated into a second development phase before finalizing content for the completed game. The remainder of the interviews and performance videos must be filmed and edited, and the content for the tracks must be written and revised. All of the content that will appear in the game will be reviewed by artists, community members, educators, and scholars associated with the genre.

At that point, professional videographers, programmers, and animators will be required to give the program a more polished look and feel. Upon the completion of the final game, I will reach out to schools and teachers across the state to facilitate classroom implementation.

There are many ways to integrate folklore materials and practices into elementary social studies curricula. Folklore by nature emphasizes and values the voices of individuals. When applied to educational environments, those voices encourage students to actively engage with history, culture, and stories, and to see themselves as part of those voices. Folklore enriches elementary education and helps teachers prepare students to be involved, thoughtful citizens.

Once utilized in the classroom, “Concert Quest: NC” will both provide teachers with a free resource that will integrate music into social studies instruction and offer a means to enrich social studies instruction time. As students’ first introduction to North Carolina’s history,
geography, and culture, fourth-grade is the perfect time to introduce complex ideas of history, culture, community, and tradition through music. It is my hope that this project will positively impact teachers and students by facilitating important connections between the artistic expression, culture, and history of North Carolina.
APPENDIX A: LESSON PLAN

Overview
This lesson plan focuses on hip hop music and culture as it relates to African American history in North Carolina. The activities described are meant to compliment the Hip Hop portion of Concert Quest: NC and are designed to be adapted by teachers to fit their needs. Students will learn about the origins of hip hop, the elements of hip hop culture, and notable artists from the state. Students will play through Concert Quest: NC individually or in small groups, and teachers will be able to choose from a selection of extension activities to reinforce key concepts. After completion of the lesson, students will be familiar with the impact of history and place on hip hop music and understand its relationship to cultural heritage.

Essential/Compelling Questions
How does hip hop reflect cultural heritage?
What are the main qualities of hip hop music and culture?
How has hip hop been affected by African American history in North Carolina?
How and why has hip hop been used as a form of resistance and protest?

NC Essential Standards
4th Grade Social Studies
- 4.C.1 Understand the impact of various cultural groups on North Carolina.
- 4.C.1.1 Explain how the settlement of people from various cultures affected the development of regions in North Carolina (languages, foods, and traditions).
- 4.C.1.2 Explain how the artistic expression of various groups represents the cultural heritage of North Carolina.

4th Grade Language Arts
- RL.4.2 Determine the theme of a story, drama, or poem from details in the text; summarize the text.
- *W.4.1 Write Opinion Pieces on topics or texts, supporting a point of view with reasons and information. (Writing Activity Only)
- *W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear sequences. (Writing Activity Only)
- *W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic. (Research Activity Only)

4th Grade Music
- 4.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 4.MR.1.2 Explain personal preferences for specific musical works and styles, using appropriate music terminology.
- 4.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of North Carolina.
- 4.CR.1.2 Understand the relationships between music and concepts from other areas.

Materials
- Music Inventory Worksheet
• KWL Chart
• Hip Hop history PowerPoint
• Access to computers or tablets with headphones or speakers
• Papers and pencils (colored pencils, crayons, or markers optional for graffiti worksheet)
• Concert Quest: NC digital game
• Vocabulary List
• Frayer Diagram
• Multiple Choice Worksheet
• Poem/Lyric Worksheet
• Graffiti Worksheet
• Research Worksheet

Duration
2-3 Class Periods

Teacher Preparation
Teachers should familiarize themselves with Hip Hop and its history prior to beginning the lesson.

Student Preparation
Students should be aware of segregation and the Civil Rights Movement.

Additional Resources (Optional)
• *Hip Hop Family Tree* by Ed Piskor and Charlie Ahearn
• *Hip Hop Speaks to Children: A Celebration of Poetry with a Beat* by Nikki Giovanni
• *When the Beat was Born: DJ Kool Herc and the Creation of Hip Hop* by Laban Carrick Hill
• *Hip Hop World* by Dalton Higgins
• *Hip-Hop Evolution*, HBO series
• *NPR’s The History of Hip Hop*
• *Breakdance Video Excerpt from Style Wars* (watch from 3:18 to 7:30 only)

Procedure
1. **Introductory Assignment.** Before beginning the lesson, assign students the “Music Inventory Worksheet” as homework, preferably over a weekend. Instruct the students to fill out the chart each time they hear music and to complete the short answer questions on the back before turning in the worksheet. When describing the assignment, be explicit that they should include not only instances of recorded music (like the radio or YouTube), but also informal examples (such as hearing someone singing or playing music, worship music, band practice, handclapping games, etc.) This exercise should be interpreted broadly.

   In class, have students share their “Music Inventory Worksheets” with the class. Based on their answers, facilitate a conversation about music and its role in their lives, families, and cultures. What is the purpose of music in their daily lives? What influences the music that they listen to?
2. **KWL Chart.** In class, hand out KWL Chart and have students fill out what they know about hip hop and what they want to learn about hip hop.

3. **Hip Hop History Presentation.** Once the students have completed the first two columns of the KWL chart, introduce the lesson by telling students they will learn about Hip Hop music and culture. Using the PowerPoint provided, then present the abbreviated history of hip hop.

4. **Play [Game].** Individually or in small groups, have students open [Game] on laptops or tablets and instruct them to select “Finian St. Omer” in the main menu of the game and to play through the game.

5. **Extension Activities.** Choose from the following potential extension activities according to your needs:
   
a. **Vocabulary Activity**
   Have students match the vocabulary words with their definitions, then select one of the words to fill out a Frayer diagram using the worksheets provided.

   b. **Multiple-Choice Activity**
   Hand out the multiple-choice worksheet and have students complete the sheets individually.

   c. **Rap Lyrics Activity**
   Using the worksheet provided, instruct students to write a four-line rap about a topic they care about. The first two lines and second two lines should end with rhyming words. Once they have written their raps, have students share what they have written while the class claps to a beat.

   d. **Graffiti Activity**
   Ask students to each think of a word they associate with hip hop after hearing the introduction and playing the game. Have them draw a graffiti-style version of that word, using the provided worksheet.

   e. **Research Activity**
   Have students select a North Carolina hip hop artist or group to research and instruct them to fill out the provided worksheet.

   f. **Writing Activity**
   Choose from one of the following writing prompts and have students write a paragraph response.
   
   1. Rappers often tell a story about how they overcame an obstacle in their lyrics. Write about a time that you overcame an obstacle. If it were a hip hop song, what would the message be?
   2. Hip hop music often reflects the community of the artist. How would you describe your community?
   3. Imagine you are meeting someone who has never heard of hip hop. How would you describe it?
   4. Why do you think hip hop is important in North Carolina?

6. **Reflection.** Have students take out their KWL charts and fill out the final column with what they have learned. Encourage students to write about what makes hip hop history North Carolina so unique. Have students share their answers.
## APPENDIX B: MUSIC INVENTORY WORKSHEET

<table>
<thead>
<tr>
<th>What music did you hear?</th>
<th>When and where did you hear it?</th>
<th>How did it make you feel?</th>
</tr>
</thead>
<tbody>
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</tr>
</tbody>
</table>
Reflection:

How often do you hear music?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Does music influence how you feel?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Where do you think the music you heard comes from?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
APPENDIX C: KWL WORKSHEET

<table>
<thead>
<tr>
<th>What I Know ...</th>
<th>What I Want to Know ...</th>
<th>What I Learned ...</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>


APPENDIX D: TEACHER PRESENTATION

1. Hip Hop in North Carolina
   - What is Hip Hop?
   - What do you think of when you hear the words hip hop?
   - Do you like hip hop music? Why or why not?
   - Where do you think hip hop music comes from?

2. Before Hip Hop Began
   - Hip Hop has roots in other styles of music.
   - Hip Hop draws from African American traditions that trace back hundreds of years.
   - Hip Hop has been influenced by many historical events and continues to grow and change now.

3. Hip Hop and African American History
   - Hip Hop is tied to African American History
   - In every culture, people express their values and experiences through music
   - Enslaved people who were brought to America from Africa, brought with them West African musical traditions that you can hear today in hip hop
   - **Griot** - A poets, musicians, and storytellers who shares their community’s history orally. The concept of a griot originates in West Africa.
     - o Griot is a lineage-based tradition. If you come from a family of griots, you begin to learn the histories, wisdom, and music of your community from the time you are born.
     - o Griots are responsible for carrying on the histories of families in their areas and mastering the local repertoire of music.
     - o Who in your class, family, or community is like a griot? What stories do they tell? What music do they play?

4. History and Music Timeline

![Figure 6: African American History and Music Timeline](image-url)
5. The beginning of Hip Hop …
   - Hip hop music was created in The Bronx in the late 1970s.
   - After the Civil Rights Movement, even though the Civil Rights Act of 1964 ended segregation, many African American people and communities continued to face discrimination.
   - The lyrics that rappers began to write often told stories about their own experiences. Themes of community and overcoming daily challenges were important.
   - Hip hop music and culture became a way for musicians and listeners to deal with the hardships of urban life.
   - It began as party music meant to entertain the community. First, DJs started to experiment with mixing different pieces of music together. Next, rapping was added. DJs and MCs created rhythms together with beats and lyricism.
   - DJ Kool Herc – sometimes called the “Godfather of Hip Hop,” he is a Jamaican-American DJ who helped to create hip hop in the Bronx by experimenting with how he played records at community parties
   - Innovation based on traditions
   - Jamaican Toasts – Toasting is a style of rhythmic speech in reggae music which involves a talking about a variety of subjects, including stories about heroes, over an instrumental rhythm
   - Griot traditions
   - Other musical genres

6. Resistance and Protest
   - “Speaking truth to power” – What does that mean? How does hip hop “speak truth to power”?
   - Political Commentary
   - Through hip hop songs, artists spoke about racial discrimination, stereotypes, economic inequality, violence, and many other societal issues
   - Music as a way of expressing and sharing political ideas, educating others about unjust conditions, and working towards social change
   - “Knowledge is power.” How does that sentence relate to hip hop?

7. Hip Hop Culture
   - Hip Hop can be used to celebrate life and successes, to express thoughts and ideas, and to convey challenges.
   - As the genre grew, hip hop became more than just a kind of music.
   - What do you think about, besides music, when you think about hip hop?

8. Elements of Hip Hop
   - DJ
   - B-Boy/B-Girl
   - MC
   - Graffiti
   - Style
   - Language

9. What do you hear? (Listening exercise)
   - Drum
• Bass
• Melody
• Sampling
• Rapping
• Themes

10. Controversy
• Why does hip hop get a bad rap?
• Many people think of rap as a genre that uses a lot of bad language and talks about violence.
• What do you think?
• Stereotypes affect the way many people think about hip hop and other kinds of music too.
• Can you think of any stereotypes?
• Do you think this affects peoples’ understanding?

11. North Carolina’s Hip Hop
• By the 1990s, hip hop was a popular genre nation-wide. People all over the country were making hip hop music, including in North Carolina.
• North Carolina became an important place for hip hop music when a group of students from North Carolina Central University founded The Justus League.
• 9th Wonder, Cesar Comanche, Chaundon (Finian St. Omer), Edgar Allen Floe, Khrysis, L.E.G.A.C.Y., Phonte, Big Pooh, Sean Boog
• Historically Black Colleges and Universities fostered community, musical collaboration, and innovation among students
• Now Durham, Raleigh, Greensboro, Winston-Salem, and Charlotte all have vibrant hip hop communities
• Hip Hop in rural areas

12. Hip Hop Artists and Groups from North Carolina
• The Justus League, 9th Wonder, J. Cole, Finian St. Omer, Rapsody, Big Pooh, Phonte, Little Brother, Petey Pablo, King Mez, Khrysis, G. Yamazawa, J Rowdy, and many more …

13. The Future of Hip Hop
• North Carolina has been home to people from many cultures and backgrounds for centuries. In the last few decades the state has become even more diverse as immigrants from more than a hundred countries move to the state.
• Hip hop is also very popular all over the world. People from many different countries are making hip hop music in different languages, with diverse influences.
APPENDIX E: GAME SCRIPT

Main Menu

Title: Concert Quest: NC

[click to enter]

Track Selection Screen

[When mousing over Finian’s picture]

Finian St. Omer
Hip Hop & Rap
Raleigh, Durham, Winston-Salem

[click to select]

Introduction Video: Finian St. Omer

[Interview video automatically plays]

Interview Transcript

Finian: What I like most about hip hop is the honesty of it. You can just tell it's authentic because it's almost like it's a news report. In hip hop you talk about what you see, you talk about what you feel, you talk about your experiences. So, everything about that truth is the best part about hip hop.

“Influences”

Finian: A lot of music influenced hip hop. I mean from jazz, bebop, rock, R&B, soul music, gospel music, everything under the sun. Think about when you listen to the music. We're sampling older music. It's kind of like DNA. You know I'll sample the drums from an R&B record and then I'll sample a vocal part from a gospel record and put them together and then I put my rhymes over it. So, it’s totally different from gospel and R&B and then I just merge the two to create my brand of hip hop. We are influenced by everybody. We’re influenced by country. In country all they do is tell stories. You know, R&B tells stories about love. We just take from those that came before us to push forward. You have to know when you come from to know where you're going.

“Community & Culture”

Finian: So, my music connects with my culture and community because I am from the community I am one of the people that went through all of the highs and lows of life. I'm just
telling our story in a collective manner. So, the way that ties in, again, is me being me. I'm just telling the story because it needs to be told. And the way that connects with people is because you have other people that lived the same type of life I live became from the same place I came from so they get to relate to everything I'm speaking about. I'm not just making up a story and putting up a front.

“Place”

Finian: Place in North Carolina tying into music – again it goes by the environment and what you perceive it to be. For some people that grew up in Durham, I’ll say East Durham, and for people who don't know what East Durham is like, for the most part it’s a low-income area. So, people telling their story from that perspective – that's all they know, especially if they never went outside of East Durham. Telling the story of the place they're in, it may seem a little more volatile, it may seem more heartbreaking stories to hear because of a lifestyle that they either go through or that they see on a daily basis. So yes, place does impact the music you create. Now, there are – I'll say there are some points where you can kind of have an imagination to get out of that place – like it may be so bad you don't want to rap about that or create music you want to just make a happy place now that does impact. The negativity that you may be around in that place – you may feel better speaking about something positive that may not be in that place.

“North Carolina Hip Hop”

Finian: When I moved to Durham, North Carolina in 1999, that's when I attended North Carolina Central University. So, at that time there was a lot of people who want to be in hip hop. Of course, you know that at that time it was already well beyond – it’s years from when they started in 1977. So now in 1999. There was a hot bed, meaning of a whole lot of people, it was about to really erupt and make a name for itself here in North Carolina. A group of friends of mine that I went to school with, we started the collective called The Justus League; just like the comic books we were super heroes in rap. So, once we started that in 1999, we built the scene here in the Raleigh, Durham, Chapel Hill area and that's when people from all over the world started to take notice of North Carolina hip hop.

“The Justus League”

Finian: The music The Justus League created: timeless music, fun music, honest music. So, you figure when we started off in college, we were talking about things that we did in college. The parties we attended, the classes we had to go through, getting up and going to work part time to pay for tuition – little stories like that but putting it together over music that is just incredible to hear, and then combining that with creative lyricism and song structure and overall, having fun. Because that's the one thing – when you hear music, you get a vibe from it. So, we were having a whole lot of fun creating the music so the people that listened to it, who had no idea who we were, they gravitated to our music, and bought it, and became instant fans.

We wanted to be superb recording artists, incredible lyricists and we worked at it and we made it so.
Sticker 1 (Tobacco) – Beginning in the 1600s, African people were stolen from Africa and brought to North America as slaves, where they were forced to work for white people for no pay, with very poor living conditions. Enslaved people did not have adequate shelter, food, or clothing and had to work long hours every day of the week. Even though they were largely forbidden from playing their traditional music, people used song privately as a way to cope with the tragedy of slavery and to communicate with other people.

Sticker 2 (House) – The Emancipation Proclamation was signed in 1863. After the Civil War, more than 360,000 enslaved people were freed in North Carolina. While freed men and women had little money and education, they worked hard to build and own their own farms, businesses, schools, churches, and houses.

Sticker 3 (Drinking Fountain) – During segregation, white people cruelly limited the rights of African Americans and treated them as second-class citizens. Not only were the races separated physically, but they were separated socially and economically as well.

Sticker 4 (Street Sign) – In the early twentieth century, Parrish Street in Durham was known as Black Wall Street. A nationally recognized center for African American businesses, it was home to many successful businesses, including the nation’s largest black-owned insurance company: North Carolina Mutual Life Insurance.

Sticker 5 (Building) - Urban means “of or relating to cities.” Some examples of urban areas in North Carolina are Durham, Raleigh, and Winston-Salem.

Sticker 6 (University) – The first Historically Black Colleges and Universities were founded immediately after the Civil War. Previously, there had been laws prohibiting teaching enslaved people how to read and write. Freed men and women established HBCUs specifically for the education of African Americans during a time of segregated and limited access to schools. Shaw University was North Carolina’s first HBCU. There are 12 HBCUs in North Carolina today. They remain an important part of African American history and education.

Sticker 7 (Bus) – In the 1950s and 1960s people across the country worked to outlaw racial discrimination against African Americans. This is known as the Civil Rights Movement. In 1964 the Civil Rights Act was passed by the U.S. Congress and stated that all Americans have the right to use public places and services. It also says that people cannot refuse to hire people because of their race, religion, gender, or place of birth.

Sticker 8 (State Flag) – North Carolina is still growing and evolving. In recent decades, the state has become even more diverse as more immigrants find a new home in North Carolina.
Mini-Game: Beat Making

[Automatic transition to Level 2]

Level 2: Community, Culture, Tradition

Item Collection:

Sticker 1 (Quilt) – Tradition is a way of thinking, behaving, or doing something that has been used by the people in a particular group, family, society, etc., for a long time.

Sticker 2 (Bench) – Storytelling has been an important practice in African and African American communities since the beginning of time. Through storytelling, questions were answered, history was conveyed, and lifelong lessons were taught and learned. Many stories have been passed down for hundreds of years.

Sticker 3 (Meeting Sign) – A community can be many things; a group of people who live in the same area, a group of people who share interests, religion, language, or other feature, or any group of people who gather together for any reason can be a community.

Sticker 4 (Street Light) – Innovation is a new idea or way of doing things.

Sticker 5 (Sidewalk Chalk) - Self-Expression is making your thoughts or feelings known, especially through artistic activities (such as painting, writing, dancing, etc.).

Sticker 6 (Boombox) – Dancing is one way you can express yourself, whether through a traditional set of moves or some new ones.

Sticker 7 (Bird) – Music serves many purposes for individuals and communities: telling stories, entertaining, sharing experiences and feelings, sometimes all at once!

Mini-Game: Rhyming Lyrics

Ok if you about your paper put your hands up in the sky
Black Wall Street, Durham, North Caroline
Dollars circulating from your business down to mine
Setting up our future and for those who’s down the line
Build our own banks and we’re guaranteed to shine
Launch our own schools and universities and climb
Strengthen our economy and salaries combined
Own the land we’re standing on, that’s independence, right?
Level 3: Music

Item Collection:

Sticker 1 (Paper & Pen) – Empowerment means the process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights. Music can be used as a way to empower one’s self or one’s community by expressing and sharing ideas and values.

Sticker 2 (Spray Can) - Graffiti is a style of art that was creatively developed by youth living in cities. They used spray paint to create art on walls, subways, and other landmarks. Graffiti art is a way to visually express an idea or thought and became an important part of hip hop culture.

Sticker 3 (Turntable) – The DJ is responsible for making the beat that rappers rap to and b-boys and b-girls dance to. This was first done by finding a record with a rhythmic “break” in it (a part with no words and a compelling beat), taking two copies of this record, and then using the two records back and forth to play the same “break” in the record over and over, extending the brief beat into a long sequence.

Sticker 4 (Microphone) – MCs tell stories through rapping. Setting poetic stories to music has roots that stretch back to the griots of West Africa.

Sticker 5 (Speakers) – B-boying or b-girling is a type of dancing characterized by acrobatic movements such as intricate footwork, pantomime, spinning headstands, tumbling, and freezing. B-girls and b-boys often improvise their dance moves.

Sticker 6 (Drum Machine) – DJs sample parts of records and add their own drum beats and others sounds to make new music. Sometimes you might be able to recognize pieces of older songs in a hip hop piece.

Sticker 7 (Record) - 9th Wonder is a Grammy award winning DJ, producer, social activist, and professor at Duke University. He is from Winston Salem and attended North Carolina Central University in Durham where he met fellow hip hop artists including Finian St. Omer (Chaundon), Big Pooh and Phonte. He made music with groups Little Brother and The Justus League. Since then, he has worked with artists from all over the country, including Jay-Z, Destiny’s Child, Mary J. Blige, Rapsody, Drake, Kendrick Lamar, Ludacris, and many others.

Sticker 8 (Record) – Rapsody is a rapper/MC from Snow Hill, North Carolina. She began performing while attending North Carolina State University. She met and started working with 9th Wonder and has since collaborated with Phonte, Khrysis, Childish Gambino, Kendrick Lamar, Big K.R.I.T., Raekwon, and others. She has twice been nominated for Grammy awards and is known for her compelling storytelling, drawing from her own life experiences.

[Click to enter mini-game]
Mini-Game: Opening Act

[Automatic transition to Music Video]

Music Video: Finian St. Omer

Power

Sweet melodies of this caged bird goes unheard
Me and God had exchanged words about my potential
With every written word and instrumental
But working is diminishing my mental
I look around
Surrounded by the mediocre making twenty-five an hour
It’s a joke
What is it all for?

Every day I think of ways to buy my freedom
Through the eyes of David looking at Goliath, I’m ‘a see him
Can’t fully shift the blame, put myself here
Spoke into existence in a song I wrote last year
The power of the word is not for playing
‘Cause thoughts will manifest so I invest in what I’m saying
I’ve seen lives fade from punchlines I made
So I speak life in the rhymes I create
Focus on love, never mind the hate
Only speak life in the rhymes you create

You can do anything you put your mind to
If it’s destined to be then your dream will find you
Only do it if your hearts in it, stay true
Stand on your own two
They can’t say they made you
You’re one of a kind, a Basquiat, royalty with a crown
Nobody in this world can ever take you down
Let your light shine, in due time
What the world can’t see now, they’ll soon recognize
Only you can define who you are
Believe in yourself, you will shine like a star
The world is yours
This generation will rule the nation
Spread your wings, soar
And take it to incredible heights
You decide the destination, go wherever you like
Focus on love, never mind the hate
Only speak on life in the rhymes you create
APPENDIX F: VOCABULARY AND FRAYER DIAGRAM

B-Boy/B-Girl – (noun) a hip hop dancer

Black Wall Street* – (proper noun) a nationally recognized African American business district in Durham during the early twentieth century

B-Boying/B-girling (Breakdancing) – (noun) a type of dancing characterized by acrobatic movements such as intricate footwork, pantomime, spinning headstands, tumbling, and freezing; often improvised

Civil Rights - (noun) rights given to all citizens by the Constitution.

Civil Rights Act of 1964* - (noun) a law passed by the U.S. Congress in 1964 stating that all Americans have the right to use public places and services. It also says that people cannot refuse to hire people because of their race, religion, gender, or place of birth.


DJ – (noun) a person who makes the instrumental part of a hip hop song using techniques including sampling, beat making, scratching, mixing, and turntablism

Empowerment – (noun) the process of becoming stronger and more confident, especially in controlling one’s life and claiming one’s rights

Graffiti – (noun) a form of art characterized by a stylistic word, phrase, or image painted, spray-painted, or drawn onto a wall, building, or other surface in public view

Griot – (noun) is a West African historian, storyteller, praise singer, and poet who is often also a musician

Historically Black Colleges and Universities (HBCUs)* – (plural noun) institutions of higher education in the United States that were established before the Civil Rights Act of 1964 with the intention of primarily serving the African American community

Innovative – (adjective) used to describe someone or something that introduces a new idea, way of doing things, or invention

Emcee/MC – (noun) Master of Ceremonies, rapper
Freestyle – (verb) to improvise or make up either rap lyrics or a dance moves on the spot

Oppression – (noun) the prolonged cruel and unfair treatment of a person or a group of people, by others who are in power

Overcome – (verb) to defeat; to successfully deal with or gain control of something difficult

Producer – (noun) the composer of the instrumental portion of a hip hop song who is responsible for crafting the overall sound of a piece

Sampling – (verb) the act of using a small part of a recording (such as a song) as part of a new song or hip hop piece

Segregation* – (noun) the practice or policy of forcibly keeping people of different races, religions, etc., separate from each other

Self-Expression – (noun) the expression of your thoughts or feelings especially through artistic activities (such as painting, writing, dancing, etc.)

Stereotype – (noun) a generalization, usually exaggerated or oversimplified and often offensive, that is used to describe or distinguish a group

Turntable – (noun) the circular revolving platter that holds and turns a record

Urban – (adjective) of or relating to cities and the people who live in them

*Denotes suggested term for Frayer Diagram activity.
Appendix G: Multiple Choice Worksheet

1. Which of the following is one of the main elements of hip hop?
   a. MCing
   b. DJing
   c. Style
   d. Language
   e. All of the above.

2. What is the main message of the song “Power” by Finian St. Omer?
   a. If you believe in yourself you can do anything you put your mind to.
   b. Words are powerful.
   c. Tell your stories through music.
   d. Rapping is better than writing.
   e. You should write rap music.

3. DJ Kool Herc was __________ when he came up with a new way of playing records where he played a portion of a song and mixed it with another song, extending a small beat to make a longer sequence.
   a. Famous
   b. Innovative
   c. Practical
   d. Impatient
   e. Urban

4. What is the name of the Hip Hop group that Finian St. Omer and his friends started while attending college?
   a. The Rap Super Heroes
   b. Finian and the MCs
   c. The Action Figures
   d. The Justus League
   e. None of the above

5. What kind of music does Finian say influences hip hop?
   a. Jazz
   b. Rock
   c. Country
   d. R&B
   e. All of the above

6. What is Finian’s favorite thing about rapping?
   a. Rhyming
b. Performing with friends
c. Going to parties
d. **Telling honest stories**
e. Traveling

7. **When and where did hip hop first begin?**
   a. **During the 1970s in the Bronx, New York**
   b. During the 1980s in Raleigh, North Carolina
   c. During the 2000s in Atlanta, Georgia
   d. During the 1940s in Winston Salem, North Carolina
   e. During the 1990s in Manhattan, New York

8. **Which of the following is one of the reasons why Historically Black Colleges and Universities are important to North Carolina Hip Hop?**
   a. Shaw University was the first HBCU to open in North Carolina.
   b. HBCUs were founded all over the country during segregation.
   c. **The Justus League was founded by a group of students at North Carolina Central University.**
   d. North Carolina has twelve HBCUs.
   e. None of the above.

9. **These people pass down history through stories, poetry, and music in West Africa.**
   a. Scholars
   b. Clans
   c. Theater Groups
   d. **Griots**
   e. Kings

10. **Which of the following artists is not from North Carolina?**
    a. 9th Wonder
    b. Rapsody
    c. J. Cole
    d. Khrysis
    e. **They are all from North Carolina.**
APPENDIX H: LYRICS WORKSHEET

Instructions: Write a four-line rap about something you care about. Make sure that the last words of lines 1 and 2 rhyme and that the last words of lines 3 and 4 rhyme. Use the boxes below to brainstorm rhyming words. Practice performing your rap!

1. ________________________________________________________________

2. ________________________________________________________________

3. ________________________________________________________________

4. ________________________________________________________________

Rhyme A

Rhyme B
APPENDIX I: GRAFFITI WORKSHEET

Name: ______________________________

Graffiti Worksheet

Instructions: Think of a word that reminds you of hip hop music and culture. Draw that word in a graffiti style in the box below. Be creative!
APPENDIX J: RESEARCH WORKSHEET

Name of Artist:

________________________________________________________________________

Write a short biography that includes when the artist was born, where they are from, and what albums they have recorded.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Describe the artist’s music.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Who would you recommend their music to and why?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
REFERENCES


MECC. *Oregon Trail.* The Learning Company, 1990. iOS.


