UNIT TWO:
A New Music City: A New Musical Climate

OVERVIEW:
These lessons can be used as supplementary activities to classroom units covering the major events of the 1960s to the early 1970s, such as the Vietnam War, Kennedy Assassinations, and Civil Rights Movement. The unit can be completed in six 45-minute classes. These lessons can be taught independent of other lessons in this unit.

OBJECTIVE:
Following the unit, students will be able to determine why Nashville became a destination for folk-rock recording artists from 1966 to 1972 by examining the political, social, and cultural climates of major music cities around the world.

ESSENTIAL QUESTION:
Why did musicians, songwriters, and artists from around the world come to Nashville to record albums between 1966 and 1972?

PROJECT:
Groups of students will research one of the six major cultural centers identified in Dylan, Cash, and the Nashville Cats: A New Music City: London, Los Angeles, Nashville, New York, San Francisco, and Toronto. The groups will create a timeline with highlights of political, social, and cultural events based in their city between 1966 and 1972.

STANDARDS OVERVIEW
7th – 12th College and Career Readiness Anchor Standards
7th – 12th Grade College, Career & Civic Life C3 Framework for Social Studies State Standards
7th – 12th National Core Arts Standards

WHAT YOU NEED:
Computer lab/library time
Audio of songs
Scissors

Copies of Lyrics (Appendix)
Primary Sources (Appendix)
Pens

Notebooks
Markers
Large Paper
LESSON ONE:
Listening Analysis  (45 minutes)

STANDARDS
CCR Anchor Standards: Reading 1, 2, 3, 4, 5, 6; Speaking and Listening 1, 6
Core Arts Standards: 7, 8, 11
C3 Framework: D2.His.10, 11, 15

PREPARATION
Print copies of lyric sheets (Appendix)

Listen to Bob Dylan’s “The Times They Are A-Changing” as a class and follow along with the lyrics. Discuss the political, social, and cultural climate of the United States in 1964 that led Bob Dylan to write the anthem-like song by analyzing the lyrics. Use the following questions as a starting point for the discussion:

- When was the song written?
- What was happening during the year the song was written? Name three major events.
- When was the song released?
- What was happening during the year the song was released? Name three major events.
- What is the song about?
- Which lyrics stand out to you and why?
- What is Dylan saying through the song?
- What do you feel when you hear the song?
- Do you agree or disagree with the message?
- Does the message apply today?

TEACHER TIP
Bring your class to the Country Music Hall of Fame and Museum to learn about country music and how it relates to American history. Classes will have the opportunity to explore the galleries, discuss the history, and hear stories about artists featured in the guide.

Courtesy of Pete Howard
Photo by Bob Delevante
LESSON TWO:
City-Based Lyric Analysis  (30 minutes)

STANDARDS
CCR Anchor Standards: Reading 1, 2, 3, 4, 5, 6; Speaking and Listening 1, 6
Core Arts Standards: 7, 8, 11
C3 Framework: D2.His.10, 11, 15

PREPARATION
Print copies of lyric sheets (Appendix)

Break students into their groups and give each a song from their city. Allow students to read and analyze the lyrics and sound of the three versions of their city-related song while considering the same questions from the class discussion. Lyric sheets can be found in the appendix of the guide.

Nashville:
“Gentle on My Mind”
• John Hartford, 1967
• Glen Campbell, 1967
• The Band Perry, 2014

New York:
“If I Had a Hammer”
• Peter, Paul, and Mary, 1962
• Wanda Jackson, 1969
• Johnny Cash, 1972

Toronto:
“Four Strong Winds”
• Ian & Sylvia, 1963
• Bobby Bare, 1964
• Neil Young, 1978

San Francisco:
“Just a Little”
• The Beau Brummels, 1965
• The Young Rascals, 1966
• Frank Black, 2000

London:
“Behind That Locked Door”
• George Harrison, 1970
• Olivia Newton-John, 1972
• Yim Yames, 2001

Los Angeles:
“Last Train to Clarksville”
• The Monkees, 1966
• The Four Tops, 1967
• The Grascals, 2010
LESSON THREE:  
Reading Documents (45 minutes)

STANDARDS  
CCR Anchor Standards: Reading 1, 2, 6, 10  
C3 Framework: D1.5; D2.His.10, 11; D3.1

PREPARATION  
Print copies of primary sources (Appendix)

Guide students through the close reading of a primary document. Students will take this knowledge to examine sources from their city: newspaper articles, song lyrics, speeches, etc. Ask students to review the *Rolling Stone* article (Appendix) and consider the following questions:

- What is the source?  
- Who is the author?  
- Where was the article written?  
- Is there a bias?  
- Who is the audience?  
- What is surprising/interesting?  
- What is the historical context?  
- What is missing?  
- What more do you want to know?  
- Where would you go to find that information?

For more practice reading primary sources, select other documents from the Appendix to review.

LESSON FOUR:
Looking (30 minutes)

STANDARDS
CCR Anchor Standards: Speaking and Listening 1, 4; National Core Arts Standards 7, 8, 11

PREPARATION
Reserve time in the computer lab or library

Begin by looking at two works by artist-musician Jon Langford, created for *Dylan, Cash, and the Nashville Cats*. Langford, a Chicago–based artist, commissioned in 2015 to create images for the exhibit, is known for his portraits of country and rock icons. As a group, discuss the artwork.

- When was the artist working?
- What was happening during the artist’s lifetime?
- What stands out to you about the artwork?
- What is the artwork about?
- Why do you think the artist chose this subject?
- What do you feel when you look at the artwork?
- How are the visual art and the music similar?
- How are the visual art and the music different?
- Does the image look like what the music sounds like?
- What do you think the music looks like?
- What do you think the painting sounds like?

For additional practice, analyze *Girl From The North Country* (Appendix), a collaboration between Jon Langford and Jim Sherraden based on Dylan’s song of the same name. Back in their groups, allow students time to research artwork from their assigned city. Ask them to compare the art with the songs they have researched. Does it match the sound of the music? Is it what they expected?

Nashville:
- Jorge Yances
- Hatch Show Print
- Hank DeVito

San Francisco:
- Margaret Keane
- Richard Diebenkorn
- Stanley George Miller (Mouse, Stanley Mouse)

Los Angeles:
- Edward Ruscha
- Allen Ruppersberg
- Ed Moses

New York:
- Andy Warhol
- Helen Frankenthaler
- James Rosenquist

London:
- Peter Blake
- Bridget Riley
- Frank Auerbach

Toronto:
- Gordon Rayner
- Graham Coughtry
- Robert Markle
LESSON FIVE:
Research, Writing and Design (1-3 45 minute class periods)

**STANDARDS**
- CCR Anchor Standards: Writing 1, 2, 4, 5, 7, 8, 9
- C3 Framework: D1.5; D2.Civ.14; D2.Geo.1, 2; D2.His.2, 3, 10, 11, 12, 25; D3.1; D4.2

**PREPARATION**
- Reserve time in the computer lab or library

Students will use what they learned to develop their projects further. Allow students time to use the library or computer lab to research using musician biographies, newspaper articles, photographs, album covers, song lyrics, maps, and economic and historical documents. Allow groups to work on their timelines, maps, and presentations.

LESSON SIX:
Presentations (45+ minute class periods)

**STANDARDS**
- CCR Anchor Standards: Speaking and Listening 1, 2, 4, 6

Have each student group present their research, with the Nashville group presenting after the other cities. Following the presentations, have students discuss the following questions:

- Why did Nashville draw all of these artists from around the world?
- What did Nashville have to offer that the other cities did not?
- What was difficult about connecting politics/economics with each city’s culture?

LESSON SEVEN:
Bringing It Forward (Assessment)

**STANDARDS**
- CCR Anchor Standards: Speaking and Listening 6
- C3 Framework: D2.His.12, 15

**PREPARATION**
- Reserve time in the computer lab or library

Engage students in a discussion about Nashville today. Give them a chance to research songwriters and musicians, visual artists, politics, and demographics of Nashville currently.

- How does Nashville provide the same atmosphere for musicians today as it did for Dylan, Cash, and the Nashville Cats?
- What are people writing and performing today?
- What other cities are considered cultural centers today and what do you know about them?