

OAKLAND CUSD #5

**MODERN US
HISTORY
APRIL 20-24, 2020**

KEVIN FLECKENSTEIN

Week of April 20-24, 2020

Mr. Fleckenstein

Students are expected to complete one Social Studies lesson a week for each class that they are taking. Students need to choose one of the three choices that are for the class that they are in. You may not choose an option from a class you are not currently taking. Choice 1 & 2 are review options that will not require a computer or the internet. Choice 3 is considered enrichment, which will sometimes be new information, and might require internet access. I can receive work in hard copy form (turned into the school) or I can receive assignments through my email at kevin.fleckenstein@oakland5.org If a student is turning in an assignment through email, they can turn it in as a word document or a google document. If students are answering a worksheet and turning it in online, the student does not need to copy the questions onto their document. They only need to send in their answers. Please make sure student names are on all work, so that I can figure out who has turned in assignments. Homework for each week will be available at noon each Monday. That week's homework will be due by noon the following Monday. I will be calling parents on Tuesday of each week, if I have not received an assignment from a student. We want to make sure that no student falls behind during this time. I will provide feedback on all homework assignments. If they are turned in to me through email, I will replay to the email with my feedback. If the homework assignment is physically turned into the school, I will write the feedback on the assignment and put it in the next weeks pile to be picked up. The only textbooks that should be needed are the ones that were already given out two weeks ago. If you have any questions for me, please feel free to contact me through email. My office hours will be Monday, Tuesday, and Wednesday from 11-1. I will also be checking my email periodically at other times throughout the week. I miss all of the students. I hope that everyone is being safe, smart, and finding ways to keep busy!

Class	Choice 1	Choice 2	Choice 3 (Enrichment)
World Geography	Read Chapter 42 starting on page 507. Answer the questions from the following sections on page 517. <ul style="list-style-type: none"> • Building a Vocabulary • Recalling & Reviewing • Thinking Critically 	Using the map on page 495, make a list of all the physical features that you can find (plateaus, mountains, plains...) and state which country or countries each of these physical features are in.	Go to the Sheppard Software website and place the countries of Africa in the correct location. Take a picture of your results and email them to me. http://sheppardsoftware.com/Africa/Africa_G2_1024_768.html (sheppardsoftware.com – Geography – Africa – Intermediate level 3)

World History	Read the readings about exploration that are provided. Answer the questions that go along with each reading.	Read Chapter 28 Section 2 Starting on page 741 in your textbook. Answer questions 1-5 on page 743.	Write a fictional journal from the perspective of a World War I soldier. You need to have 4 entries. Each entry needs to be at least one paragraph long. In the entry, the soldier needs to explain events that they are witnessing. Use specific information that you can find from Chapter 28 in your textbook to help write your journal.
U.S. History	Read Chapter 11 Section 1 in your textbook starting on page 312. Answer questions #1-4 on page 317.	Write a journal (paragraph per day) about what it is like for you living during this stay-at-home order. Write it in a way that would give someone that is living 100 years from now insight as to what this experience is like. How have things changed? What do we know about the stay-at-home order? How do we feel about the stay-at-home order? What do we think will happen next?	On Youtube, watch Crash Course in History – Battles of the Civil War. Make a list of 5 Civil War Battles that are mentioned. For each battle that you list, write what is notable about each battle. You may need to take notes during the video, or watch it a few times to get all of the important information. https://youtu.be/25HHVDOaGeE
Modern U.S. History	Read the readings about New Orleans and Jazz and answer the questions that are provided.	Answer the essay questions that are provided. These would have been some of our end of the chapter essay questions if we were still in school. You can use your notes or any other resource to help you answer these questions.	On Youtube, watch Crash Course in History – Reagan Revolution. Write a two paragraph reflection on what you learned. Use specific information from the video in your reflection. You may need to take notes during the video, or watch it a few times to get all of the important information. https://youtu.be/2h4DkpFPaw

New Orleans and the History of Jazz [Abridged]

by Loren Schoenberg

This essay is provided courtesy of the Gilder Lehrman Institute of American History. It has been abridged by ReadWorks.



Library of Congress Prints and Photographs
Division

Louis Armstrong, 1953

New Orleans is a city built in a location that was by any measure a mistake. North American settlers needed a way to import and export goods via the Mississippi River, so a city was created atop swamps. By virtue of its location and its role in the international economy, New Orleans became home to a population that was as heterogeneous as any. Besides the French and, for a time, Spanish colonial powers, other groups included African Americans (both free and slave), people from the Caribbean and Latin America, and Scandinavians and other Europeans. The United States purchased Louisiana from France in 1803 (for \$15M), and this more than doubled the size of the young country. The Louisiana Territory included parts of Alberta and Saskatchewan, as well as almost a quarter of the modern-day United States. Naturally, New Orleans became one of the country's major cities. Its variegated racial realities played a major role in the spiritual and moral lives of Abraham Lincoln and Walt Whitman, both of whom first witnessed the true cruelties of slavery there. In his series of essays that eventually comprised the classic *The Cotton Kingdom*, Frederick Law Olmsted stated the following about New Orleans in the mid-1850s:

"I doubt if there is a city in the world, where the resident population has been so divided in its origin, or where there is such a variety in the tastes, habits, manners, and moral codes of the citizens. Although this injures civic enterprise—which the peculiar situation of the city greatly demands to be directed to means of cleanliness, convenience, comfort, and health—it also gives a greater scope to the working of individual enterprise, taste, genius, and conscience; so that nowhere are the higher qualities of man—as displayed in generosity, hospitality, benevolence, and courage—better developed, or the lower qualities, likening him to a beast, less interfered with, by law or the action of public opinion."

In the eighteenth and nineteenth centuries, the Crescent City, as it was known (due to the curvature of the Mississippi River as it surrounds the city), was alive with music. Music served as a psychological shield against the floods, fires, epidemics, and riots that marked New Orleans history, for it provided an excuse to forget, or a spur to overcome, the problems brought on by both nature

and society. The most original form of that music, jazz, has come to be synonymous with New Orleans.

In the nineteenth century, balls or public dances were held in many American cities, and those in New Orleans were legendary—both for their popularity and their interracial audiences. To attract the maximum number of people to the dance floor, the bands of nineteenth-century New Orleans gradually mixed and matched musical styles, sowing the seeds of jazz. No musical genre was more popular than opera, and the arias that could be heard throughout the city day in and day out had a profound impact on the melodic styles of the musicians who created the jazz idiom, most notably the pianist/composer Jelly Roll Morton, reedman Sidney Bechet, and trumpeter/vocalist Louis Armstrong. Their precursors included the Creole composer Louis Moreau Gottschalk who, as far back as the mid-nineteenth century, wrote such works as "The Banjo" and "Bamboula," which combined African and European idioms in a fresh and daring manner.

But if there is one specific place where the roots of jazz can be traced, it would be in Congo Square, where slaves were allowed to dance and generally express themselves. This is where the cultural mix that remains at the root of American (and subsequently, much of the world's) popular music began. The slaves' various forms of expression, rooted in Africa, intermingled with the New World. This outlet for the myriad emotions engendered by racism and slavery (as well as the hard-to-find and hard-won joys of life in such situations) started a stream of music that led to Buddy Bolden.

By all accounts, this barber/cornetist was the first musician whose music could be called jazz. It was the early twentieth century, and Bolden took ragtime, the music of day, and played it in a rough-and-ready style with the vocal and improvisatory feeling of the blues. Ragtime was conceived as a delicate, non-improvisatory style of piano music. Bolden's transmogrification of it into a harder-edged improvisatory, horn-based form laid the groundwork for jazz bands of the future. His pioneering efforts inspired the next generation of musicians, including cornetist Joe "King" Oliver, who refined the approach into something far more sophisticated. At the root of the mature New Orleans style that Oliver and his band championed was a polyphonic approach to ensemble playing. This means that the horn players (two trumpets, clarinet, and trombone) all played concurrently. To do this without sounding jumbled called for each musician to listen intently to the others while simultaneously creating their own responses. One way to listen to classic New Orleans jazz at its best is to imagine the complexity of the melodies as a representation of its polyglot communities. It's worth noting that at the very time that Bolden's band was at its peak, the injustices of *Plessy v. Ferguson* were making themselves manifest in the Crescent City and across the country.

[...]

[In 1917, the Storyville district of New Orleans was closed, and its population of entertainment-related workers had to look to other cities for employment.] This coincided with the general migration northward of southern blacks, and within a few years many of the major players were relocating in Chicago (and more than a few in California). This left the gap that the young Louis Armstrong filled (he was born in 1901, just a year too early to be drafted) and within a few years he rose to the top, eventually joining his mentor Oliver in Chicago in late 1922.

Armstrong's travels took him to Chicago and then to New York. Jazz continued to survive in varying degrees in New Orleans as the music spread around the world, and by the 1940s the Crescent City became a Mecca for jazz lovers. There also continued to be a steady stream of first-rate jazz

musicians who came from New Orleans and participated in all the current streams of music that were developing in Kansas City, Los Angeles, and New York. A short list would include tenor saxophonist Lester Young, who came to fame with Count Basie's band, Ornette Coleman's drummer Ed Blackwell, and in more recent years, the trumpeter/composer Wynton Marsalis. Of course, in terms of R&B and its offshoots, we only have to mention the names Fats Domino, Harry Connick, Dr. John, Professor Longhair, and Aaron Neville to be reminded of how New Orleans has stayed close to the core of popular music to this day.

It was a tragedy that brought New Orleans back to the world's attention in the summer of 2005 when Hurricane Katrina not only ripped the city and its environs apart, but also exposed the racial and cultural dysfunctions that still exist in the United States. The city that never should have been there gave the world a tremendous cultural gift, jazz, whose progeny, popular music, was ultimately employed in fundraisers around the world to try to save New Orleans. Students and teachers alike will gain a new understanding of our nation's past by looking into the untold strands of world history that are inextricably bound to the Crescent City.

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Frederick Law Olmsted, *The Cotton Kingdom: A Traveller's Observations on Cotton and Slavery in the American Slave States*, 2nd ed. (New York: Mason Brothers and London: Sampson Low, Son & Co., 1862), 1: 302.

The full text can be found on the Gilder Lehrman Institute of American History website. The website requires registration for a free subscription. www.gilderlehrman.org

Name: _____ Date: _____

1. What form of music has come to be synonymous with New Orleans?

- A. ragtime
- B. opera
- C. jazz
- D. blues

2. The article contrasts ragtime with jazz. What is one difference between these forms of music?

- A. Improvisation is more important to ragtime than to jazz.
- B. Improvisation is more important to jazz than to ragtime.
- C. Jazz is played mainly on the piano, while ragtime is played mainly on the trumpet.
- D. Ragtime is usually played by many instruments, while jazz is usually played by one instrument.

3. Jazz was influenced by other music.

What evidence from the text supports this statement?

- A. "Music served as a psychological shield against the floods, fires, epidemics, and riots that marked New Orleans history, for it provided an excuse to forget, or a spur to overcome, the problems brought on by both nature and society."
- B. "No musical genre was more popular than opera, and the arias that could be heard throughout the city day in and day out had a profound impact on the melodic styles of the musicians who created the jazz idiom..."
- C. "One way to listen to classic New Orleans jazz at its best is to imagine the complexity of the melodies as a representation of its polyglot communities."
- D. "Jazz continued to survive in varying degrees in New Orleans as the music spread around the world, and by the 1940s the Crescent City became a Mecca for jazz lovers."

4. Reread Frederick Law Olmstead's statement about New Orleans.

"I doubt if there is a city in the world, where the resident population has been so divided in its origin, or where there is such a variety in the tastes, habits, manners, and moral codes of the citizens. Although this injures civic enterprise-which the peculiar situation of the city greatly demands to be directed to means of cleanliness, convenience, comfort, and health-it also gives a greater scope to the working of individual enterprise, taste, genius, and conscience; so that nowhere are the higher qualities of man-as displayed in generosity, hospitality, benevolence, and courage-better developed, or the lower qualities, likening him to a beast, less interfered with, by law or the action of public opinion."

Based on this statement, how can Olmstead's opinion of New Orleans be summarized?

- A. New Orleans is a city whose residents are more generous, noble, hospitable, and benevolent than people anywhere else.
- B. New Orleans is a city whose lack of legal regulation has harmful effects on its residents.
- C. New Orleans is a city where cleanliness, comfort, and health are more difficult to maintain than in most other cities.
- D. New Orleans is a city whose extreme diversity has both positive and negative effects.

5. What is the main idea of this article?

- A. Jazz emerged from the cultural diversity and uniqueness of New Orleans.
- B. New Orleans was founded because North American settlers needed a way to transport goods along the Mississippi River.
- C. Congo Square is a place in New Orleans where slaves were allowed to dance and express themselves.
- D. Lester Young, Ed Blackwell, and Wynton Marsalis are all first-rate jazz musicians who came from New Orleans.

6. Read these sentences from the text.

"By virtue of its location and its role in the international economy, New Orleans became home to a population that was as heterogeneous as any. Besides the French and, for a time, Spanish colonial powers, other groups included African Americans (both free and slave), people from the Caribbean and Latin America, and Scandinavians and other Europeans."

Based on these sentences, what does the word "heterogeneous" mean?

- A. varied or diverse
- B. complicated or difficult to understand
- C. prosperous or wealthy
- D. violent or combative

7. Read this sentence from the text.

"The city that never should have been there gave the world a tremendous cultural gift, jazz, whose progeny, popular music, was ultimately employed in fundraisers around the world to try to save New Orleans."

Which word does the pronoun "whose" refer to?

- A. "city"
- B. "gift"
- C. "jazz"
- D. "music"

8. How does the author suggest listening to classic New Orleans jazz?

9. Name five different groups of people who made up the population of New Orleans.

10. How does jazz reflect the city of New Orleans? Support your answer with evidence from the article.

Jazz and its Influence on American Music

This text is provided courtesy of the New York Philharmonic.

JAZZ IS A TRULY AMERICAN ART FORM

- It is based on West African musical traditions.
- These traditions came to America with the Africans who were brought here as slaves.
- The slaves adapted the religious hymns they heard and created their own spiritual songs.
- In the late 1800's and early 1900's, New Orleans became an important jazz center.
- Jazz musicians improvised and incorporated the music of other cultures.
- Dixieland bands and ragtime piano playing thrived.
- The tunes were passed down-in a true folk tradition.
- Syncopated rhythmic patterns are an important characteristic of jazz.

BY THE 1930'S, BIG JAZZ BANDS FORMED. THIS PERIOD WAS KNOWN AS "THE SWING ERA."

- Through technology, jazz musicians made records and broadcast on the radio, spreading the popularity of this art form.
- St. Louis became another important jazz center.
- Musicians like trumpeter Louis Armstrong and bandleader Duke Ellington became well known throughout America.
- Jazz fans now span the world!
- Jazz music has influenced many musicians and composers of the 20th Century
- Many feel that jazz is the only music that is authentically "American."

SO, WHAT IS JAZZ?

- Duke Ellington, in his lyrics, said of jazz, "It don't mean a thing if it ain't got that swing . . . Just keep that rhythm and give it everything you've got."
- And Louis Armstrong said, "Anything with beat and soul is jazz."
- Jazz, as defined by Webster's New Collegiate Dictionary:

American music developed from ragtime and blues and characterized by syncopated rhythms, contrapuntal ensemble playing and usually improvisation.

Name: _____ Date: _____

1. Based on the dictionary definition, jazz is American music characterized by syncopated rhythms and contrapuntal ensemble playing. What else is jazz characterized by?

2. Summarize how jazz music developed in America.

Support your answer with information from the text.

3. What is the main idea of this text?

4. Jazz is a truly American art form.

Why might jazz be considered "truly American"?

Support your answer with evidence from the text.

Modern U.S. History

1970's Test

Answer two of the three questions below. Each question needs at least one good length paragraph.

1. Why was President Nixon forced to resign? Explain in depth the events surrounding the Watergate scandal.
2. Was the Vietnam War a war the United States should have been involved in? Why or why not? Be sure to discuss the president's policies, public opinion, and key events to help support your argument.
3. Pick your own Poison. Pick any event in the U.S. during the 1970's and explain this event. You can talk about something we spoke about in class, or you can find a new topic. Be sure it relates to U.S. history. You may want to have your topic approved before you start answering this question.