

Unit Rationale
Rebecca Silberman
July 26, 2005

Slavery in the United States: Resistance through Literacy

The following unit is written for the 7th grade U.S. History class at MS 223, the Laboratory School of Finance and Technology. MS 223 is a public school in the South Bronx, which was founded in 2003. The students of MS 223 are 75% Latino and 25% African American. Over 95% of students qualify for free lunch, and a majority of students read below or far below grade level. Our students are bright, enthusiastic, passionate individuals who seek to make a difference in today's world.

I developed this unit for several reasons. First, I wanted to empower my students with knowledge of their heritage and awareness that literacy is crucial to enacting change in their communities and the world beyond. Secondly, I wanted to enhance their literacy skills by incorporating more English Language Art strategies into the Social Studies curriculum. As an ELA teacher, I will be working closely with the Social Studies department to support the teaching of reading comprehension strategies with difficult primary source documents.

Ideally, this unit will be integrated with the current Social Studies curriculum, either as its own unit, or alongside a chronologically-arranged yearlong plan. There are plenty of opportunities for extension. In fact, many of the lessons themselves could be extended over several days. As the 2005-2006 class schedule has not yet been determined, some lessons may take place over a 45 or 90 minute period. Attached to the unit are supplemental texts and useful websites to enhance the sketch below.

Slavery in the United States: Resistance through Literacy

Purpose of Unit:

- To give students an accurate, comprehensive view of slavery in the United States
- To demonstrate how enslaved Africans were not simply oppressed victims, but inventive resisters and powerful enactors of social change
- To show the crucial role of literacy in resisting and abolishing slavery
- To show students the legacy of enslaved Africans on contemporary society
- To expose students to primary sources and non-fiction reading habits /strategies

Prior Knowledge Required:

- Tenets of Accountable Talk
- Guidelines for Reading in Partnerships
- Difference Between Primary and Secondary Sources
- Students have just completed a unit on the Middle Passage and have some background knowledge on slavery and its role in U.S. History.

Essential Questions:

- 1) What was slavery like in the United States?
- 2) How did enslaved Africans resist through literacy?
- 3) Why is literacy so important?
- 4) What is the legacy of slavery? How does it play a role in contemporary society?

Week 1: The Oral Tradition

Day 1	Read Aloud: <i>Follow the Drinking Gourd</i> Accountable Talk
Day 2	Teaching Point: <ul style="list-style-type: none">- <i>Negro spirituals</i> were religious songs sung by African Americans since the earliest days of slavery. Religious songs were not only sung in churches or religious settings. Spirituals were sung during work, play, and rest time also. (Norton)- The songs served as powerful shields against the values of slaveholders and their killing definitions of black humanity.- Songs offered psychic escape from cruelties of slaveries. (Norton)- The music/poetry commonly known as rap grew out of the South Bronx in the late 1970s. Rap is firmly rooted in the call-and-response structure of the spirituals, as well as that of a type of work song known as the "field holler."- The field holler employs a single, repeated musical verse which sounds like a kind of yell or cry. An answering shout or holler would then come from another field far away. Slaves often sang hollers as they worked in the vast tobacco and cotton fields of the South. Hollers were also a way of communicating, and sometimes contained coded information, such as the time and location for the next secret meeting where a ring shout might be performed.- Similarly, in rap, leaders referred to as "MCs" will call out to the audience, "Everybody say wo!" and the audience will respond, or the MCs will instruct them to "put your hands in the air," and be rewarded with the audience's waiving hands. Throughout the song, rappers will "lay down a rhyme" to the beat of the music, communicating with the audiences their feelings of anger, frustration, tenderness, love, lust, and social commentary (http://ctl.du.edu/spirituals/Literature/rap.cfm). Connection: <p>Teacher will have current Hip Hop song that uses Call and Response patterns playing as students walk in (or after students have gotten settled) and explain that in today's lesson, we are going to see how today's hip hop /rap roots back to West and Central Africans who were captured and brought to America.</p> Activity: <p>Students will listen to spirituals on Norton Anthology CD and follow along lyrics in packet. Lyrics could include: "Ezekiel Saw de Wheel," "Go Down Moses," "Been in the Storm so Long," "Steal Away to</p>

	<p>Jesus,” and “Soon I Will Be Done.” (For details, on songs’ meanings and relevance, see Norton’s “Audio Companion Guide.”)</p> <p>Accountable Talk:</p> <ul style="list-style-type: none"> - What is the tone of the spirituals? - What is the purpose of the songs? What evidence (specific lines, etc) can you point to in order to prove your point? - What themes do you see repeated? (Deliverance, the coming of freedom, etc.) - What similarities do you notice between hip hop today and the spirituals of slavery?
<p>Day 3</p>	<p>Teaching Point:</p> <ul style="list-style-type: none"> - Enslaved Africans also used secular (non-religious) songs as forms of expression. These songs often expressed with humor the bitter disappointment of slave existence. <ul style="list-style-type: none"> • Works songs functioned to pass the time, to synchronize work pace, and to reflect on scenes the workers witnessed. • In some instances church songs that already had a political edge were used in the 20th century to demand civil rights (Norton). <p>Connection: Teacher will hand out lyrics of “Say My Name” by Destiny’s Child. Teacher will ask students what this song is about. Teacher will play video of Destiny Child singing “Say My Name” at Live 8 concert (Available at: http://music.channel.aol.com/live_8_concert/highlights/philadelphia.adp) Teacher will ask students how the meaning of the song changes based on Beyonce’s introduction. Teacher might need to inform students about what Live 8 is:</p> <p>LIVE 8 was part of a day of action across the world which kick-started The Long Walk to Justice that called on the leaders of the world’s richest countries to act when they meet in Gleneagles on 6th-9th July, 2005. On July 2nd in London, Philadelphia, South Africa, etc. millions came together at huge music concerts to call for complete debt cancellation, more and better aid and trade justice for the world’s poorest people in Africa. More info available at: http://www.live8live.com/whatsitabout/index.shtml</p> <p>Activity: Students will follow along cd on song packets. Songs could include “You May Go But This Will Bring You Back,” “Frankie and Johnny,” and “Oh Freedom.”</p> <p>Accountable Talk:</p> <ul style="list-style-type: none"> - What is the tone of the songs? - What do you think was the purpose of these songs? How could you back up your idea with evidence from the text? - How are they similar to/ different from the songs we listened to

	<p>yesterday?</p> <ul style="list-style-type: none"> - Many people in charge of slavery said that enslaved Africans sang these songs were a sign of how content and happy slaves were. How would you respond to this? - What is the connection between the use of slave songs and Beyonce’s “Say My Name” performance at Live 8?
Day 4	<p>Project: Many contemporary popular rap and hip hop songs as a powerful way to talk about contemporary political and social issues. (Teacher may want to show Grand Master Flash and KRS-One examples).</p> <p>Bring in the lyrics of one of your favorite songs, and either:</p> <ol style="list-style-type: none"> 1) Change the lyrics of the song so that they address a current social issue. Teacher may want to refer to issues discussed in 6th grade Personal Essay unit and chart issues we see in contemporary society. Issues students often point to include violence, parent fighting, drugs, alcoholism, smoking, and teenage pregnancy. OR 2) Find a contemporary song that deals with social / political issues and write a one-page analysis of it. <p><i>** Explain story-telling assignment for tomorrow and model a story told over and over in your family.</i></p>
Day 5	<p>Teaching Point:</p> <ul style="list-style-type: none"> - Many new black arrivals in the 17th, 18th, and 19th centuries could immediately communicate with each other using a common Creole language that facilitated trade back home in Africa. Africans also brought with them a vast amount of stories that helped them maintain on the new continent at least the broad outlines of their original worldview. Since their arrival in the New World, the traditional tales have been a key part of the African American’s equipment for survival and sustenance. - Despite the ravages of the Middle Passage and the violence of slavery, one finds distinctive traits of Saharan Africa’s story-making ways. - Like other oral forms, these tales were originally invented not for printed page, but spoken performance. Something is lost when we are not around a fireside watching the teller and their tellings. Some tales might have been started by one person and finished by another (Norton). <p>Connection: Students should bring in a story passed down or told often in their family. (Teacher should model this the day before. For example, my father retells a story of why there are “Falling Rock” signs on the highway every time we pass a sign.). Have students share their story with their partner. Discuss oral story-telling as a unique genre and how the stories they told today are similar / different from stories they might read in books.</p>

	<p>Activity: Read Aloud of “All God’s Children Had Wings,” “Big Talk,” and /or “How to Write A Letter” and Accountable Talk</p>
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Week 2: The Narrative

Day 1	<p>Teaching Point: Good readers try to figure out unfamiliar words when reading primary sources. We might:</p> <ol style="list-style-type: none"> 1. Look at the picture. 2. Read the words around it. 3. Break the word down into familiar words. 4. Think about words it sounds like that might have similar meaning. 5. What part of speech is it? 6. Think about words it sounds like in other languages. 7. Re-read what came before the word. 8. See what comes after the word. 9. What kind of feeling do you get from the word (positive/negative vibe)? <p>Connection: To demonstrate the importance of primary source documents, class will play “Whisper down the lane.” Students stand in a row and the teacher passes a message to the first person. The message continues to be whispered from person-to-person until the last student says the message out loud. Teacher should point out how much the message changed from person to person and emphasize why it is important that we get our information from the first source. The problem with using primary documents, the teacher might explain, is that the language is often very difficult. Today we are going to learn how to figure out unfamiliar words.</p> <p>Activity: Teacher will put up the chapter “Schnozzlehopper” from <i>The BFG</i> by Roald Dahl. Read a few pages on overhead and ask students to jot down any words they don’t know (The BFG uses many “made-up” words). The second time through students should jot down what they think these unfamiliar words mean. Class will share out unfamiliar words they noticed, what they think they mean, and how they figured out their supposed meaning. Teacher will chart ways they figured out words on chart paper (see suggested list above).</p>
Days 2, 3, and 4	<p>Teaching Point:</p> <ul style="list-style-type: none"> - “There is an inextricable link in Afro-American tradition between literacy and freedom... the slave who learned to read

	<p>and write was the first to run away. In literacy, lay true freedom for the black slave.” –Henry Louis Gates</p> <ul style="list-style-type: none"> - “The black slave narrators sought to indict both those who enslaved them and the... system drawn upon to justify their enslavement. They did so using the most enduring weapon at their disposal, the printing press” –HLG - “In this scenario, words fight the ideological system that condoned slavery because writing challenges the notion that slaves are sub-human, animals, or chattel to be traded.” –Martha J. Cutter - “It is crucial that [slave narrators] read the word and the world, and that they come to see that language can be used either to transform, or to serve, the dominant social order. Slave narrators must see that literacy is both the key to freedom <i>and</i> the grounds upon which slavery is justified.” –MJC - “Reading is ‘the pathway from slavery to freedom.’” –MJC quoting Frederick Douglass. <p>Connection:</p> <ul style="list-style-type: none"> - Teacher should refer back to yesterday’s activity about primary sources and the dangers of getting your information after it’s been passed through several people. - Teacher will also reference how students wrote Personal Narratives in ELA (stories –vignettes and/or anecdotes- about moments from their own lives). Teacher will ask what students think someone might think about their stories 150 years later. What could people in the future learn about the past from reading your personal stories? <p>Activity:</p> <p>Good readers take notes by jotting down important information on one side of a T-Chart and thoughts and reflections on the other side of the chart.</p> <p>Teacher will explain how over the next few days (Teacher may want to spend one single day or several days reading narrative excerpts), we will read parts of Frederick Douglass’s and Harriet Jacobs’ narratives in partnerships. (Teacher may want to review procedures for reading in partnerships). As we read, we are going to take down notes on things you learn about slavery as well as your own thoughts and reflections about the reading. Teacher will model note-taking form with a narrative excerpt on overhead. Teacher will explain that it is important to take good notes and reflect on the content because at the end of the week, you will write your own narrative as if you were an enslaved African. (Students should be familiar with the genre requirements from ELA class).</p>
Day 5	<p>Project:</p> <p>Students will write their own narrative as if they lived in the time of slavery. They may take on the persona of an enslaved African, a</p>

	fugitive, a freed slave, a plantation owner, or an Abolitionist. Students must include accurate details on the time period based on their readings of the narratives from this week.
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Week 3: Is that Radical or What?

Day 1	<p>Teaching Point: Radical: 3 a : marked by a considerable departure from the usual or traditional : EXTREME b : tending or disposed to make extreme changes in existing views, habits, conditions, or institutions c : of, relating to, or constituting a political group associated with views, practices, and policies of extreme change d : advocating extreme measures to retain or restore a political state of affairs <the <i>radical</i> right> 4 slang : EXCELLENT, COOL (Webster’s On-Line Dictionary) 1 : of, relating to, or proceeding from a root 2 a : departing sharply from the usual or ordinary : EXTREME b : of or relating to radicals in politics</p> <p>Connection: Teacher can refer back to last week’s lesson on unfamiliar vocabulary. Teacher will explain that many words have more than one meaning or meanings that change over time.</p> <p>Activity: Teacher will lead a “Merry go Round” of various articles, headlines, and/or pictures that use the word “radical.” Each picture will be numbered. With their table, students will make a T-Chart. On one side they will write the number of the image. On the other side, they will write down what they think the word “radical” means in its context. When the teacher flicks the light on and off, students will pass their text to the next table in a clockwise manner.</p> <p>Accountable Talk:</p> <ul style="list-style-type: none"> - Students will share out the definitions they came up with, and class will collectively define “Radicalism.” - Is Radicalism good or bad? - How do the meanings of the word change? Does the meaning change chronologically? And / Or by context? - What are examples of Radicalism today? - Do you consider yourself a radical? - Do things become less radical over time? - Is Radicalism necessary? If so, when? - What is the danger associated with Radicalism?
Day 2	<p>Teaching Point:</p> <ul style="list-style-type: none"> - David Walker’s <i>Appeal</i> was “an inspiring articulation of African American pride and a fearless call to radical action in the name of those principles of justice to which Americans, white as well as black were supposed to be dedicated.” (Norton) - DW (1785-1830) was “the most militant voice among early African

	<p>American protest writers.” (Norton)</p> <ul style="list-style-type: none"> - Walker gained a great deal of recognition for his antislavery speeches. He was a very outspoken protest writer, which made him a marked man. - He died mysteriously on 6/28/1830 from supposed poisoning. - In September of 1829 he published his <i>Appeal</i>. To reach his primary audience -- the enslaved men and women of the South -- Walker relied on sailors and ship's officers sympathetic to the cause who could transfer the pamphlet to southern ports. Walker even employed his used clothing business which, being located close to the waterfront, served sailors who bought clothing for upcoming voyages. He sewed copies of his pamphlet into the lining of sailors' clothing. Once the pamphlets reached the South, they could be distributed throughout the region. Walker also sought the aid of various contacts in the South who were also sympathetic to the cause (http://www.pbs.org/wgbh/aia/part4/4p2930.html). <p>Connection: Teacher will refer back to yesterday’s discussion of Radicalism to introduce David Walker. As you read excerpts from the <i>Appeal</i>, think about if his thoughts would be considered radical today.</p> <p>Activity:</p> <ul style="list-style-type: none"> - Shared reading of excerpts from the <i>Appeal</i>. - Discuss content and persuasive strategies in the text. - Create your own secret pamphlet arguing against slavery. What audience is your pamphlet intended for? Devise a plan to get your pamphlet to your audience without getting caught.
Day 3	<p>Read Aloud: <u>Only Passing Through: The Story of Sojourner Truth</u> by Anne Rockwell</p> <p>Activity: Pass out copy of ST’s speech, <i>Ar’n’t I a Woman?</i> Have students practice reading the speech with partners and select a few to perform.</p> <p>Accountable Talk: Discuss elements of powerful public speaking. What clues do we have from today’s story about how ST might have delivered this speech? Is she persuasive? Is this speech a reliable primary source?</p> <p>Extension Activity 1: Create a persuasive speech on a contemporary topic and try to persuade your classmates.</p> <p>Extension Activity 2: Have students read and perform Frederick Douglass’s Fourth of July Speech.</p> <p>Extension Activity 3: Have students analyze and perform poetry of</p>

	George Moses Horton. Is this radical poetry?
Day 4	<p>Project: Read Chapter 29, “How the Negroes Lived Under Slavery” from 1957 Virginia Social Studies textbook.</p> <p>Have students write a letter to the publisher explaining what is inaccurate about how the textbook portrays slavery.</p>
Day 5	<p>End-of-Unit Celebration: Field Trip to African Burial Ground in Lower Manhattan</p> <p>http://www.africanburialground.com/ABG_Main.htm http://www.africanburialground.com/Documents/ABG_Brochure_2004.pdf</p>

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Artist: **Destiny's Child Lyrics**

Song: **Say My Name Lyrics**

(Chorus A)

Say my name, say my name
If no one is around you, say "baby I love you"
If you ain't runnin' game
Say my name, say my name
You actin' kinda shady
Ain't callin me baby
Why the sudden change?
Say my name, say my name
If no one is around you, say "baby I love you"
If you ain't runnin' game
Say my name, say my name
You actin' kinda shady
Ain't callin me baby
Better say my name

Any other day I would call, you would say
"Baby how's your day?"
But today it ain't the same
Every other word is uh huh, yea okay
Could it be that you are at the crib with another lady?
If you took it there, first of all, let me say
I am not the one to sit around and be played
So prove yourself to me
i'm the girl that you claim
Why don't you say the thangs
That you said to me yesterday?

(Chorus B)

I know you say that I am assuming things
Something's going down that's the way it seems
Shouldn't be the reason why you're acting strange
If nobody's holding you back from me
Cause I know how you usually do
When you say everything to me times two
Why can't you just tell the truth?
If somebody's there then tell me who

(Chorus A)

What's up with this?
Tell the truth, who you with
How would you like it if I came over with my clique
Don't try to change it now
Sayin' you gotta bounce
When two seconds ago, you said you just got in the house
It's hard to believe that you
are at home, by yourself
When I just heard the voice
Heard the voice of someone else
Just this question
Why do you feel you gotta lie?
Gettin' caught up in your game
When you can not say my name

(Chorus B)

(Chorus A)

(Where my ladies at) Yeah-yeah-yeah-yea-yeah
(Can you say that? C'mon) Yeah-yeah-yeah-yeah
Yeah-yeah-yeah-yeah
(All the girls say) Yeah-yeah-yeah-yeah
(I can't hear ya) Yeah-yeah-yeah-yeah-yeah-yeah-yeah-yeah
(All the ladies say) Yeah-yeah-yeah-yeah..yeah
Yeah-yeah-yeah-yeah
(All the girls say) Yeah-yeah-yeah-yeah
Yeah-yeah-yeah-yeah
Yeah-yeah-yeah-yeah-yeah-yeah-yeah-yeah

(Break it down) Ohh ooohh oh ooh ohhhh
(D.C., take it to the bridge c'mon)

(Chorus B)
(Chorus A until fade)



Lyrics from Songs that Deal with Contemporary Political and Social Issues

GRANDMASTER FLASH AND THE FURIOUS FIVE

<http://www.grandmasterflash.com>

Hip-Hop culture offers its proponents a way of dealing with the frustrations of urban life via artistic expression. The lyrics of rap music are often harsh, even brutal in their portrayal of the everyday world of the inner city black youth who developed the form. Rapper Grandmaster Flash and the Furious Five's 1982 recording "The Message," describes the streets of their neighborhood:

It's like a jungle sometimes it makes me wonder

How I keep from going under

It's like a jungle sometimes it makes me wonder

How I keep from going under

Broken glass everywhere,

People pissin' on the stair,

You know they just don't care.

I can't take the smell, I can't take the noise

Got no money to move out, I guess I got no choice (1-9)



KRS-ONE

<http://www.krs-one.com>

Other rappers, like KRS-One in "Stop the Violence," offer, if not a solution to the identified social ills, then at least a way to deal with them that can combat depression and foster motivation for change:

Time and time again as I pick up my pen

As my thoughts emerge these are those words

I glance at the paper to know what's going

Someone doing wrong the story goes on

Mary Lou just had a baby, someone else decapitated

The drama of the world shouldn't keeps us so frustrated

I look but it doesn't coincide with my books.

Ways We Figure Out Unfamiliar Words

10. Look at the picture.
11. Read the words around it.
12. Break the word down into familiar words.
13. Think about words it sounds like that might have similar meaning.
14. What part of speech is it?
15. Think about words it sounds like in other languages.
16. Re-read what came before the word.
17. See what comes after the word.
18. What kind of feeling do you get from the word (positive/negative vibe)?

Graphic Organizer for Taking Notes on
Slave Narratives

<u>Important</u> <u>Information</u>	<u>Thoughts and</u> <u>Reflections</u>



It's rockin', it's rollin', it's RADICAL! Midway brings you one totally awesome Bally pinball machine where players can enjoy the challenges of the rain! LIP SLIDER ramp, SNAKE RUN, BUST A MOVE, MEGA-MILLION, the new, exclusive VERTICAL ramp and many more pinball thrills designed to capitalize on one of the hottest pastimes around... skateboarding!





No blood for oil
Screw the oil companies

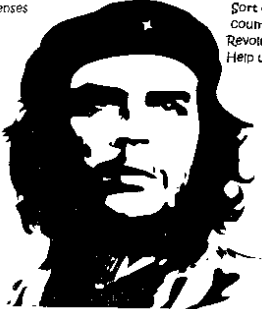


Don't be a lamb being led to the slaughter!

Earth First! Wants YOU!

2 million American Behind bars!
Most for non-violent offenses
Many for drug offences

Treason is selling your country out.
Sort of like Bush-Jet selling our
country out to corporations.
Revolution is taking it back.
Help us take our country back!



What would Che do?
What are you going to do?

Take the power back!

People are the power!

Our soldiers blood is about to be spilled in the Middle East as a tax
subsidy for corporate profit margins! Our forest are being clear-cut
from coast to coast, the largest aquifer in America has uranium in it, our
watersheds are being destroyed, TDOT is running amok, and our
government is being controlled by a corporate whore! Which side are you
on? Che would tell you to organize your ass! Join Katuah Earth First!
Tues nights at 7pm at Laurel High School in Fort Sanders. Join the
resistance! We are feeding homeless (FOOD NOT BOMBS), broadcasting
the revolution with pirate radio (KFAR 90.9), sitting up in the trees
defending our forest and in general engaged in revolting against this
wicked system. Which side are you on? Get off the fence and join us!
FIGHT BACK! They got a plan for us, well we got a plan for them!
Earth First!



Its still bigger than hip-hop.



Black History Then to Now

1865-1872

Road to Freedom

To help the slaves freed by the 13th Amendment, Congress established the Freedmen's Bureau in 1865 to help former slaves resettle into life. Despite its accomplishments, the Freedmen's Bureau did not solve the serious economic problems of black Americans. Most continued to live in poverty. They also suffered from racist threats and laws limiting their freedom and civil rights.



This primary school in Vicksburg, Mississippi was opened by the Freedman's Bureau. (Illustration: North Wind Picture Archives)

In 1865 and 1866, many Southern state governments passed laws that became known as the black codes. Some of these codes did not allow black people to own land. Others established a nightly curfew and some allowed states to jail black individuals for not having a job. The black codes shocked a powerful group of northern congressmen called the **Radical** Republicans. They worked hard to pass the 14th Amendment, which gave citizenship to black Americans. It also guaranteed that all federal and state laws would apply equally to everyone, regardless of color. (www.timeforkids.com)

Will it Ever End?

New Violence Erupts in the Middle East

New Middle East violence has both Israelis and Palestinians both afraid and angry with no end in sight. Israeli tanks and helicopters hit Palestinian targets in Gaza and Ramallah Wednesday to strike back against the Palestinians for recent deadly bombings against Israelis. The attack was the first military action ordered by Israeli Prime Minister Ariel Sharon since he took office March 7.

New Attacks Every Day

During Israeli attacks, three Palestinians were killed by Israeli fire. A policeman died in a gun battle near a Jewish settlement in Gaza, while two teenagers were killed in a stone-throwing clash between Gaza and Israel. In Hebron, Israeli tanks fired at a Palestinian neighborhood after Palestinian gunmen fired at Jewish settlements.

Sharon waited until the end of a meeting of Arab leaders, in Amman, Jordan before ordering the attack on Wednesday night. The Israeli attacks came just after a Palestinian bomber killed himself and two Israeli teenagers on the border between Israel and the West Bank. A **radical** Palestinian group called Hamas claimed responsibility for that attack. The group also claimed responsibility for a Monday attack that left more than 30 people injured. On Tuesday, an Israeli baby was killed in an attack.

Leaders Speak Out

After the attacks, Sharon said it would take a long time to end the bloodshed. "Restoring security ... cannot be done overnight or in one day," Sharon said. In Washington D.C., President Bush called on the Palestinians to "stop the violence. I can't make it any more clear." He also asked Israel to show restraint against the Palestinians. Despite the Israeli attacks, Palestinian leader Yasser Arafat said on Thursday the Palestinian uprising will continue.

Will It Ever End?

Since fighting between the two long-time enemies began six months ago, 446 people have been killed, including 365 Palestinians, 62 Israeli Jews and 19 others. With long-term Israeli-Palestinian peace talks on hold, people on both sides are wondering what it will take to bring peace to the Middle East.



By [Dina Maasarani](#)

NATIONAL NEWS (*Time for Kids*)

June 8, 2000

Judge Says Microsoft Must Split Into Two Computer Giant Will Fight Court Order to Break Up

The world's largest and richest computer software company is in big trouble with the government. A U.S. judge says Microsoft, the multibillion-dollar computer giant, is way too big and must be split into two smaller companies to give other computer companies a better chance to compete against them.

In a June 7 ruling, Judge Thomas Penfield Jackson said one of the two new companies created by the breakup would sell Microsoft's operating systems, the "Windows" programs that tell computers what to do. The other company would sell Microsoft's software, hardware and Internet properties, including Internet Explorer, its Web browser. Bill Gates, Microsoft's co-founder and chairman, can only work at one of the two companies, the ruling says. Jackson also said Microsoft "has proven untrustworthy" and gave the company a list of rules for how to work with others.

Gates said Microsoft would appeal the decision, and let a higher court hear the case. Gates insists Microsoft always followed the law and did not abuse its power to harm competitors. "The rules were clear," Gates said. "Microsoft followed those rules, and now we simply need to get the higher court to make that clear."

The first step in Microsoft's appeal is to file what is called an emergency stay. If granted, an emergency stay would immediately stop the breakup of Microsoft and the new rules for how it should work with other companies from taking effect. The stay would be temporary until a higher court hears Microsoft's appeal.

TIME legal correspondent Adam Cohen says Microsoft has a good case. "Both the appeals court and the Supreme Court are going to be more sympathetic to Microsoft, and they're going to look at the idea of a breakup as very radical and very extreme."

In the 1997 lawsuit that began all the trouble, the Justice Department accused Microsoft of unfairly controlling the computer industry so that its products were easiest for consumers to buy. This situation is also called a monopoly. Such behavior made it tough for other companies to compete, the Justice Department argued. Microsoft's supporters say that the company should be allowed to enjoy its success in the marketplace and that it earned that success fairly. In the end, both sides agree that the case that is ultimately decided will have a big impact on the kind of computers and software we'll all be using in the future.

- By Dina Maasarani

Hip-Hop Intellectuals

A radical generation comes of age

- by Adam Mansbach, special to SF Gate

Wednesday, June 25, 2003



50 Cent's "Get Rich or Die Tryin'" has been topping the charts for two straight months. Eminem's *8 Mile* set an opening-week record for an R-rated movie last winter, hip-hop mogul Russell Simmons took his Def Poetry Jam to Broadway and won a Tony and Ali G, the white-gangsta-rapper persona of British comedian Sacha Baron Cohen, is a hit on American cable.

In ever-evolving forms, hip-hop rules planet Earth, or at least the global entertainment economy from Japan to Cuba. But is there something deeper going on than the flash of 50 Cent's platinum chains and Eminem's silver tongue? Where is hip-hop's artistic vanguard, its intelligentsia? Wasn't this \$1.6 billion-a-year industry once rooted in resistance?

It was, and if you know where to look, it still is. Many of today's most vibrant young artists -- from rapper Jay-Z to solo performer Sarah Jones to novelist Zadie Smith -- can best be understood through the matrix of hip-hop. Just as the jazz aesthetic birthed nonmusicians such as novelist Ralph Ellison, poet Amiri Baraka, photographer Roy DeCarava and painter Romare Bearden, hip-hop has produced its own school of thinkers and artists. Call them hip-hop intellectuals: folks who derive their basic artistic, intellectual and political strategies from the tenets of the musical form itself -- collage, reclamation of public space, the repurposing of technology -- even if they're not kicking rhymes or scratching records.

Hip-hop was born in the Bronx, sprouting up in the margins to which people of color had been relegated in the early '70s. Graffiti, rap music and break dancing were assembled from spare parts, ingeniously and in public. Paint cans refitted with oven-cleaner nozzles transformed subway trains into mobile art galleries. Playgrounds and parks became nightclubs; turntables and records became instruments. Scraps of linoleum and cardboard were made into dance floors. Verbal and manual dexterity turned kids into stars, and today's artists grew up listening to the first strains of the musical form.

Today's 25-35 set is hip-hop's second generation -- not the pioneers who invented it, but the crew who shepherded the culture into global prominence, political importance, artistic fullness. They were the first to study its history, to strive to "keep it real." This group got involved before hip-hop was a fully mass-mediated form, back when rap radio shows aired at two in the morning and "Yo! MTV Raps" was a thing of the future, not of the past.

"Our generation is a different breed, intellectually," says Jeff Chang, author of "Can't Stop, Won't Stop," a political history of hip-hop due out from St. Martin's Press in 2004. "We've grown up with multiculturalism, grown up in a world where pop culture has always mediated how we analyze the world. We're not afraid of the media anymore; there's a constant dialogue in hip-hop about the gaps between our reality and the ways we're represented. We're naturally interdisciplinary; we mix signifiers, we break everything down to bits and bytes and rebuild something new."

Radical Environmentalist Group suspected in San Diego Arson

Posted: August 8, 2003

The Earth Liberation Front (ELF), the most active **radical** environmentalist group in the United States, is suspected of burning down a housing complex under construction in San Diego, California, on August 1, 2003. If true, it will be the most costly ecoterrorist attack ever in the U.S.

The blaze, which officials estimate caused around \$50 million in damage, destroyed a five-story building and brought down a 100-foot-high crane. The heat from the fire was so severe that window blinds melted in apartments 500 feet away. About 400 residents were evacuated from nearby apartment buildings.

Twenty law enforcement agencies are investigating the arson, including the FBI and the Bureau of Alcohol, Tobacco, Firearms and Explosives. Captain Jeff Carle, spokesman for the San Diego Metro Arson Strike Team, said the fire was not an accident. "Someone, some persons came onto this site and set a fire with the intent to burn it to the ground," Carle said.

A 12-foot banner reading "If you build it, we will burn it," along with the initials ELF, was found at the scene. The *San Diego Union-Tribune* also reported receiving an e-mail from the group saying the banner "is a legitimate claim of responsibility by the Earth Liberation Front."

ELF cells have claimed responsibility for burning several luxury homes and housing developments across the county in recent months. On June 3, 2003, a fire was set at the Sterling Oaks Development in Chico, California. Graffiti reading "Save Our Bio Region ELF" was left at the scene.



Word History

Our word *radical* was formed from the Latin adjective *radicalis*, which simply meant "of or relating to a root". The Latin word *radix* meant "root". This meaning was kept when the word *radicalis* came into English as *radical*, but new senses developed too. Since a root is at the bottom of something, *radical* came to describe what is at the base or beginning, in other words, what is "basic, fundamental". Later, *radical* was used to describe something that was extremely different from the usual. Then, as a noun *radical* came to be applied to a person who wants to make extreme or "radical" changes in the government or in society. In mathematics, a radical sign indicates a root of a number. The words *radish* and *eradicate* also come from the Latin *radix*. [Middle English *radical* "relating to a root", from Latin *radicalis* (same meaning), from earlier *radic-*, *radix* "root" -- related to [ERADICATE](#), [RADISH](#)] (From *Webster's Online Dictionary*)

Useful Websites

<i>Website</i>	<i>Description</i>
http://www.amazon.com/exec/obidos/tg/detail/-/B000005BPI/ref=pd_ecs_m_b_a/102-2781672-5371301?v=glance&s=music&n=	Spirituals – samples of songs that you can listen to online
http://www2.lhric.org/pocantico/tubman/gourd.htm	Translation of codes in <i>Follow the Drinking Gourd</i>
http://www2.lhric.org/pocantico/tubman/gourd1.html	History of <i>Follow the Drinking Gourd</i>
http://www.live8live.com/whatsitabout/index.shtml	Live 8 Concert Info
http://music.channel.aol.com/live_8_concert/highlights/philadelphia.adp	Destiny's Child Performance of "Say My Name" at Live 8
http://www2.lhric.org/pocantico/tubman/tubman.html	Harriet Tubman Resources
http://www.madison.k12.wi.us/planetarium/ftdg1.htm	Astrology Lesson on the Underground Railroad / NASA field trip
http://www.songsforteaching.com/folk/followthedrinkinggourd.htm	Listen to "Follow the Drinking Gourd"
http://www.bbc.co.uk/dna/h2g2/A860519	The 4 Elements of Hip Hop (See "Emcee" section for info on Call and Response)
http://ctl.du.edu/spirituals/Literature/rap.cfm	Everything from Spirituals to Rap Music, Song Lyrics, West African traditions, etc.
www.timeforkids.com	Time for Kids: Great articles, quizzes, current events, etc.
http://www.pbs.org/wgbh/aia/part4/4p2930.html	Info on David Walker and his <i>Appeal</i>
http://www.pbs.org/wnet/aaworld/reference/articles/sojourner_truth.html	Info on Sojourner Truth
http://www.pbs.org/thisfarbyfaith/people/sojourner_truth.html	Info on Sojourner Truth
http://www.africanburialground.com/ABG_Main.htm http://www.africanburialground.com/Documents/ABG_Brochure_2004.pdf	African Burial Grounds in Lower Manhattan, NYC

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