



Introduction

This study guide serves to introduce the who, what, where and when for this concert of 6th & Jazz: Let Freedom Ring. Let Freedom Ring features compositions by jazz artists who participated in the civil rights movement and shows how their works tied to specific historic events. By the telling of stories behind such events as Brown vs. The Board of Education and Dr. Martin Luther King, Jr.'s most famous speech "I Have a Dream," listeners discover how music can be used to send cultural and political messages of both protest and celebration. The concert is presented in memory of Dr. Martin Luther King, Jr. and features the music of artists such as Dave Brubeck, Charles Mingus and Louis Armstrong.

'WE SHALL OVERCOME'

Where The Civil Rights Anthem Came From





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Part 1 What is Jazz?

Jazz is a relatively new style of music, created in the United States under the influence of musical traditions from around the world: Africa, Europe and the Caribbean. Like all music styles, jazz is defined by a set of characteristic elements. These elements give jazz its distinctive sound.

10 BASIC ELEMENTS OF JAZZ

1 RHYTHM

Many would say that rhythm is the heartbeat of jazz, the defining element that brings the music to life. It is characterized by equal or regularly alternating beats. Think of it as the relation between sounds in time. It is the element in music that gives you a sense of time passing, like the ticking of a clock or the chugging of a train engine.

2 SYNCOPATION

This is a shifting of the normal rhythmic stress from the strong beat to the weak beat. It is a complex form of rhythm, and is often created by playing one rhythm against another in such a way that listeners want to tap their feet, clap their hands or dance. Syncopation is a basic and continuous element of jazz. Although syncopation is used in other styles of music, the way it is used in jazz is truly unique.

3 IMPROVISATION

This is the act of creating music on the spot, as opposed to writing it down before a musician plays. Improvisation is often called the spirit of jazz. It allows the musician to be composer and performer in a single act. There are various approaches to improvisation, but the most basic involves the musician making up variations on a tune in the middle of a performance. The beauty of improvisation depends on the talent and creativity of the individual performer. Thanks to the element of improvisation, jazz performances always offer something new; a jazz tune is never played the same way twice.

4 BLUE NOTE

These notes are an important part of jazz's tone color. They are perhaps best described as slurred notes, known as glissandi. These are notes that literally "bend" or "slide" from one pitch to the next. Blue notes are a distinctive element of jazz found in few other styles of music. They are believed to have derived from a special style of singing called "the blues." When musicians tried to imitate this style on instruments like the saxophone or trombone, the blue note was created.

5 HARMONY

In music, harmony is the simultaneous sounding of two or more tones. These tones are often grouped together in sets called chords. In jazz, harmony makes frequent use of the blue note.

6 TONE COLOR

In jazz, the instruments and voices take on varied tones or timbre. Think of it as the various shades or colors for sound. Just as there are many shades of green, there are various tones of sound that can be made on a trumpet: brassy, smooth, gravelly, piercing, mellow, etc. In jazz, a shifting range of tone colors adds a sense of mood and/or excitement to the music.

7 RIFF

This is a single rhythmic phrase repeated over and over, usually as a background to the main melody. A riff is often used as the glue that holds the contrasting sections of a jazz piece together. At times, it may also serve as a melodic theme in itself.

8 BREAK

This is a brief pause that sometimes occurs between the melodic phrases of a jazz tune. During a break, one or more of the band members usually play an improvised solo.

9 CALL-AND-RESPONSE

This practice is exactly what its name says it is. A “call” (musical theme) is played by one or more

musicians, and it is then followed by a “response” (a musical answer or repetition of the same theme) by a different group. In many ways, call-and-response can be thought of as a musical conversation between two groups. It is similar to the riff.

10 PERCUSSION

Most people associate the term percussion with drums. Although drums do provide jazz with its basic beat, the banjo, guitar, double bass, tuba or the piano may also provide percussion. Any or all of these instruments can make up the rhythm section of a jazz band. In addition, chords played by a variety of other instruments may be used as a beat to create harmonized percussion.



DUKE ELLINGTON

Part 2 Who are the Creators of Jazz?

In addition to teaching the basic elements of jazz, Let Freedom Ring will introduce listeners to some of the greatest figures in jazz history. There are literally thousands of great jazz performers and composers, each of whom brings his or her distinctive approach to the music. Some of the most famous jazz artists will be featured in this concert, but first a look at the originators.

DUKE ELLINGTON (1899-1974): A composer, band leader and pianist, Edward Kennedy Ellington was recognized in his lifetime as one of the greatest jazz composers and performers. Nicknamed “Duke” by a childhood friend, the name stuck and became indelibly bound with the unique Ellington sound. A genius for instrumental combinations (forming new tone colors), improvisation and jazz arranging, he is perhaps best known for tunes such as “Mood Indigo,” “Sophisticated Lady,” and the symphonic suite “Black, Brown, and Beige,” which he subtitled “A Tone Parallel to the History of the Negro in America.”

Born in Washington, D.C., Ellington began studying piano at age seven, and his earliest influences were ragtime music composers such as James P. Johnson, Willie “the Lion” Smith and Will Marion Cook. He studied composition with Cook, and at the age of 17 made his professional debut. In 1923, he moved to New York, where he and his band played in Harlem’s famous Cotton Club. A major figure in the Harlem Renaissance, he gained great fame during these years, writing and performing music in jazz clubs, concert halls and for film. He was one of the first jazz composers to focus on musical form, using call-and-response techniques in works like “Concerto for Cootie and Cotton Tail.”

<http://www.dukeellington.com>

LOUIS ARMSTRONG (1901-1971): a trumpeter, band leader, singer, soloist, film star and comedian. An all-star virtuoso, he came to prominence in the 1920s, influencing countless musicians with both his daring trumpet style and unique vocals. Armstrong’s charismatic stage presence impressed not only the jazz world but all popular music. Considered one of the most influential artists in jazz history, he is known for songs like “Star Dust,” “La Vie En Rose” and “What a Wonderful World.”

Louis Armstrong was born in a poor section of New Orleans known as “the Battlefield” on August 4, 1901. By the time of his death in 1971, the man known around the world as Satchmo was widely recognized as a founding father of jazz. During his career, he developed a way of

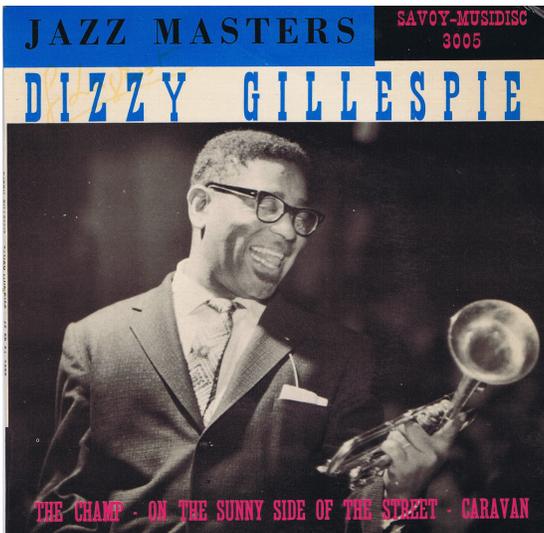
playing jazz as an instrumentalist and a vocalist which has had an impact on all musicians to follow. He recorded hit songs for five decades, and his music is still heard today on television, radio and in films. He also wrote two autobiographies—the first of which, *Swing that Music*, made him the first African American jazz musician to write an autobiography.

That same year, he became the first African American to get featured billing in a major Hollywood movie with his role in *Pennies from Heaven*, starring Bing Crosby. Also, he became the first African American entertainer to host a nationally sponsored radio show in 1937 when he took over Rudy Vallee’s *Fleischmann’s Yeast Show* for 12 weeks. He wrote more than ten magazine articles, hundreds of pages of memoirs, and thousands of letters; appeared in more than thirty films (over twenty were full-length features) as a gifted actor with superb comic timing and an unabashed joy of life; composed dozens of songs that have become jazz standards; and performed an average of 300 concerts each year. His frequent tours to all parts of the world earned him the nickname Ambassador Satch. Armstrong became one of the first great celebrities of the twentieth century.

http://www.louisarmstronghouse.org/louie_armstrong/overview.htm



LOUIS ARMSTRONG



DIZZY GILLESPIE

DIZZY GILLESPIE (1917-1993): John Birks “Dizzy” Gillespie, along with Charlie Parker, ushered in the era of Be-Bop in the American jazz tradition. He was born in Cheraw, South Carolina and was the youngest of nine children. He began playing piano at the age of four and received a music scholarship to the Laurinburg Institute in North Carolina. Most noted for his trademark swollen cheeks, Gillespie admitted to copying the style of trumpeter Roy Eldridge early in his career.

Although noted for his on and off-stage clowning, Gillespie endured as one of the founding fathers of the Afro-Cuban or Latin jazz tradition. Mario Bauza, the Godfather of Afro-Cuban jazz was known as Gillespie’s musical father. Gillespie was able to fuse Afro-American jazz and Afro-Cuban rhythms to form a

burgeoning CuBop sound. Always a musical ambassador, he toured Africa, the Middle East and Latin America under the sponsorship of the U.S. State Department. Quite often he returned, not only with fresh musical ideas, but with musicians who would eventually go on to achieve world renown. With a strong sense of pride in his African American heritage, he left a legacy of musical excellence that embraced and fused all musical forms, but particularly those forms with roots deep in Africa, such as the music of Cuba, other Latin American countries and the Caribbean. Additionally, he left a legacy of goodwill and good humor that influenced jazz musicians and fans throughout the world with the genuine sense of jazz’s ability to transcend national and ethnic boundaries. For this reason, Gillespie was and is an international treasure.

<http://www.dizzygillespie.com>

Part 3 Where was Jazz Created?

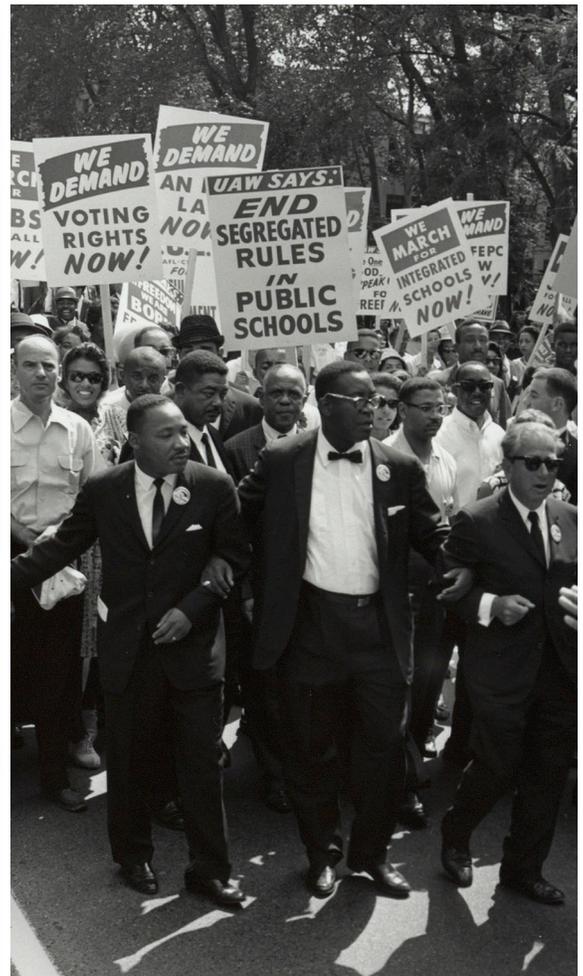
Jazz is created in millions of locations around the world—in large cities and small villages, nightclubs and high school auditoriums; in various languages and styles. But the birthplace of jazz is the United States, and when speaking about the origins of jazz three locales always come up: New Orleans, Harlem and Kansas City.



Part 4 What was the Civil Rights Movement?

“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.”

When Thomas Jefferson wrote these words in 1776 as part of the Declaration of Independence, he defined the promise of America: freedom and equality for all. These words had little meaning, however, for the millions of African Americans held in slavery prior to the Civil War and later denied political, economic, educational and social equality by unjust segregation laws and social customs. The Civil Rights Movement in the United States was a political and social struggle aimed at establishing racial equality and giving African Americans full citizenship rights. Shortly after World War II, individuals and civil rights organizations across America challenged segregation laws and discrimination with a variety of activities, including protest marches, boycotts and refusal to follow segregation laws. Some scholars believe that the Civil Rights Movement began with the Montgomery Bus Boycott in 1955 and ended with the Voting Rights Act of 1965, but there is much debate about the Movement’s true origins and whether it has ended yet. As Dr. Martin Luther King, Jr. once eloquently said: “The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.”



Part 5 Some Major Events in the Civil Rights Movement

1954 BROWN VS. BOARD OF EDUCATION

On May 17, the Supreme Court ruled on the landmark case *Brown vs. the Board of Education* in Topeka, Kansas, unanimously agreeing that segregation in public schools was unconstitutional. This ruling paved the way for large-scale desegregation. This was a great victory for the NAACP and attorney Thurgood Marshall, who later returned to the Supreme Court as the United States' first black Justice.

1955 THE MURDER OF EMMETT TILL

In August, a 14-year-old boy from Chicago named Emmett Till was visiting family in Mississippi when he was kidnapped, brutally beaten, shot and dumped in the Tallahatchie River for allegedly whistling at a white woman. Two white men, J. W. Milam and Roy Bryant, were arrested for the murder but then acquitted by an all-white jury. The men later boasted about committing the murder in a *Look* magazine interview. The case became one of the major stories that fueled the Civil Rights Movement.

1955 THE MONTGOMERY BUS BOYCOTT

On December 1, NAACP member Rosa Parks refused to give up her seat on a public bus to a white man, and was subsequently arrested. In response, the African American community in Montgomery, Alabama began a bus boycott that did not end until the city buses were officially desegregated in 1956. Dr. Martin Luther King, Jr. was instrumental in leading the boycott.

1957 LITTLE ROCK NINE

In Little Rock, Arkansas the formerly all-white Central High School discovered that integration was easier said than done. On the orders of Governor Orval E. Faubus, a self-proclaimed white supremacist, nine black students were blocked from entering the school. In response, President Eisenhower sent federal troops and the National Guard to intervene on behalf of the students, who became known as the "Little Rock Nine."



STUDENTS OF CENTRAL HIGH SCHOOL IN LITTLE ROCK



ROSA PARKS



LITTLE ROCK NINE

1960 GREENSBORO SIT-IN

On February 1, four black students from North Carolina A&T College sat down at a segregated lunch counter in Woolworth's Department Store. Although they were refused service, they remained at the counter. This event triggered many similar nonviolent protests throughout the South. Six months later the original four protesters were served lunch at the same Woolworth's counter. Student sit-ins became effective throughout the Deep South in integrating parks, swimming pools, theaters, libraries and other public facilities.



THE GREENSBORO SIT-IN

1961 FREEDOM RIDERS

On May 4, the Congress of Racial Equality (CORE) began sending student volunteers on bus trips to test the implementation of new laws prohibiting segregation. One of the first two groups of "freedom riders," as they were called, encountered a problem two weeks later when a mob in Alabama set the riders' bus on fire. Still, the program continued, and by the end of the summer 1,000 volunteers, both black and white, had become active in the program.



THE FREEDOM RIDERS

1961 INTEGRATION OF THE UNIVERSITY OF MISSISSIPPI

On October 4, James Meredith was the first black student to enroll at the University of Mississippi. The violence and riots surrounding the incident caused President Kennedy to send 5,000 federal troops to Mississippi.

1963 MARCH ON WASHINGTON

On August 28, about 200,000 people joined the March on Washington D.C.. Congregating at the Lincoln Memorial, participants listened as Dr. Martin Luther King, Jr. delivered his famous "I Have a Dream" speech.



MARCH ON WASHINGTON

Part 6 Important Songs & Speeches Associated with the Civil Rights Movement

“WE SHALL OVERCOME” became the anthem that set America marching towards racial equality in the twentieth century. Derived from Charles Tindley’s “I Will Overcome,” a spiritual that helped African Americans endure the long and brutal years of slavery, “We Shall Overcome” focused on racial unity and hope for the future.

“We shall overcome
We shall overcome
We shall overcome some day

Chorus:

Oh deep in my heart
I do believe
We shall overcome some day

We’ll walk hand in hand
We’ll walk hand in hand
We’ll walk hand in hand some day

Oh deep in my heart
I do believe
We shall overcome some day

We shall all be free
We shall all be free
We shall all be free some day

Oh deep in my heart
I do believe
We shall overcome some day

We are not afraid
We are not afraid
We are not afraid today

Oh deep in my heart
I do believe
We shall overcome some day

We are not alone
We are not alone
We are not alone today

Oh deep in my heart
I do believe
We shall overcome some day

The whole wide world around
The whole wide world around
The whole wide world around some day

Oh deep in my heart
I do believe
We shall overcome some day

We shall overcome
We shall overcome
We shall overcome some day

Oh deep in my heart
I do believe
We shall overcome some day”

“**LIFT EVERY VOICE AND SING**” was written by James R. and James W. Johnson in 1899. Since then, it has become one of the most cherished songs in the African American community. Adopted by the NAACP as its official song in the 1920s, it was sung throughout the Civil Rights Movement and can still be heard today at gatherings across the country. The lyrics describe a history of struggle as well as optimism for the future.

“Lift every voice and sing, till earth and heaven ring,
 Ring with the harmonies of liberty;
 Let our rejoicing rise, high as the listening skies,
 Let it resound loud as the rolling sea.
 Sing a song full of the faith that the dark past has taught us,
 Sing a song full of the hope that the present has brought us;
 Facing the rising sun of our new day begun,
 Let us march on till victory is won.

Stony the road we trod, bitter the chastening rod,
 Felt in the days when hope unborn had died;
 Yet with a steady beat, have not our weary feet,
 Come to the place for which our fathers sighed?
 We have come over a way that with tears has been watered,
 We have come, treading our path through the blood of the slaughtered;
 Out from the gloomy past, till now we stand at last
 Where the white gleam of our bright star is cast.

God of our weary years, God of our silent tears,
 Thou who hast brought us thus far on the way;
 Thou who hast by Thy might, led us into the light,
 Keep us forever in the path, we pray.
 Lest our feet stray from the places, our God, where we met Thee.
 Lest our hearts, drunk with the wine of the world, we forget Thee.
 Shadowed beneath Thy hand, may we forever stand,
 True to our God, true to our native land.”

SPOKEN WORD VVL RECORDINGS of jazz artists and civil rights leaders may be found by visiting the G. Robert Vincent Voice Library at <http://vvl.lib.msu.edu>. Many items are available for loan or online listening. Select “search” and type in keywords: “Civil Rights” or “Jazz.” Due to copyright restrictions, some items, including the speeches of Dr. Martin Luther King, Jr., can only be listened to by visiting the Vincent Voice Library located in the Main Library on the campus of Michigan State University.

> For more information about VVL user policies, please visit <http://vvl.lib.msu.edu/about.php>.

“I HAVE A DREAM” One of the most memorable moments in the Civil Rights Movement occurred on August 28, 1963. On that day, Dr. Martin Luther King, Jr. stood on the steps of the Lincoln Memorial and delivered his most eloquent and inspiring speech, “I Have a Dream,” to a crowd of eager listeners. As this speech reveals, Dr. King had great hope and faith in the success of the Civil Rights Movement. He used metaphors and poetry to get his message across clearly. Throughout the speech he stressed his mission to use nonviolence as a method of protesting inequalities (“meeting physical force with soul force”) and to walk together as a unified group in search of freedom.

“I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we’ve come here today to dramatize a shameful condition.

In a sense we’ve come to our nation’s capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir.

This note was a promise that all men, yes, black men as well as white men, would be guaranteed the “unalienable Rights” of “Life, Liberty and the pursuit of Happiness.” It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked “insufficient funds.”

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we’ve come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.



MARTIN LUTHER KING, JR.

Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."¹

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest—quest for freedom—left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends. And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are

created equal.” I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of “interposition” and “nullification”—one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today! I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; “and the glory of the Lord shall be revealed and all flesh shall see it together.” This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day—this will be the day when all of God’s children will be able to sing with new meaning: “My country ’tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim’s pride, From every mountainside, let freedom ring!” And if America is to be a great nation, this must become true. And so let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California. But not only that: Let freedom ring from Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God’s children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: “Free at last! Free at last! Thank God Almighty, we are free at last!”

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- > For the full text and audio recording of Dr. King’s speech, see Stanford University’s Martin Luther King, Jr. Research and Education Institute page: <https://kinginstitute.stanford.edu/king-papers/documents/i-have-dream-address-delivered-march-washington-jobs-and-freedom>
 - > For an audio recording of Martin Luther King, Jr.’s “I Have a Dream” speech that is animated and includes multimedia images, see Stanford University’s Freedom’s Ring page: <http://freedomring.stanford.edu/?view=Speech>

Part 7 Concert Repertoire & Theater Etiquette for a Jazz Performance

CONCERT REPERTOIRE

- > **“Lift Every Voice and Sing”**
James R. Johnson & James W. Johnson, 1899
- > **“Now’s the Time”**
Charlie Parker, 1953
- > **“Fables of Faubus”**
Charles Mingus, 1957
- > **“Freedom Day”**
Max Roach & Oscar Brown, Jr., 1960
- > **“Tears for Johannesburg”**
Max Roach, 1960
- > **“The Real Ambassador”**
Dave Brubeck & originally featuring Louis Armstrong, 1961
- > **“I Have a Dream”**
Herbie Hancock, 1963
- > **“We Shall Overcome”**
Derived from Charles Tindley’s “I’ll Overcome Someday”, 1900
- > **“A New Day”**
Booker Little, 1961

THEATER ETIQUETTE FOR A JAZZ PERFORMANCE

Attending a performance is an exciting way to learn about the arts. When you attend any event, whether it is a sports game, movie, rock concert or jazz performance, there are certain behaviors that help to make the event a safe and enjoyable experience for everyone involved, from the audience members, to the artists, to the house and stage crew who work at the theater.

In a live performance, it is important to remember that the performers on stage can hear and see the audience. This is one reason that live performances are so exciting. The positive feedback from the audience helps to give the performers on stage even greater energy and enthusiasm for their performance. The dynamic interaction between artists and the audience creates a feeling in a live performance that does not exist in recordings. It also means that every player on the “team” at a live performance needs to remember to respect the other members of the team by following some basic guidelines.

Here are some tips for audience members attending a jazz performance:

1. Feel free to tap your feet and/or snap your fingers to the music.
2. It is traditional in a jazz performance to clap for soloist(s).
3. Speak only at the request of the narrator or musician.
4. Always be courteous to your neighbor.
5. **Have a swingin’ good time.**



Pre-Show Activity 1 **Civil Rights Movement Timeline Research**

Students will research significant events from the Civil Rights Movement.

OVERVIEW	OBJECTIVES
<p>Teacher will facilitate a student investigation of significant events from the Civil Rights Movement and build a class timeline.</p>	<p>Students will:</p> <ol style="list-style-type: none"> 1. Utilize traditional and online research methods. 2. Determine the meaning of words and phrases as used in traditional and online sources.

MATERIALS

Handouts with the Civil Rights Movement events as seen below

CIVIL RIGHTS MOVEMENT EVENTS

Emancipation Proclamation	March on Washington	Martin Luther King, Jr.
Plessy v. Ferguson	Little Rock Five	leads March from Selma
NAACP is organized	Medgar Evers is murdered	to Montgomery
Brown v. the Board of Education	Martin Luther King, Jr.	Voting Rights Act
Brown II	wins Nobel Peace Prize	Watts Riots
Montgomery Bus Boycott	Malcolm X emerges	March on Mississippi
North Carolina sit-ins	Federal Civil Rights Act	Black Panther Party organized
Freedom Rides/Riders	Malcolm X is murdered	Martin Luther King, Jr. murdered

PROCEDURE

1. Pair students up with a partner or put them into groups of three and assign each group one of the events to research. Students will use their research to prepare a short class presentation that includes a summary of the event in their own words. In addition, each group should address how their event influenced or propelled the Civil Rights Movement.
2. Have students present their research to the class and build a timeline around the classroom, putting the events in chronological order.
3. Have students swap their event summary with another pair/group and have that group create a one or two-sentence definition based on the summary.
4. Collect all the definitions. Create a Civil Rights Era glossary that can be used before and after the show.

ASSESSMENT

Quiz students on their knowledge of civil rights events by providing them with the complete list and having them define five events that they did not work on initially.

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RI.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.RI.1.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

LAFS.6.W.3.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

LAFS.6.W.3.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

LAFS.6.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- > Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic text, or issue to probe and reflect on ideas under discussion.
- > Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- > Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text or issue under discussion.
- > Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

LAFS.6.SL.2.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume and clear pronunciation.

LAFS.6.L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- > Ensure that pronouns are in the proper case (subjective, objective, possessive).
- > Use intensive pronouns (e.g., myself, ourselves).
- > Recognize and correct inappropriate shifts in pronoun number and person.
- > Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
- > Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.

LAFS.6.L.2.3 Use knowledge of language and its conventions when writing, speaking, reading or listening.

- > Vary sentence patterns for meaning, reader/listener interest and style. Use intensive pronouns (e.g., myself, ourselves).
- > Maintain consistency in style and tone.

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.WHST.3.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis, reflection and research.

SOCIAL STUDIES

SS.6.W.1.1 Use timelines to identify chronological order of historical events.

SS.6.W.1.4 Describe the methods of historical inquiry and how history relates to the other social sciences.

SS.6.W.1.5 Describe the roles of historians and recognize varying historical interpretations (historiography).

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.

Pre-Show Activity 2 **The Literacy Test: Primary Document Activity**

Introduce students to the Alabama State Literacy Test which was required to be able to register to vote. Literacy tests were used to keep people of color—and sometimes poor whites—from voting by being created with failure as the goal.

OVERVIEW

Ask students to try to complete the Alabama State Literacy Test. This activity provides a framework for discussing the obstacles facing those taking part in the Civil Rights Movement.

OBJECTIVES

After completing this activity, students will have a better context for understanding voting obstacles for African Americans in the 1960s.

MATERIALS

Handouts of the Alabama State Literacy Test; internet-enabled computer (optional)

PROCEDURE

1. Pass out the literacy test issued by the state of Alabama that was given to African Americans in order to register to vote. Give students 10 minutes to complete the test (which was the standard amount given in the 1960s). http://www.pbs.org/wnet/jimcrow/literacy_popup.html
2. After the 10 minutes is up, explain that this was the actual test given to African Americans in Alabama if they wanted to register to vote in 1965.

DISCUSSION QUESTIONS

1. What was your experience like filling out this form?
2. Which questions were you unable to answer and why?
3. How did it make you feel to be unable to answer the questions?
4. Did any of the questions seem unrelated to your ability to vote?
5. If so, which ones and why?
6. Do you think this test was fair?
7. Why is it important to have the right to vote?
8. Have you ever voted for anything before? What? Why?
9. How would you feel if there were obstacles imposed to deter you from voting? What if no one had the right to vote?

INVESTIGATE FURTHER

If computer access is available, have students follow the process mapped out on the *PBS The Rise and Fall of Jim Crow* website detailing the obstacles faced at each step along the way to the ballot box: http://www.pbs.org/wnet/jimcrow/voting_literacy.html.

ASSESSMENT

Quiz students on voting rights by asking them to determine the differences between voting now versus African Americans voting in the 1960s.

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RI.2.6 Determine author’s point of view or purpose in a text and explain how it is conveyed in text.

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

LAFS.6.W.3.9 Draw evidence from literary or informational texts to support analysis, reflection and research.

- > Apply grade 6 reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).
- > Apply grade 6 reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).)

LAFS.6.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts and issues, building on others’ ideas and expressing their own clearly.

- > Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text or issue to probe and reflect on ideas under discussion.
- > Follow rules for collegial discussions, set specific goals and deadlines and define individual roles as needed.
- > Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text or issue under discussion.
- > Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.

LAFS.6.SL.2.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume and clear pronunciation.

LAFS.6.L.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- > Ensure that pronouns are in the proper case (subjective, objective, possessive).
- > Use intensive pronouns (e.g., myself, ourselves).
- > Recognize and correct inappropriate shifts in pronoun number and person.
- > Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).
- > Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.

LAFS.6.L.2.3 Use knowledge of language and its conventions when writing, speaking, reading or listening.

- > Vary sentence patterns for meaning, reader/listener interest and style. Use intensive pronouns (e.g., myself, ourselves).
- > Maintain consistency in style and tone.

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.RH.2.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis reflection and research.

SOCIAL STUDIES

SS.6.W.1.3: Interpret primary and secondary sources.

SS.6.W.1.4 Describe the methods of historical inquiry and how history relates to the other social sciences.

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.



Pre-Show Activity 3 **Pre-Concert Discussion Questions**

Students respond to questions about music and art as agent of social change.

OVERVIEW	OBJECTIVES
<p>This activity provides a framework for large group discussions before the concert. Ask students to write down their initial responses to each question before sharing with the group.</p>	<p>After completing this activity, students will have assessed what they know about jazz music and the Civil Rights Movement of the 1950-60s.</p>

MATERIALS

Paper, writing utensil, handout with writing prompts

PROCEDURE

1. Ask students to get out a piece of paper and a pen or pencil.
2. Review the questions below with students. Before discussing any ideas, students will have one minute to jot down their immediate response. This is just for them to see; they may change their minds as the discussion progresses.
3. Ask students to share their reactions with the group and respond to one another's ideas by agreeing, disagreeing or adding another idea.

PRE-CONCERT DISCUSSION QUESTIONS

SUPPORT YOUR RESPONSES WITH EVIDENCE

1. Based on the information you've gathered inside or outside of class, what do you know about jazz music? What assumptions do you make about it? What questions do you have?
2. Can music or art be used for social or political change? Why or why not?

ASSESSMENT

Ask students to complete these statements in writing or conversation:

- > One new idea I heard during the discussion was: _____
- > People seem to disagree about: _____
- > The biggest question I have after this discussion is: _____

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

LAFS.6.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- > Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text or issue to probe and reflect on ideas under discussion.
- > Follow rules for collegial discussions, set specific goals and deadlines and define individual roles as needed.
- > Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text or issue under discussion.
- > Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.

LAFS.6.SL.2.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume and clear pronunciation.

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis reflection, and research.

SOCIAL STUDIES

SS.6.W.1.4 Describe the methods of historical inquiry and how history relates to the other social sciences.

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.

MUSIC

MU.68.C.1.2 Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.

MU.68.F.3.1 Describe how studying music can enhance citizenship, leadership and global thinking.

MU.68.H.1.1 Describe the functions of music from various cultures and time periods.

MU.68.H.1.2 Identify the works of representative composers within a specific style or time period.

MU.68.H.1.5 Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre.

MU.68.H.2.1 Describe the influence of historical events on music composition and performance.

MU.68.H.3.1 Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.



Post-show Activity 1 **A Song of Protest**

Students will choose and analyze one of the protest songs Nina Simone performed.

OVERVIEW

Teacher will lead students in a classroom exploration and discussion about the use of popular music as a tool for protest and activism.

OBJECTIVES

Students will:

1. Review and analyze a protest song that was performed by Nina Simone.
2. Put the themes explored in the song in a historical context.
3. Reflect on how music can be an effective protest tool.

MATERIALS

Access to the lyrics of one of the following songs: “Mississippi Goddam” or “Backlash Blues;” and internet access to view videos of Nina Simone performing them.

- > “Mississippi Goddam” lyrics: <http://www.azlyrics.com/lyrics/ninasimone/mississippigoddam.html>
- > “Mississippi Goddam” video: <https://www.youtube.com/watch?v=LJ25-U3jNWM>
- > “Backlash Blues” lyrics: <http://www.azlyrics.com/lyrics/ninasimone/thebacklashblues.html>
- > “Backlash Blues” video: https://www.youtube.com/watch?v=YRG_8NXkX3E

PROCEDURE

1. Have students choose a song from the two choices above and access the lyrics.
2. Have them read through the lyrics and answer the following questions:
 - > What is the subject of the song?
 - > What is the mood of the song? How do you imagine it will sound?
 - > What literary devices are used and what is their effect? (symbolism, metaphor, irony, etc.)
 - > How does this connect to African American history and/or the Civil Rights Movement?
3. Have students watch the video of their song and answer the following questions:
 - > Did the song sound the way you expected? Did anything about the performance surprise you?
 - > What was the tone of the performance?
 - > Does the song have a message? If so, what do you think it is?
 - > Based on how it is performed, does the song simply express an opinion or does it call on listeners to take some action?
 - > What types of reactions might different people have to the song and performance? How does the audience in the video react?
 - > Based on what you know of the Civil Rights Movement, why do you think Nina Simone chose to perform this song?



ASSESSMENT

Have students identify who wrote their song and what inspired them to write it.

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RL.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.RL.1.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RL.2.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

LAFS.6.RL.2.5: Analyze how a particular sentence, chapter, scene or stanza fits into the overall structure of a text and contributes to the development of the theme, setting or plot.

LAFS.6.RL.2.6 Explain how an author develops the point of view of the narrator or speaker in a text.

LAFS.6.RL.3.7 Compare and contrast the experience of reading a story, drama or poem to listening to or viewing an audio, video or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

LAFS.6.RI.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.

LAFS.6.SL.1.3 Analyze in detail how a key individual, event or idea is introduced, illustrated and elaborated in a text (e.g., through examples or anecdotes).

LAFS.6.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings.

LAFS.6.RI.2.5 Analyze how a particular sentence, paragraph, chapter or section fits into the overall structure of a text and contributes to the development of the ideas.

LAFS.6.RI.2.6 Determine author’s point of view or purpose in a text and explain how it is conveyed in text.

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

LAFS.6.SL.1.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 6 topics, texts and issues, building on others' ideas and expressing their own clearly.

- > Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text or issue to probe and reflect on ideas under discussion.
- > Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- > Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text or issue under discussion.
- > Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.

LAFS.6.SL.2.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume and clear pronunciation.

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.RH.2.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

LAFS.68.RH.2.5 Describe how a text presents information (e.g., sequentially, comparatively, causally).

LAFS.68.RH.2.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis reflection and research.

SOCIAL STUDIES

SS.6.W.1.3 Interpret primary and secondary sources.

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.



MUSIC

MU.68.C.1.1 Develop strategies for listening to unfamiliar musical works.

MU.68.C.1.2 Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.

MU.68.F.3.1 Describe how studying music can enhance citizenship, leadership and global thinking.

MU.68.H.1.1 Describe the functions of music from various cultures and time periods.

MU.68.H.1.2 Identify the works of representative composers within a specific style or time period.

MU.68.H.1.5 Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre.

MU.68.H.2.1 Describe the influence of historical events and periods on music composition and performance.

MU.68.H.3.1 Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

MU.68. O.1.1 Compare performances of a musical work to identify artistic choices made by performers.

MU.68. O.3.1 Describe how the combination of instrumentation and expressive elements in a musical work can convey a specific thought, idea, mood and/or image.

Post-show Activity 2 **Primary Source Bank**

Students will identify and analyze primary documents from a historical event.

OVERVIEW	OBJECTIVES
Students will adopt the research methods documentary filmmakers use to explore and analyze primary sources.	Students will: 1. Choose a historical event from the Civil Rights Movement that interests them. 2. Identify and analyze primary sources related to that event.

MATERIALS

The Civil Right Movement events list from the pre-show activity on page 16; internet access.

PROCEDURE

1. Have students choose a partner or work in small groups for this activity.
2. Have students choose an event from the events list that interests them.
3. Students must then imagine that they are doing research for a documentary film about their chosen event. Their job is to gather the following:
 - > Five still images related to the event.
 - > Five primary documents or archival materials related to the event.
 - > A list of five people they could potentially interview related to the event.
 - > Two pieces of historical footage related to their event. (This could be from another documentary film about the subject, a news reel, a recorded interview, etc.)
 - > Have students present their information to the class.
 - > As an extension, if students are tech savvy, have them integrate their research into a short documentary using simple film software (iMovie) or PowerPoint.

ASSESSMENT

For homework, have students write five questions that they would ask their interview subjects about their chosen event.

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RL.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.RL.1.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RI.1.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

LAFS.6.W.3.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

LAFS.6.W.3.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.

LAFS.6.SL.2.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume and clear pronunciation.

LAFS.6.SL.2.5 Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

LAFS.6.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

- › Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- › Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible).
- › Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- › Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.RH.3.7 Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.

LAFS.68.WHST.3.7 Conduct short research projects to answer a question (including a self-generated question). Drawing on several sources and generate additional related, focused questions that allow for multiple avenues of exploration.

LAFS.68.WHST.3.8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis, reflection and research.

SOCIAL STUDIES

SS.6.W.1.3 Interpret primary and secondary sources.

SS.6.W.1.4 Describe the methods of historical inquiry and how history relates to the other social sciences.

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.

THEATRE

TH.68.C.1.1 Devise an original work based on a community issue that explores solutions to a problem.

TH.68.C.1.4 Create and present a design, production concept or performance and defend artistic choices.

TH.68.O.1.3 Explain the impact of choices made by directors, designers and actors on audience understanding.

VISUAL ARTS

VA.68.F.3.1 Use technology applications through the art-making to express community or global concerns.

VA.68.F.3.3 Collaborate with peers to complete an art task and develop leadership skills.

VA.68.F.3.4 Follow directions and complete art tasks in a timely manner to show development of 21st-century skills.

VA.68.H.1.1 Describe social, ecological, economic, religious and/or political conditions reflected in artwork.

VA.68.H.3.3 Create imaginative works to include background knowledge or information from other subjects.

VA.68.O.1.3 Combine creative and technical knowledge to produce visually strong works of art.

VA.68.O.1.4 Create artwork that demonstrates skilled use of media to convey personal vision.

VA.68.O.2.4 Select various media and techniques that communicate personal symbols and ideas through the organization of the structural elements of art.



VA.68.O.3.1 Select and use the structural elements of art and organizational principles of design to document images in various formats for public audiences.

VA.68.S.1.1 Manipulate content, media, techniques and processes to achieve communication with artistic intent.

VA.68.S.1.2 Use media, technology and other resources to derive ideas for personal art-making.

VA.68.S.1.3 Use ideas from cultural, historical and artistic references to create personal responses in personal artwork.

VA.68.S.1.5 Explore various subject matter, themes and historical or cultural events to develop an image that communicates artistic intent.

VA.68.S.2.2 Create artwork requiring sequentially ordered procedures and specified media to achieve intended results.

Post-show Activity 3 **Fannie Lou Hamer**

A speech to be remembered: Language Arts Activity

OVERVIEW	OBJECTIVES
<p>Students will be able to learn further about the obstacles faced by the African Americans in getting the right to vote.</p>	<p>Students will:</p> <ol style="list-style-type: none"> 1. Review and analyze a speech given at the Democratic National Convention. 2. Reflect on persuasive essays and how public speaking skills help people make an impact on their audience.

MATERIALS

Handouts with the text to Fannie Lou Hamer’s testimony at the DNC; video clip of Hamer giving her speech; if doing the Take It Further activity, scripts of the online play

PROCEDURE

1. Provide students with the text to Fannie Lou Hamer's testimony at the Democratic National Convention and have them underline or circle passages that stand-out to them as being unjust.
<http://americanradioworks.publicradio.org/features/sayitplain/flhamer.html>
2. Allow students to share the passages they have notated. Next, watch a clip of Hamer giving her speech at the convention.

DISCUSSION QUESTIONS

SUPPORT YOUR RESPONSES WITH EVIDENCE

- > What makes Hamer's testimony stand out?
- > How does she bring her arguments to life?
- > Why do you think this testimony made such an impact on the crowd and the media?
- > Why do you think President Lyndon Johnson tried to keep the full testimony off the air?

TAKE IT FURTHER

Act it Out: Have students play an active role in Fanny Lou Hamer's story by acting out scenes from this online play in the classroom. *<http://www.scholastic.com/browse/article.jsp?id=4788>*

ASSESSMENT

For homework, have students write a persuasive essay or have students write a few paragraphs on why Fannie Lou Hamer's testimony was persuasive. Include evidence from the text to support your response.

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RI.1.1 Cite textual evidence to support analysis of what the text says, explicitly as well as inferences drawn from the text.

LAFS.6.RL.1.2 Determine a theme or central idea of the text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RL.2.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

LAFS.6.RL.2.5 Analyze how a particular sentence, chapter, scene or stanza fits into the overall structure of the text and contributes to the development of the theme, setting or plot.

LAFS.6.RL.2.6 Explain how an author develops the point of view of the narrator or speaker in the text.

LAFS.6.RL.3.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

LAFS.6.RI.1.1 Cite textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text.

LAFS.6.RI.1.2 Determine a central idea of the text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LAFS.6.RI.1.3 Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in the text (e.g., through examples or anecdotes).

LAFS.6.RI.2.4 Determine the meaning of words and phrases as they are used in the text, including figurative, connotative and technical meanings.

LAFS.6.RI.2.5 Analyze how a particular sentence, paragraph, chapter or section fits into the overall structure of the text and contributes to the development of the ideas.

LAFS.6.RI.2.6 Determine author’s point of view or purpose in a text and explain how it is conveyed in text.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.RH.2.5 Describe how the text presents information (e.g., sequentially, comparatively, causally).

LAFS.68.RH.2.6 Identify aspects of the text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis reflection and research.

SOCIAL STUDIES

SS.6.W.1.3 Interpret primary and secondary sources.

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.



THEATRE

TH.68.C.1.3 Determine the purpose(s), elements, meaning and value of a theatrical work based on personal, cultural or historical standards.

TH.68.C.2.3 Ask questions to understand a peer’s artistic choices for a performance or design.

TH.68.H.1.2 Analyze the impact of one’s emotional and social experiences when responding to, or participating in, a play.

TH.68.O.2.4 Perform a scene or pantomime to demonstrate understanding of blocking and stage movement.

TH.68.O.3.3 Discuss the collaborative nature of theatre and work together to create a scene or play, respecting group members’ ideas and differences.

TH.68.S.2.4 Memorize and present a character’s lines from a monologue or scene.

TH.68.S.3.1 Develop characterizations, using basic acting skills, appropriate for selected dramatizations.

TH.68.S.3.2 Use the elements of dramatic form to stage a play.

Post-show Activity 4 Post-Concert Discussion Questions

Students respond to questions about jazz music and the Civil Rights Movement.

OVERVIEW	OBJECTIVES
<p>This activity provides a framework for a recap discussion on the performance and what students learned from attending.</p>	<p>After completing this activity, students will have summarized the information they learned throughout the 6th & Jazz program.</p>

MATERIALS

Paper, writing utensil

POST-CONCERT DISCUSSION QUESTIONS

1. What are the most distinctive features of jazz? In what ways is jazz different from other popular music styles? In what ways is it similar? In answering this question, try to incorporate as many aspects as possible: musical elements (as discussed in Part I of this study guide), variety of musical instruments, song texts, behavior of performers and audience, etc.
2. Describe the various ways that jazz served as a bridge across the racial divide during the 1950s and 1960s. Do you think music still serves as a bridge between various ethnic and cultural groups? If yes, in what ways does it do this?
3. What racial or cultural problems do you think still exist in American society? If you were to write a jazz composition right now that addressed these problems, what message would you want it to send to listeners? Describe what it would sound like, what instruments would you use? What emotions would it portray? Would you express your message with a specific text or would it be a purely instrumental piece?

ASSESSMENT

Ask students to write a short paragraph of what they have learned about the Civil Rights Movement and jazz throughout the 6th & Jazz program. Include evidence from the text to support your response.

FLORIDA STATE STANDARDS FOR 6TH GRADE

LANGUAGE ARTS

LAFS.6.RI.3.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

LAFS.6.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 6 topics, texts and issues, building on others' ideas and expressing their own clearly.

- › Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text or issue to probe and reflect on ideas under discussion.
- › Follow rules for collegial discussions, set specific goals and deadlines and define individual roles as needed.
- › Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text or issue under discussion.
- › Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

LAFS.6.SL.1.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text or issue under study.



LAFS.6.SL.2.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume and clear pronunciation.

LAFS.68.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

LAFS.68.WHST.3.9 Draw evidence from informational texts to support analysis reflection and research.

SOCIAL STUDIES

SS.6.W.1.4 Describe the methods of historical inquiry and how history relates to the other social sciences.

SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character.

MU.68.C.1.2 Compare, using correct music vocabulary, the aesthetic impact of a performance to one's own hypothesis of the composer's intent.

MU.68.F.3.1 Describe how studying music can enhance citizenship, leadership and global thinking.

MU.68.H.1.1 Describe the functions of music from various cultures and time periods.

MU.68.H.1.2 Identify the works of representative composers within a specific style or time period.

MU.68.H.1.5 Using representative musical works by selected composers, classify compositional characteristics common to a specific time period and/or genre.

MU.68.H.2.1 Describe the influence of historical events and periods on music composition and performance.

MU.68.H.3.1 Identify connections among music and other content areas and/or contexts through interdisciplinary collaboration.

Resources & Additional Information

BOOKS ABOUT JAZZ

- > Mark C. Gridley, *Jazz Studies: History and Analysis*, seventh edition, Prentice Hall, 2000.
- > John Szwed, *Jazz 101: A Complete Guide to Learning and Loving Jazz*, Hyperion, 2000.
- > Geoffrey C. Ward and Ken Burns, *Jazz: A History of America's Music*, Knopf, 2000.
- > For a wide selection of books about jazz for readers of all ages see: <http://www.ejazzlines.com>

BOOKS ABOUT THE CIVIL RIGHTS MOVEMENT

- > Evelyn Coleman and Tyrone Geter (Illustrator), *White Socks Only*, Albert Whitman & Co., 1996.
- > Martin Luther King, Jr., *The Peaceful Warrior*, Pocket Books, 1968.
- > Martin Luther King and Coretta Scott King, *I Have a Dream*, Scholastic Trade, 1997.
- > Casey King, Linda Barret Osborne, and Joe Brooks (Illustrator), *Oh, Freedom!: Kids Talk About the Civil Rights Movement With the People Who Made It Happen*, Knopf, 1997.
- > Rosa Parks and Gregory J. Reed, *Dear Mrs. Parks: A Dialogue With Today's Youth*, Lee & Low Books, 1996.
- > Vicki Winslow and Colin Bootman (Illustrator), *Follow the Leader*, Bantam Books, 1997.

WEBSITES ABOUT JAZZ

- > PBS Jazz: Site for the Ken Burns's PBS documentary mini-series, *Jazz*
<http://www.pbs.org/kenburns/jazz/home/>
- > Smithsonian Jazz Website
<http://www.smithsonianjazz.org>
- > A Passion for Jazz: Music History & Education
<http://www.apassion4jazz.net>
- > "What is Jazz?" a lecture series from the John F. Kennedy Center for the Performing Arts
<http://town.hall.org/Archives/radio/Kennedy/Taylor/>
- > Jazz at Lincoln Center's Jazz Academy Video Library
<http://academy.jazz.org/media-library/>
- > Thelonius Monk Institute of Jazz
<http://www.jazzinamerica.org>
- > National Endowment for the Arts
<https://www.arts.gov/lifetime-honors/nea-jazz-masters/2016-nea-jazz-masters-tribute-concert-webcast>
- > Michigan State University, The Vincent Voice Library (spoken word sound recordings) - Select "search" and type in keywords: "Jazz" or "Civil Rights"
<http://vvl.lib.msu.edu/>

- > Louis Armstrong Biography Page
<http://www.biography.com/people/louis-armstrong-9188912>

WEBSITES ABOUT THE CIVIL RIGHTS MOVEMENT

- > The Civil Rights Museum
<http://www.civilrightsmuseum.org/>
- > The Greensboro Sit-ins: Launch of a Civil Rights Movement
<http://www.greensboro.com/sit-ins/>
- > Time Magazine's Newsfile: The Civil Rights Movement
<http://time.com/tag/civil-rights-movement/>
- > Historic Places of the Civil Rights Movement
<http://www.cr.nps.gov/nr/travel/civilrights/>
- > Our Shared History: African American Heritage
<http://www.cr.nps.gov/aahistory/>
- > NEWSEUMED Civil Rights Timeline
<https://newseumed.org/timeline/civil-rights-timeline/?unlock=1t2BPHtr3iEpbHbG4N>

Curriculum Standards

The National Standards for Music Education are a set of nine voluntary content standards for K-12 music education classes and ensembles. MENC: The National Association for Music Education has also developed resources including developmentally-appropriate goals, objectives and activities for all levels of music education, available at:

http://www.menc.org/publication/books/performance_standards/contents.html

The standards your students will be exposed to are listed below and can be downloaded, along with a set of related web links, at: <http://www.nafme.org/my-classroom/standards/>

1 CREATING

A. Imagine: Generate musical ideas for various purposes and contexts.

- > Enduring Understanding: The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources.
- > Essential Question: How do musicians generate creative ideas?

B. Plan and Make: Select and develop musical ideas for defined purposes and contexts.

- > Enduring Understanding: Musicians' creative choices are influenced by their expertise, context and expressive intent.
- > Essential Question: How do musicians make creative decisions?

C. Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

- > Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence and the application of appropriate criteria.
- > Essential Question: How do musicians improve the quality of their creative work?

2 RESPONDING

A. Select: Choose music appropriate for a specific purpose or context.

- > Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes.
- > Essential Question: How do individuals choose music to experience?

B. Analyze: Analyze how the structure and context of varied musical works inform the response.

- > Enduring Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.
- > Essential Question: How does understanding the structure and context of music inform a response?

C. Interpret: Support interpretations of musical works that reflect creators’/performers’ expressive intent.

- > Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- > Essential Question: How do we discern musical creators’ and performers’ expressive intent?

D. Evaluate: Support evaluations of musical works and performances based on analysis, interpretation and established criteria.

- > Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation and established criteria.
- > Essential Question: How do we judge the quality of musical works and performances?

3 CONNECTING**A. Connect #10: Synthesize and relate knowledge and personal experiences to make music.**

- > Enduring Understanding: Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing and responding.
- > Essential Question: How do musicians make meaningful connections to creating, performing and responding?

B. Connect #11: Relate musical ideas and works to varied contexts and daily life to deepen understanding.

- > Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing and responding.
- > Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?

PHOTOGRAPH ATTRIBUTION

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