

## Rebels of Rock

### Introduction

Through a study of important rock bands, this guide helps educators and adolescents explore the social journey from obscurity to stardom, from rebellion to responsibility, and ultimately from childhood to adulthood. While it is common for young people—including aspiring musicians—to struggle with feelings of rebellion and tendencies toward excess, the bands featured in the *Rebels of Rock* series build on these experiences to create innovative music. Through experimentation, improvisation, and live performance, these bands produce lasting and cross-generational connections with their audiences. In so doing, the band members grow from rebellious teenagers to adults with lasting star power.

### National Standards

This series supports the Reading and Music curricula. Go to [www.enslowclassroom.com](http://www.enslowclassroom.com) and click the Curriculum Correlations tab. Click your state, grade level, and curriculum standard to display how any book in this series supports a specific curriculum standard.

### Classroom Activities

Activities for teaching these five curriculum areas can be found in this Teacher's Guide: Reading/Language Arts, Math, Science, Social Studies, and the Arts.

### Guided Reading Level: **X**

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Teacher's Guide  
for  
*Judas Priest: "Metal Gods"*

The study of any art form inevitably begins with the past. Young musicians grow up with role models—other musicians whose works generate admiration. Often, these young musicians begin their studies of music by copying the sounds and lyrics they admire. Later, this imitation gives way to experimentation and improvisation. Much later, the music of the past evolves into something relevant for present-day audiences. During this important juncture, new rock bands are born.

The musicians featured in the *Rebels of Rock* series have been inspired by many different musical genres. Share information about the following genres with adolescents and then have them use an Internet radio site such as *Pandora* to search for audio examples of each musical genre <[www.pandora.com](http://www.pandora.com)>. Finally, encourage students to listen for these musical influences as they enjoy the music of AC/DC, the Grateful Dead, Judas Priest, KISS, Led Zeppelin, and Pink Floyd.

**Bluegrass** Southern string music originating in the mid-1940's that features blues-based harmonies, quick tempos, and high pitches; early musicians include Bill Monroe, Earl Scruggs, and Lester Flatt (See *Grateful Dead*, pp. 18, 41, 74)

**Blues** African-American folk music originating in the early 1900's that features slow tempos and downhearted lyrics; early musicians include Charley Patton and Muddy Waters (See *AC/DC*, p. 16; *Grateful Dead*, pp. 26, 74; *Judas Priest*, p. 28; *Led Zeppelin*, p. 22; *Pink Floyd*, p. 34)

**Classical** music first created during the 18<sup>th</sup> century that reflected elements of ancient Greek and Roman visual art; instrumentation includes piano, flute, clarinet, and string instruments; classical composers include Mozart, Haydn, and Beethoven (See *Grateful Dead*, p. 19; *KISS*, p. 24; *Pink Floyd*, p. 25)

**Folk** cultural, generational music that is preserved through oral tradition; it may include holiday music, lullabies, singing games, or maritime or cowboy songs; some works by Joan Baez and Bob Dylan are inspired by traditional folk music (See *Grateful Dead*, pp. 15, 41)

**Jazz** music first created by Southern African Americans during the 19<sup>th</sup> century that features improvisation and variation; instrumentation includes trumpets, trombones, clarinets, and saxophones; early musicians include Duke Ellington and Louis Armstrong (See *Grateful Dead*, p. 23; *Judas Priest*, p. 19; *KISS* pp. 26, 33; *Led Zeppelin*, p. 30)

**World Music** any non-Western form of popular music, including Reggae, Native American music, or Celtic music (See *Grateful Dead*, pp. 19, 78)

[Sources: *Webster's New World College Dictionary*, 4<sup>th</sup> ed.; <http://cnx.org/content/m11421/latest/>;  
<http://www.ibma.org/about/bluegrass/history/index.asp>;  
<http://www.pbs.org/theblues/roadtrip/deltahist.html>]

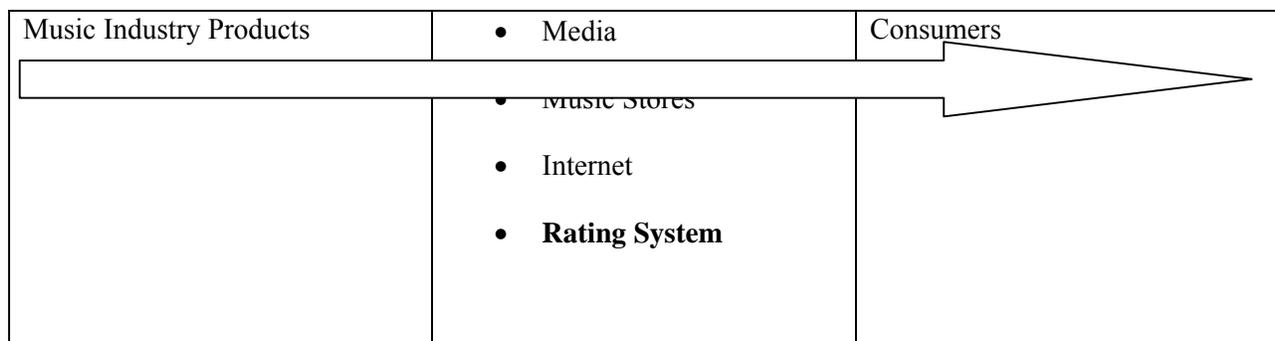
## Cross-Curricular Connections

**Reading/Language Arts:** Have the reader review the origin of the name Judas Priest, pp. 31–32. In “The Ballad of Frankie Lee and Judas Priest,” Judas offers to lend his friend Frankie money. In so doing, however, Judas leads Frankie to a place he “does not belong,” and Frankie loses his life. Remind the reader that Judas Iscariot betrays Jesus in the Bible. The final lines of the ballad read, “don’t go mistaking Paradise/ For that home across the road.” Ask the reader to write a journal entry explaining what these final lines mean and why the band Judas Priest may have adopted this name. [Source: <http://www.azlyrics.com/lyrics/bobdylan/theballadoffrankieleeandjudaspriest.html>]

**Math:** Draw attention to the fact that the development of heavy metal music took place in response to the Industrial Revolution, pp. 23–30. N.F.R. Crafts, an economist, estimates the following rise in yearly income for a British citizen during this important historical period: 1760: \$400; 1800: \$430; 1830: \$500; 1860: \$800. **Ask:** What was the average yearly income during these years? (*Answer:  $400 + 430 + 500 + 800 = 2,130/4 = 532.50$* ) **Ask:** By what percentage did income increase between 1760 and 1860? (*Answer:  $800 - 400 = 400/400 = 100\%$* ) [Source: <http://www.econlib.org/library/Enc/IndustrialRevolutionandtheStandardofLiving.html>]

**Science:** Point out that science and technology influenced the development of Judas Priest’s music. They used guitar synthesizers and digital effects, p. 56. They also developed album covers that featured mutant creatures such as the Hellion (p. 48) and the Metallian (p. 52). Have the reader review the descriptions of the Hellion and the Metallian. Then, ask the reader to use classroom art supplies to construct a model of one of these creatures.

**Social Studies:** Present this simple diagram of the economic structure of the music industry to the reader:



Danny Goldberg said, “Rating records would undermine . . . the economic structure of the business” (pp. 55–56). Ask the reader to agree or disagree with the statement and to explain his or her thinking.

**Arts:** Point out that Judas Priest uses costume design to blend visual and musical qualities in their performances, pp. 40, 42, and 57. Ask the reader to imagine that he or she has been commissioned by Judas Priest to design costumes for an upcoming tour. The costumes should reflect both the heavy metal genre and the contemporary time period. Have the student prepare a series of costume sketches for the band.

**Directions:** One trademark of the Judas Priest sound is the use of everyday sounds in combination with instrumentation. By using sounds such as “silverware, pool sticks, smashed bottles, police sirens, and slamming doors,” Rob Halford explained, we’re “telling a story with sound” (p. 45). Identify a simple familiar story such as “The Three Little Pigs” or “Little Red Riding Hood.” Use the storyboard below to show how you would tell this story through sounds rather than dialogue or narration. You may want to use another sheet of paper to enlarge the storyboard.

Storyboard for \_\_\_\_\_, page \_\_\_\_\_
