

Can music and dance change public opinion?



A performance of "We Shall Overcome" at the Newport Folk Festival, July 1963, featured from left, Peter Yarrow, Mary Travers, Noel Paul Stookey (Peter, Paul & Mary), Joan Baez, Bob Dylan, The SNCC Freedom Singers (Bernice Johnson, Cordell Reagon, Rutha Harris, Charles Neblett), Pete Seeger and Theodore Bikel. John Byrne Cooke Library of Congress Magazine September/October 2014. http://www.loc.gov/lcm/pdf/LCM_2014_0910.pdf

Supporting Questions

1. How did African American song take root as a means of spreading the message of equality in America?
2. How did the Civil Rights Movement employ music as a critical part in unifying America towards greater black equality?
3. How have modern African American musicians today both memorialized the successes of the past and perpetuated the continuing need for equality today?

9-12 Grade Teaching with Primary Sources Hub Performing Artists: Champions of Change Inquiry by Linda Lee

Can music and dance change public opinion?	
Inquiry Standard	<ul style="list-style-type: none"> <div style="border: 1px solid black; padding: 2px;">D2.His.16.9-12. Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.</div> <div style="border: 1px solid black; padding: 2px;">D2.Civ.14.9-12. Analyze historical, contemporary, and emerging means of changing societies, promoting the common good, and protecting rights.</div>
Staging the Compelling Question	Observe - Reflect - Question: Examine the lyrics to Paul McCartney's song "Blackbird" and write down the words that seem important to you. Explain what these words mean to you. Then listen to Paul McCartney's interview and re-think your explanation in light of what he says. What questions does "Blackbird" raise in your mind?

Supporting Question 1	Supporting Question 2	Supporting Question 3
How did African American song take root as a means of spreading the message of equality in America?	How did the Civil Rights Movement employ music as a critical part in unifying America towards greater black equality?	How have modern African American musicians today both memorialized the successes of the past and perpetuated the continuing need for equality today?
Formative Performance Task	Formative Performance Task	Formative Performance Task
Students will analyze three primary sources to discover evidence they can use in making a claim statement for this first supporting question. For historical context, they will read a secondary source from the Library of Congress.	Students will analyze two oral history interviews and one of Lyndon Johnson's presidential speeches. to discover evidence they can use in making a claim statement for this first supporting question. They will also analyze the lyrics from "Strange Fruits" and other Freedom Songs.	Students will analyze photographs and videos of both protest songs and dance performances that have continued the struggle for freedom after the 1960s to discover evidence that the Movement is still alive today.
Featured Sources	Featured Sources	Featured Sources
Source A: Jamila Jones Oral History Interview Source B: Candie Carawan and Guy Hughes Carawan Oral History Interview Source C: Lyrical Legacy Source D: March On Washington Freedom Singers	Source A: Pete Seeger Oral History Interview Source B: Lyndon B. Johnson Speech "We Shall Overcome" Source C: Lyrics From The Freedom Songs Source D: Ray Charles Interview Source E: Strange Fruit: Anniversary of a Lynching	Source A: Celebrating Revelations at 50 Film Source B: Alvin Ailey Dance:Wade In the Water Source C: Revelations - 50 years in Pictures Source D: Stevie Wonder- "Misrepresented People" 2000 (Slide Show) Source E: Performers From USA For Africa's "We Are The World" Source F: U.S.A. For Africa - We Are The World

Summative Performance Task	ARGUMENT Write an argument made up of claims with evidence that responds to the compelling question, "Can music and dance change public opinion?"
	EXTENSION Select one of the rap artists in this modern collection of songs and listen to his music/lyrics. "Best Protest Artists of our Time": http://mic.com/articles/106494/these-are-13-best-p.. Write a letter to one artist explaining why his song [select best] represents the feelings you also share about this social injustice issue.
Taking Informed Action	<p>UNDERSTAND Use the Question Formulation Technique (QFT) uploaded in the Appendices to brainstorm key social justice issues that face the world today.</p> <p>ASSESS Determine which of the issues is the most significant.</p> <p>ACTION Write a second letter to the rap artist you wrote earlier and outline why you think he or she should write a new rap song about the contemporary social justice issue you selected.</p>

Inquiry Description

This inquiry integrates the humanities into a social studies lesson by examining the music and lyrics of protest music as well as dance performances from the Civil Rights era to contemporary times. Music and dance performances are analyzed in this inquiry as historical artifacts. Songs, dances, drama, and art can all evoke a mood or inspire a thought. They open a window into another period of time by expressing beliefs that are important at that particular time. The Arts can bring the past to life and help students understand history emotionally as well as intellectually. The Library of Congress Folklife Center provided extensive resources for this inquiry. At the end of this inquiry, students will hopefully see the power of music's lyrics and beat to change public opinion.

Structure

The featured sources in this inquiry are grouped according to the different roles that music and the arts have played in The Long Civil Rights Movement. The first set of sources examine the unifying role of African American spiritual songs at the beginning of the Civil Rights Movement. The second set of sources speak to the political role of songs that changed the minds of white and black Americans. The third set of sources include both music and dance performances. Songs, dances, drama, and art can all evoke a mood or inspire a thought. These historical artifacts from the Arts give us a window into another period of time by expressing beliefs that are important at that particular time. The Arts can bring the past to life and help students understand history emotionally as well as intellectually.

Staging the Compelling Question	
Compelling Question	Can music and dance change public opinion?
Featured Sources	<ul style="list-style-type: none">• Source A: Blackbird Lyrics• Source B: Paul McCartney Interview Gershwin Prize

Staging the compelling question

Starting with "Blackbird" written during the midst of the Civil Rights Movement but from the perspective of the Beatles in England, will give students a global context for protest music.

Compelling Question

Featured Source A

Blackbird Lyrics

Excerpt

Blackbird singing in the dead of night

Take these broken wings and learn to fly

All your life

You are waiting for the moment to arise.

Blackbird singing in the dead of night

Take these sunken eyes and learn to see

All your life

You are waiting for the moment to be free.

Blackbird fly. Blackbird fly

Into the light of the dark dark night.

Blackbird singing in the dead of night

Take these broken wings and learn to fly

All your life

You are waiting for the moment to arise.

Source:

McCartney, P. (n.d.). Black Bird - Denny Laine. Retrieved April 20, 2016, from <https://play.google.com/music/preview/Tdfc7pfeirr..>

Compelling Question

Featured Source B

Paul McCartney Interview Gershwin Prize

Excerpt

Upon his receipt of the Library of Congress Gershwin Prize for Popular Song in 2010, Paul McCartney discusses his life, career and music.

An excerpt of 4 min from the full interviewed can be viewed here. The excerpt is appropriate for classroom use in terms of the task and the time frame.

https://drive.google.com/open?id=0B_2NUo3WTLttSU55..

Source:

McCartney, P. (2010, June 01). Paul McCartney Interview: Gershwin Prize. Retrieved April 20, 2016, from https://www.loc.gov/today/cyberlc/feature_wdesc.ph..

Supporting Question 1	
Supporting Question	How did African American song take root as a means of spreading the message of equality in America?
Formative Performance Task	Students will analyze three primary sources to discover evidence they can use in making a claim statement for this first supporting question. For historical context, they will read a secondary source from the Library of Congress.
Featured Sources	<ul style="list-style-type: none"> ● Source A: Jamila Jones Oral History Interview ● Source B: Candie Carawan and Guy Hughes Carawan Oral History Interview ● Source C: Lyrical Legacy ● Source D: March On Washington Freedom Singers
Additional Materials	<ul style="list-style-type: none"> ● SCIM-C Oral Histories.pdf (https://s3.amazonaws.com/idm-dev/u/b/5/c/e/151/b5ce116fa520433240ee60453e421fbe1c91784b.pdf) ● Analyzing Oral Histories LOC.pdf (https://s3.amazonaws.com/idm-dev/u/7/6/a/c/151/76acd701d785105126f7ddebfe67a21614be85.pdf) ● LOC Analysis for Songs.pdf (https://s3.amazonaws.com/idm-dev/u/3/f/2/e/151/3f2e333a57146981f31525fa6076991a4f9a8.pdf)

Protest music lyrics and melodies during the Civil Rights Movement can be traced to African American religious music during slavery, reconstruction and the Great Depression. The featured sources will give students the context they need for answering this question and relating it to the compelling question.

Formative Performance Task

The primary sources selected for this supporting question are two oral history interviews and one musical performance. The oral histories may be analyzed using either the SCIM-C historical interpretation worksheet or the Library of Congress Analysis Tool depending on the skill level and prior experience analyzing documents. The Library of Congress tool is recommended for students just beginning the inquiry process. The SCIM-C worksheet is an in depth look at the primary sources.

The performance by the Freedom Singers may be analyzed using the Library of Congress worksheet titled, "Thinking About Songs As Historical Artifacts".

Supporting Question 1

Featured Source A

Jamila Jones Oral History Interview

Excerpt

Jamila Jones oral history interview conducted by Joseph Mosnier in Atlanta, Georgia, 2011-04-27. Civil Rights History Project, 5 min 28 sec video excerpt <https://blogs.loc.gov/folklife/2014/02/tracing-the..>

Complete video interview and complete transcript: https://www.loc.gov/item/afc2010039_crhp0009/

Source:

Jamila Jones oral history interview conducted by Joseph Mosnier in Atlanta, Georgia, 2011-04-27. (n.d). Retrieved from https://www.loc.gov/item/afc2010039_crhp0009/

Supporting Question 1

Featured Source B

Candie Carawan and Guy Hughes Carawan Oral History Interview

Excerpt

Candie Carawan and Guy Hughes Carawan oral history interview conducted by Joseph Mosnier in New Market, Tennessee, 2011-09-19. Listen to video from 14:11 - 20:00.

Complete video and transcript: https://www.loc.gov/item/afc2010039_crhp0052/

Source:

Candie Carawan and Guy Hughes Carawan oral history interview conducted by Joseph Mosnier in New Market, Tennessee, 2011-09-19. (n.d.). Retrieved from https://www.loc.gov/item/afc2010039_crhp0052/

Supporting Question 1

Featured Source C

Lyrical Legacy

Excerpt

This Library of Congress Teachers Page secondary source provides background information on the legacy of Civil Rights Protest Music.

It was the most powerful song of the 20th century. It started out in church pews and picket lines, inspired one of the greatest freedom movements in U.S. history, and went on to topple governments and bring about reform all over the world. Word for word, the short, simple lyrics of "We Shall Overcome" might be some of the most influential words in the English language.

"We Shall Overcome" has its roots in African American hymns from the early 20th century, and was first used as a protest song in 1945, when striking tobacco workers in Charleston, S.C., sang it on their picket line. By the 1950s, the song had been discovered by the young activists of the African American civil rights movement, and it quickly became the movement's unofficial anthem. Its verses were sung on protest marches and in sit-ins, through clouds of tear gas and under rows of police batons, and it brought courage and comfort to bruised, frightened activists as they waited in jail cells, wondering if they would survive the night. When the long years of struggle ended and President Lyndon Johnson vowed to fight for voting rights for all Americans, he included a final promise: "We shall overcome."

In the decades since, the song has circled the globe and has been embraced by civil rights and pro-democracy movements in dozens of nations worldwide. From Northern Ireland to Eastern Europe, from Berlin to Beijing, and from South Africa to South America, its message of solidarity and hope has been sung in dozens of languages, in presidential palaces and in dark prisons, and it continues to lend its strength to all people struggling to be free.

As you listen to "We Shall Overcome," think about the reasons it has brought strength and support to so many people for so many years. And remember that someone, somewhere, is singing it right now.

Source:

<http://www.loc.gov/teachers/lyrical/songs/overcome..>

Supporting Question 1

Featured Source D

March On Washington Freedom Singers

Excerpt

This is a video of the performance of the Freedom Singers at the August 28, 1963 March On Washington.

Source:

https://www.youtube.com/watch?v=WsLYB_g7dg0

Supporting Question 2	
Supporting Question	How did the Civil Rights Movement employ music as a critical part in unifying America towards greater black equality?
Formative Performance Task	Students will analyze two oral history interviews and one of Lyndon Johnson's presidential speeches. to discover evidence they can use in making a claim statement for this first supporting question. They will also analyze the lyrics from "Strange Fruits" and other Freedom Songs.
Featured Sources	<ul style="list-style-type: none"> ● Source A: Pete Seeger Oral History Interview ● Source B: Lyndon B. Johnson Speech "We Shall Overcome" ● Source C: Lyrics From The Freedom Songs ● Source D: Ray Charles Interview ● Source E: Strange Fruit: Anniversary of a Lynching

This question takes students beyond the official anthem, "We Shall Overcome" of the Civil Rights Movement and invites them to consider other freedom songs written and sung by activists.

Formative Performance Task

This formative performance Task will use the same three analysis tools used for Supporting Question #1. Teachers should consider their student audience before using the primary source, "Strange Fruit". The images and the words are sensitive and may be disturbing to some students. On the other hand, it is important not to erase sections of history just because it is disturbing. This primary source has been used effectively with 11th and 12th grade students in an urban school district studying African American History and Literature.

Supporting Question 2

Featured Source A

Pete Seeger Oral History Interview

Excerpt

A short video excerpt from the Pete Seeger interview in which he discusses the origin and evolution of We Shall Overcome is linked to a Folklife Blog at the Library of Congress.

Source:

Civil Rights History Project, U. S., Mosnier, J. & Seeger, P. (2011) *Pete Seeger oral history interview conducted by Joseph Mosnier in Beacon, New York, 2011-07-22*. Beacon, New York. Retrieved from the Library of Congress <https://blogs.loc.gov/folklife/2014/02/tracing-the..>

Supporting Question 2

Featured Source B

Lyndon B. Johnson Speech "We Shall Overcome"

Excerpt

I speak tonight for the dignity of man and the destiny of Democracy. I urge every member of both parties, Americans of all religions and of all colors, from every section of this country, to join me in that cause.

At times, history and fate meet at a single time in a single place to shape a turning point in man's unending search for freedom. So it was at Lexington and Concord. So it was a century ago at Appomattox. So it was last week in Selma, Alabama. There, long suffering men and women peacefully protested the denial of their rights as Americans. Many of them were brutally assaulted. One good man--a man of God--was killed.

There is no cause for pride in what has happened in Selma. There is no cause for self-satisfaction in the long denial of equal rights of millions of Americans. But there is cause for hope and for faith in our Democracy in what is happening here tonight. For the cries of pain and the hymns and protests of oppressed people have summoned into convocation all the majesty of this great government--the government of the greatest nation on earth. Our mission is at once the oldest and the most basic of this country--to right wrong, to do justice, to serve man. In our time we have come to live with the moments of great crises. Our lives have been marked with debate about great issues, issues of war and peace, issues of prosperity and depression.

But rarely in any time does an issue lay bare the secret heart of America itself. Rarely are we met with a challenge, not to our growth or abundance, or our welfare or our security, but rather to the values and the purposes and the meaning of our beloved nation. The issue of equal rights for American Negroes is such an issue. And should we defeat every enemy, and should we double our wealth and conquer the stars, and still be unequal to this issue, then we will have failed as a people and as a nation. For, with a country as with a person, "what is a man profited if he shall gain the whole world, and lose his own soul?"

There is no Negro problem. There is no Southern problem. There is no Northern problem. There is only an American problem.

And we are met here tonight as Americans--not as Democrats or Republicans; we're met here as Americans to solve that problem. This was the first nation in the history of the world to be founded with a purpose.

The great phrases of that purpose still sound in every American heart, North and South: "All men are created equal." "Government by consent of the governed." "Give me liberty or give me death." And those are not just clever words, and those are not just empty theories. In their name Americans have fought and died for two centuries and tonight around the world they stand there as guardians of our liberty risking their lives. Those words are promised to every citizen that he shall share in the dignity of man. This dignity cannot be found in a man's possessions. It cannot be found in his power or in his position. It really rests on his right to be treated as a man equal in opportunity to all others. It says that he shall share in freedom. He shall choose his leaders, educate his children, provide for his family according to his ability and his merits as a human being.

To apply any other test, to deny a man his hopes because of his color or race or his religion or the place of his birth is not only to do injustice, it is to deny Americans and to dishonor the dead who gave their lives for American freedom. Our fathers believed that if this noble view of the rights of man was to flourish it must be rooted in democracy. This most basic right of all was the right to choose your own leaders. The history of this country in large measure is the history of expansion of the right to all of our people.

Many of the issues of civil rights are very complex and most difficult. But about this there can and should be no argument: every American citizen must have an equal right to vote. There is no reason which can excuse the denial of that right. There is

no duty which weighs more heavily on us than the duty we have to insure that right. Yet the harsh fact is that in many places in this country men and women are kept from voting simply because they are Negroes.

Every device of which human ingenuity is capable, has been used to deny this right. The Negro citizen may go to register only to be told that the day is wrong, or the hour is late, or the official in charge is absent. And if he persists and, if he manages to present himself to the registrar, he may be disqualified because he did not spell out his middle name, or because he abbreviated a word on the application. And if he manages to fill out an application, he is given a test. The registrar is the sole judge of whether he passes this test. He may be asked to recite the entire Constitution, or explain the most complex provisions of state law.

And even a college degree cannot be used to prove that he can read and write. For the fact is that the only way to pass these barriers is to show a white skin. Experience has clearly shown that the existing process of law cannot overcome systematic and ingenious discrimination. No law that we now have on the books, and I have helped to put three of them there, can insure the right to vote when local officials are determined to deny it. In such a case, our duty must be clear to all of us. The Constitution says that no person shall be kept from voting because of his race or his color.

We have all sworn an oath before God to support and to defend that Constitution. We must now act in obedience to that oath. Wednesday, I will send to Congress a law designed to eliminate illegal barriers to the right to vote. The broad principles of that bill will be in the hands of the Democratic and Republican leaders tomorrow. After they have reviewed it, it will come here formally as a bill. I am grateful for this opportunity to come here tonight at the invitation of the leadership to reason with my friends, to give them my views and to visit with my former colleagues.

I have had prepared a more comprehensive analysis of the legislation which I had intended to transmit to the clerk tomorrow, but which I will submit to the clerks tonight. But I want to really discuss the main proposals of this legislation. This bill will strike down restrictions to voting in all elections, federal, state and local, which have been used to deny Negroes the right to vote.

This bill will establish a simple, uniform standard which cannot be used, however ingenious the effort, to flout our Constitution. It will provide for citizens to be registered by officials of the United States Government, if the state officials refuse to register them. It will eliminate tedious, unnecessary lawsuits which delay the right to vote. Finally, this legislation will insure that properly registered individuals are not prohibited from voting. I will welcome the suggestions from all the members of Congress--I have no doubt that I will get some--on ways and means to strengthen this law and to make it effective.

But experience has plainly shown that this is the only path to carry out the command of the Constitution. To those who seek to avoid action by their national government in their home communities, who want to and who seek to maintain purely local control over elections, the answer is simple: open your polling places to all your people. Allow men and women to register and vote whatever the color of their skin. Extend the rights of citizenship to every citizen of this land. There is no Constitutional issue here. The command of the Constitution is plain. There is no moral issue. It is wrong--deadly wrong--to deny any of your fellow Americans the right to vote in this country.

There is no issue of state's rights or national rights. There is only the struggle for human rights. I have not the slightest doubt what will be your answer. But the last time a President sent a civil rights bill to the Congress it contained a provision to protect voting rights in Federal elections. That civil rights bill was passed after eight long months of debate. And when that bill came to my desk from the Congress for signature, the heart of the voting provision had been eliminated.

This time, on this issue, there must be no delay, or no hesitation, or no compromise with our purpose. We cannot, we must not, refuse to protect the right of every American to vote in every election that he may desire to participate in.

And we ought not, and we cannot, and we must not wait another eight months

before we get a bill. We have already waited 100 years and more and the time for waiting is gone. So I ask you to join me in working long hours and nights and weekends, if necessary, to pass this bill. And I don't make that request lightly, for, from the window where I sit, with the problems of our country, I recognize that from outside this chamber is the outraged conscience of a nation, the grave concern of many nations and the harsh judgment of history on our acts.

But even if we pass this bill the battle will not be over. What happened in Selma is part of a far larger movement which reaches into every section and state of America. It is the effort of American Negroes to secure for themselves the full blessings of American life. Their cause must be our cause too. Because it's not just Negroes, but really it's all of us, who must overcome the crippling legacy of bigotry and injustice.

And we shall overcome.

President Lyndon B. Johnson - March 15, 1965

Source:

Johnson, L. B. (n.d.). The History Place - Great Speeches Collection: Lyndon B. Johnson Speech - We Shall Overcome. Retrieved from <http://www.historyplace.com/speeches/johnson.htm>

Supporting Question 2

Featured Source C

Lyrics From The Freedom Songs

Excerpt

"Soundtrack for a Revolution" is a window into the musical and lyrical soul of civil rights movement, as well as the men and women that used song to give them the strength and solidarity to stand up for justice in the face of staunch, often violent injustice and bigotry. These songs and chants of freedom, sung by protestors, activists, and civil rights leaders during the 1950s and 1960s, have now been taken up anew in "Soundtrack" by such contemporary performers as Joss Stone, John Legend, Anthony Hamilton, Wyclef Jean, The Roots, Richie Havens, and others. To read the lyrics of the songs that inspired the civil rights movement, open the web page listed below.

Source:

PBS. (n.d.). Lyrics of the Freedom Songs. Retrieved from <http://www.pbs.org/wgbh/americanexperience/feature..>

Supporting Question 2

Featured Source D

Ray Charles Interview

Excerpt

In this video clip, Ray Charles talks to Camille Cosby about "Entertainment without Discrimination".

Source:

Ray Charles: Visionary Videos: NVLP: African American History [Interview by C. O. Cosby]. (2002, October 16). Retrieved from <https://www.youtube.com/watch?list=PLCwE4GdJdVRKfi..>

Supporting Question 2

Featured Source E

Strange Fruit: Anniversary of a Lynching

Excerpt

Eighty years ago, two young African-American men, Thomas Shipp and Abram Smith, were lynched in the town center of Marion, Ind. The night before, on Aug. 6, 1930, they had been arrested and charged with the armed robbery and murder of a white factory worker, Claude Deeter, and the rape of his companion, Mary Ball.

That evening, local police were unable to stop a mob of thousands from breaking into the jail with sledgehammers and crowbars to pull the young men out of their cells and lynch them.

News of the lynching spread across the world. Local photographer Lawrence Beitler took what would become the most iconic photograph of lynching in America. The photograph shows two bodies hanging from a tree surrounded by a crowd of ordinary citizens, including women and children. Thousands of copies were made and sold. The photograph helped inspire the poem and song "Strange Fruit" written by Abel Meeropol — and performed around the world by Billie Holiday.

To read or listen to the 12 min radio diary, click on the link below.

Source:

Strange Fruit: Anniversary Of A Lynching. (2010, August 06). Retrieved from <http://www.npr.org/templates/story/story.php?story..>

Supporting Question 3	
Supporting Question	How have modern African American musicians today both memorialized the successes of the past and perpetuated the continuing need for equality today?
Formative Performance Task	Students will analyze photographs and videos of both protest songs and dance performances that have continued the struggle for freedom after the 1960s to discover evidence that the Movement is still alive today.
Featured Sources	<ul style="list-style-type: none"> ● Source A: Celebrating Revelations at 50 Film ● Source B: Alvin Ailey Dance: Wade In the Water ● Source C: Revelations - 50 years in Pictures ● Source D: Stevie Wonder- "Misrepresented People" 2000 (Slide Show) ● Source E: Performers From USA For Africa's "We Are The World" ● Source F: U.S.A. For Africa - We Are The World
Additional Materials	<ul style="list-style-type: none"> ● SCIM-CWorksheet_General.pdf (https://s3.amazonaws.com/idm-dev/u/6/6/d/b/151/66dba42b9f2196db7a22c8049fbae2be476ac336.pdf) ● LOCAAnalyzing_Primary_Sources_TeacherGuide.pdf (https://s3.amazonaws.com/idm-dev/u/6/c/1/c/151/6c1ca3c7338055156ca74f0a2ed90ce059c23296.pdf)

This question connects the legacy of protest music from the 1960s to today. Students will examine today's protest artists which include musicians, vocalist, and dancers looking for traces from the 60s and justice issues that are current.

Songs, dances, drama, and art can all evoke a mood or inspire a thought. These historical artifacts from the Arts give us a window into another period of time by expressing beliefs that are important at that particular time. The Arts can bring the past to life and help students understand history emotionally as well as intellectually. This supporting question invites students to consider dance as a way to interpret the Civil Rights Movement.

Formative Performance Task

The SCIM-C and the Library of Congress Analysis Tools attached to this supporting question are the general versions that can be used for any primary source format. The advantage to using SCIM-C is that the final phase (C for Corroboration) was designed for use with sets of multiple sources related to one theme. It provides students with a structure for comparing the different primary sources listed here.

Supporting Question 3

Featured Source A

Celebrating Revelations at 50 Film

Excerpt

This short documentary by Emmy Award-winning producer and director Judy Kinberg celebrates the 50th anniversary of Alvin Ailey's masterpiece, 'Revelations,' and illuminates the history and significance of this modern dance classic.

Source:

Kinberg, J. (Director). (2011). *Celebrating Revelations at 50 Film* [Video file]. USA: Alvin Ailey Dance Theater. Retrieved May 03, 2016, from <https://vimeo.com/17307366>

Supporting Question 3

Featured Source B

Alvin Ailey Dance:Wade In the Water

Excerpt

Wade in the Water is one of the dances included in the performance Revelations. The lyrics of the song were actually a secret code for the Underground Railroad. The song instructed the runaway slaves to find a body of water when they heard the barking of blood hounds. While wading in the water, their scent could not be traced and they would be safe to continue on their freedom journey.

Source:

Alvin Ailey Dance-Wade in the Water from "Revelations"[Video file]. (2007). USA. Retrieved May 03, 2016, from <https://www.youtube.com/watch?v=l9uEq9Sjefg&index=..>

Supporting Question 3

Featured Source C

Revelations - 50 years in Pictures

Excerpt

Since its debut in 1960, Alvin Ailey's Revelations has moved audiences around the world through its powerful storytelling and soul-stirring music—evoking timeless themes of determination, hope, and transcendence. More people have seen Revelations than any other modern dance work, and it has been enjoyed by over 23 million people in 71 countries across six continents. This timeline depicts some key historical highlights and transformations throughout its 50-year history.

Source:

Alvin Ailey Dance Theater. (2016). 50 Years of Revelations in Pictures. Retrieved from <http://www.alvinailey.org/50-years-revelations>

Supporting Question 3

Featured Source D

Stevie Wonder- "Misrepresented People" 2000 (Slide Show)

Excerpt

This is one of Stevie's two contributions to Spike Lee's film, "Bamboozled." (2000) "Misrepresented People" is a great work of Stevie's and his sense of melody over harmony is powerful. Stevie's socially and culturally conscious and is a responsible artist who fights for freedom.

The transcript of Stevie Wonders words are included on the website.

Source:

R. (2007, August 25). Stevie Wonder- "Misrepresented People" 2000 (Slide Show). Retrieved May 03, 2016, from <https://www.youtube.com/watch?v=aAthMi5Kz5g>

Supporting Question 3

Featured Source E

Performers From USA For Africa's "We Are The World"

Excerpt

Harry Belafonte originally wanted to put together a benefit concert featuring black musicians to raise money for Africa. Ken Kragen (who became president of the organization United Support of Artists for Africa) thought an American version of "[Band Aid](#)" would be a better idea. Ken Kragen is an owner of a personal management and television production company. One of his clients was Lionel Richie, so he called him with the idea. Lionel's wife talked to Steve Wonder's wife and arranged to line him up for the song.

Quincy Jones was lined up as the producer, and Michael Jackson and Lionel Richie were the song writers. The recording took place on the night of the American Music Awards, January 28th, 1985. This was the perfect way to assure that most of the artists would all be free on a single date.

The instrumental tracks were recorded ahead of time and sent out to the interested musicians. With each tape, he sent a letter that stated they should "check their ego at the door." When they arrived in the studio, there was a piece of tape on the floor for each person to stand on, arranged around six microphones in a semi-circle.

800,000 copies arrived in stores on Tuesday, March 7th 1985. They were sold out by the first weekend. It entered the Billboard Hot 100 on March 23rd, at number 21. At the time it was the highest debuting single since John Lennon's "Imagine" and was number one in three weeks, which at the time was the fastest rising chart-topper since Elton John's "Island Girl" in 1975. It was the eighth consecutive year the Lionel Richie had written a number one song. It won Grammys in 1985 for Song of the Year and Record of the Year.

Dan Aykroyd also sings on We Are the World. You can see him in the top row in the video. Dan Aykroyd was in the Blues Brothers as a band before it was a SNL sketch (and then a movie), hence he was a musician. VH-1's "Pop-Up Video" states he's there to represent the American film industry,

Source:

Music Poster Books. (n.d.). Performers From USA For Africa's "We Are The World" Retrieved May 03, 2016, from <http://www.inthe80s.com/weworld.shtml>

Supporting Question 3

Featured Source F

U.S.A. For Africa - We Are The World

Excerpt

"We Are the World" is a song and charity single originally recorded by the supergroup USA for Africa in 1985. It was written by Michael Jackson and Lionel Richie, and produced by Quincy Jones and Michael Omartian for the album *We Are the World*. With sales in excess of 20 million copies, it is one of the fewer than 30 all-time singles to have sold 10 million (or more) copies worldwide.

Following Band Aid's "Do They Know It's Christmas?" project in the UK, an idea for the creation of an American benefit single for African famine relief came from activist Harry Belafonte, who, along with fundraiser Ken Kragen, was instrumental in bringing the vision to reality. Several musicians were contacted by the pair, before Jackson and Richie were assigned the task of writing the song. Following several months of working together, the duo completed the writing of "We Are the World" one night before the song's first recording session, in early 1985. The last recording session for the song was held on January 28, 1985. The historic event brought together some of the most famous artists in the music industry at the time.

Source:

U.S.A. For Africa - We Are The World (1985) (Official Video) (HQ 16:9) (feat. Michael Jackson)[Video file].

Retrieved May 03, 2016, from <https://www.youtube.com/watch?v=rZ26DMkMFks>

Summative Performance Task	
Compelling Question	Can music and dance change public opinion?
Argument	Write an argument made up of claims with evidence that responds to the compelling question, "Can music and dance change public opinion?"
Extension	Select one of the rap artists in this modern collection of songs and listen to his music/lyrics. "Best Protest Artists of our Time": http://mic.com/articles/106494/these-are-13-best-p.. Write a letter to one artist explaining why his song [select best] represents the feelings you also share about this social injustice issue.

Argument

The analysis worksheet that students used with the numerous primary sources can be used as their "pre-write" organizing notes to make this written argument.

Extension

Teacher resource: Online interactive Letter Generator:
<http://www.readwritethink.org/files/resources/inte..>

Taking Informed Action	
Understand	Use the Question Formulation Technique (QFT) uploaded in the Appendices to brainstorm key social justice issues that face the world today.
Assess	Determine which of the issues is the most significant.
Action	Write a second letter to the rap artist you wrote earlier and outline why you think he or she should write a new rap song about the contemporary social justice issue you selected.

The three activities described in this section represent a logic that asks students to: a) *understand* the issues evident from the inquiry in a larger and/or current context, b) *assess* the relevance and impact of the issues, and c) *act* in ways that allow students to demonstrate agency in a real-world context.

- [Question-Formulation-Technique-Outline1.pdf](https://s3.amazonaws.com/idm-dev/u/f/0/4/0/151/f0408d44ce260b9b4efedeea7dcaed031bc84cc1.pdf) (https://s3.amazonaws.com/idm-dev/u/f/0/4/0/151/f0408d44ce260b9b4efedeea7dcaed031bc84cc1.pdf)

