Streets in Motion

Trace culture through a New Orleans neighborhood tradition

SS24.HG.4 "Identify the characteristics, diffusion, distribution, and complexity of Earth's cultural mosaics. 4a Identify and describe essential aspects of culture, including architecture, art, belief systems, customs, food, languages, religion..."

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB As you read, underline two objects or built features, circle two shared practices, and number the details that show how music traveled beyond New Orleans. Use your marks to track what people make, do, and carry to new places.

A Second Line in New Orleans

1. On a Sunday afternoon in New Orleans, a brass band may lead a second line through neighborhood streets. People follow the band, dancing or waving handkerchiefs. Black social aid and pleasure clubs organize many of these processions. Such clubs grew partly from mutual aid networks that helped members meet costs when discrimination shut them out of other resources. A second line can honor a person who died or celebrate a club's anniversary. The procession has a route and a schedule, but participants can add their own steps. Its meaning lies in both a shared history and what neighbors do together today.

2. The scene includes things people can carry or build: trumpets, decorated umbrellas, and houses along the route. Some New Orleans houses have raised floors that help reduce damage from flooding. It also includes things people learn and pass on, such as how to respond to a band's rhythm and when to gather for a club parade. A musician might play a familiar melody while dancers invent new moves. These choices show that a tradition is not frozen in time. Food adds another layer: gumbo recipes vary among families and may include ingredients linked to several cultural histories.

3. New Orleans music reflects exchanges among communities, including African American musical traditions and European brass instruments. In the early twentieth century, jazz developed in the city as musicians experimented with blues, ragtime, and other styles. Recordings and touring performers later carried New Orleans jazz far beyond Louisiana. Today, bands play related sounds in many places, but a neighborhood second line still depends on local clubs, streets, and participants. Hearing a band on a recording can reveal changing musical styles; seeing how neighbors use that music reveals its social role. A cultural practice may spread while keeping different meanings in different places.

2 ANSWER WITH EVIDENCE

Use the passage

1. Identify one feature of New Orleans houses in the passage. How does it respond to a local condition?

2. Choose one object and one learned practice from the second line. Explain which is material culture and which is nonmaterial culture.

3. What can the music and dancing of a second line reveal about both the community's past and its present? Give one detail for each.

4. How did New Orleans jazz spread beyond Louisiana, and why might a neighborhood second line have a different meaning from a performance elsewhere?

3 YOUR TURN

Your own words

Choose a community gathering you know, not a New Orleans second line. In four or five sentences, identify one material feature and one nonmaterial custom, explain what a performance or visual design reveals about the community, and describe how the gathering might spread to another place and take on a different meaning.

ANSWER KEY

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PART 1 · READ AND MARK

As you read, underline two objects or built features, circle two shared practices, and number the details that show how music traveled beyond New Orleans. Use your marks to track what people make, do, and carry to new places. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	Identify one feature of New Orleans houses in the passage. How does it respond to a local condition?	**Some houses have raised floors, which help reduce flood damage.**
2	Choose one object and one learned practice from the second line. Explain which is material culture and which is nonmaterial culture.	**A decorated umbrella is material culture because it is a physical object. Knowing when to gather for a club parade is nonmaterial culture because it is a learned practice.**
3	What can the music and dancing of a second line reveal about both the community's past and its present? Give one detail for each.	**The procession connects to the past through clubs rooted partly in mutual aid networks. Today, participants add their own dance steps to the shared tradition.**
4	How did New Orleans jazz spread beyond Louisiana, and why might a neighborhood second line have a different meaning from a performance elsewhere?	**Recordings and touring performers spread the music. A neighborhood second line also draws meaning from its local clubs, streets, participants, and shared history.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

At my school's international food night, recipe cards are material objects, while sharing cooking stories is a nonmaterial custom. A student dance performance shows movements that some families have taught across generations. Visitors could bring the idea of a food night to other schools. At a new school, the gathering might focus on raising money instead of sharing family histories.

Accept other passage-supported objects, practices, and details in the short answers. For the open task, look for an accurate material and nonmaterial distinction, an interpretation of a performance or design, and a plausible change in meaning as the gathering spreads.