

UMS Youth Education 03/04



Girls Choir of Harlem

Priscilla Baskerville, Music Director

TEACHER RESOURCE GUIDE

About UMS

UMS celebrates its 125th Season! One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, and theater, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

Details about educational events for the 03/04 season are announced a few months prior to each event.

To receive information about educational events by email, sign up for the UMS E-Mail Club at www.ums.org.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umyouth@umich.edu.

We would like to give special thanks to the sponsors and supporters of the UMS Youth Education Program:

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Youth Performance

Friday, April 16, 2004, 11 am

Michigan Theater, Ann Arbor

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We've starred the most important pages.

Only Have 15 Minutes?

Try this:

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photo by James Estrin

Girls Choir of Harlem

Coming to the Show

We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

Where do we get off the bus? You will park your car or bus in the place marked on your teacher's map.

Who will meet us when we arrive? UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group is coming, so there's no need for you to have tickets.

Who shows us where we sit? The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the UMS Education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

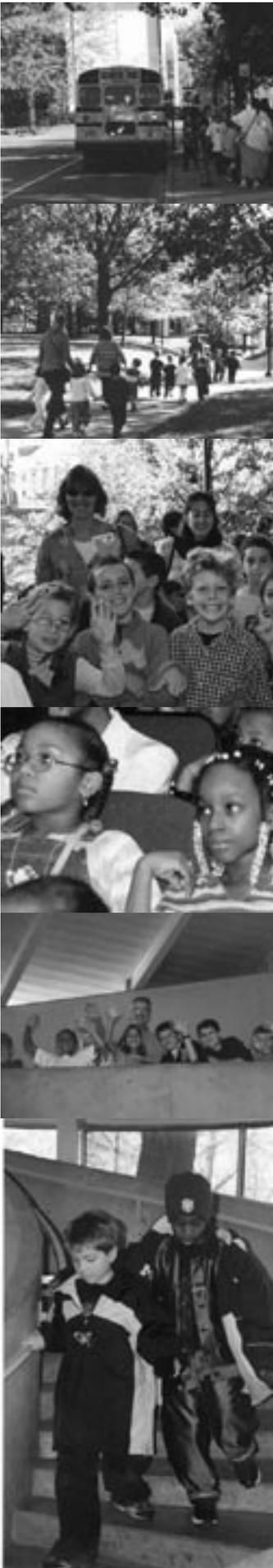
Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

How do I show that I liked what I saw and heard? As a general rule, the audience shows appreciation during a performance by clapping. This clapping, called applause, is how you show how much you liked the show. Applause says, "Thank you! You're great!" In a musical performance, the musicians and dancers are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection, and sometimes after impressive solos. Sometimes at music performances, the audience is encouraged to stand and clap along with the music in rhythm. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, or drawing. We can share your feedback with artists and funders who make these productions possible. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**



The Performance at a Glance

Who are the members of the Choir?

The members of the Girls Choir of Harlem are students at the Choir Academy of Harlem. There are approximately 240 members of the choir which is divided into preparatory and concert units. The concert group, which you will see perform, consists of approximately 50 high school age girls selected from from the larger group.

What is the Choir Academy of Harlem?

The Choir Academy of Harlem is a collaboration of the Girls and Boys choirs, the New York City Board of Education, and the students' parents. Encompassing grades four through twelve, it offers a rigorous academic program enhanced by a world-class training in the choral arts. Admission to the academy is gained by passing a vocal audition. Approximately 240 girls in grades four through twelve attend the Academy and comprise the Girls Choir of Harlem, which is divided into preparatory and concert units. Selected on the basis of excellence in academics, conduct, commitment, dependability, and knowledge of the repertoire, the concert arm of the choir consists of approximately 50 high school age girls. In addition to the mandatory four hours of practice each weekday and normal academic classes, the girls take courses in music history and theory, solo and ensemble singing, movement, and a musical instrument. The Choir Academy of Harlem's culture of disciplined artistic and academic endeavor is remarkable in a neighborhood with numerous failing schools. Approximately 75 percent of the girls attending the academy are from single parent families, 55 percent are living below poverty level, and 90 percent are considered "at risk" of dropping out of high school. Building self-esteem, establishing positive role models, and developing a strong value system of discipline and hard work, the program provides the girls — primarily African-Americans and Latinas who come from Harlem and the neighboring communities — with a safe, secure, and consistent environment. Staff members serve as caring, trusted adults who believe in the girls, stand by them, motivate them, and push them to succeed. Their public acclaim has given the girls an opportunity to become role models themselves. With all their fame, members of the Girls Choir of Harlem are most proud of the impact they have on girls outside the choir and the younger girls in the school, according to former music director Lorna Myers. "You can see it in the way they hold their heads walking down the hall in school. The fact that they are so empowered as to make a difference is great."

What kind of music does the Choir perform?

The Girls Choir of Harlem performs a wide variety of music including classical, liturgical, operatic, spiritual, folk, jazz and popular.

"A religious experience...The boys had better be on their toes because the girls are ready."

—Al Roker

The History of Harlem

Where is Harlem?

Harlem is a community on the northern end of the island of Manhattan in New York City. It was founded in 1658 by Peter Stuyvesant, and named for Haarlem, the original home of many of the Dutch farmers who settled there in the 1600s. In addition to farming, by the 1800s, Harlem became the site of estates of some of New York's most prominent families. Despite the development of the city, Harlem remained somewhat rural until the 1880s when elevated rail lines linked it with the more developed lower Manhattan. By 1900, Harlem had a large Jewish population, and starting around 1910, African-Americans from the south began migrating to Harlem. Soon Harlem was one of the most influential African-American communities in the nation, and the site of the renaissance of African-American musical, literary, and artistic culture that would become known as the Harlem Renaissance. During this period cultural and civil rights leaders encouraged Black artists to come to Harlem; they believed achieving excellence in the arts could help break down racial barriers. After World War II, many middle class Blacks moved to the suburbs, leaving Harlem impoverished. Today, Harlem is home to about 370,000 people, and home to such cultural attractions as the Apollo Theater, Columbia University, and the Cathedral of Saint John the Divine.



History: The Girls Choir of Harlem

What is the history of the Girls Choir?

Audiences have the girls' parents to thank for the opportunity to hear these heavenly voices. In 1979, a group of determined parents convinced Boys Choir of Harlem founder Dr. Walter J. Turnbull to create a comparable program for girls. The Girls Choir of Harlem was thus established, only to be disbanded a short time later due to a lack of funding. By 1988, once the growing Boys Choir organization was able to sustain it, a full Girls Choir program was instituted. Since its beginning in 1996, the Girls Choir of Harlem was directed by Lorna Myers, a native of Trinidad who received both Bachelor and Master of Music degrees from The Juilliard School. Priscilla Baskerville was recently named the new music director for the ensemble. The development of the Girls Choir of Harlem was initially hampered by the absence of a strong tradition of all-female choirs in the United States, where boys' choirs and mixed choirs outnumber those of girls by about four to one. According to Dr. Turnbull: "The history of boys' choirs goes back to the 14th century in churches, and it remains strong today. So, the girls start out from a disadvantage." However, the Girls Choir of Harlem has since found its voice as a group of developing divas bestowed with discipline, grace, and charm. The choir performed its debut concert at Alice Tully Hall in New York. Two years ago, in the aftermath of the tragedy of the World Trade Center, the Girls Choir of Harlem joined with the Boys Choir of Harlem for a moving performance of "We Shall Overcome" before an audience of 20,000 at Yankee Stadium for the post-September 11 event, "Prayer for America."

Where has the Choir performed?

The Girls Choir of Harlem has performed concerts across the country. Their debut concert in 1997 was in New York at Alice Tully Hall at Lincoln Center. The girls have since performed on "Good Morning America" and Oprah's Angel Network as well as on Broadway, at the Apollo Theater in Harlem, Avery Fisher Hall, New Jersey Performing Arts Center, Kennedy Center in Washington DC, Music Hall in Cincinnati, E.J. Thomas Hall in Akron, Wealthy Theatre in Grand Rapids, Orchestra Hall in Minneapolis, and at colleges and universities throughout the United States.

Who is the director of the Choir?

The music director of the Girls Choir of Harlem is Priscilla Baskerville. Ms. Baskerville is an operatic soprano who has performed at leading opera houses and concert halls throughout the world, including the Metropolitan Opera, where she has performed the title roles in *Aida* and *Porgy and Bess*, and Musetta in *La Boheme*. She has also given master classes, and appeared on Broadway and in the film *The Cotton Club*. Priscilla Baskerville was born and raised in Brooklyn, and is a graduate of the Manhattan School of Music.

"what it might be like
if a band of angels had
floated down to earth
to raise their voices
for a brief moment in
time."

-Dorothy Rudd Moore,
composer

Breaking Down Barriers

Throughout the twentieth-century, African-American women have played an important role in the musical history of the United States. In genres from opera to jazz and Rhythm & Blues, African-American women have been celebrated performers, important innovators, and have inspired many who came after them.

“...a soul-stirring combination of classical, spiritual, and roof-shaking gospel.”

–*Mode Magazine*

Marian Anderson was the first African-American to sing at the New York Metropolitan Opera. Contralto Marian Anderson was born in Philadelphia, Pennsylvania in 1897. Throughout her career she encountered racism in the United States. From a young age Anderson displayed musical talent, but she faced overt racism when she applied for admission to a local music school. With donations from a local church, she began to study voice formally. When racial injustice prevented her from establishing a career in the United States, she went to Europe and performed extensively with great success. The most highly publicized racial instance involving Anderson occurred in 1939 when her manager and officials from Howard University tried to arrange a concert for her in Constitution Hall, the largest and most appropriate indoor location in Washington, D.C. The hall’s owners, the Daughters of the American Revolution, sparked national protests when they refused to allow her to sing there. In answer to the protests, the United States Department of the Interior, with active encouragement from First Lady Eleanor Roosevelt, scheduled a concert on the steps of the Lincoln Memorial for April 9, 1939. The Easter Sunday program drew a crowd of 75,000 people and millions of radio listeners, and the entire episode caused the news media to focus greater attention on subsequent cases of discrimination involving Anderson and other African Americans. Marian Anderson’s career paved the way for many great African-American singers of the twentieth-century like Jessye Norman, Shirley Verrett, Kathleen Battle, Grace Bumbry, and George Shirley.

Bessie Smith was born in 1895. Known as the “Empress of the Blues”, Bessie Smith is considered one of the best classic blues singers of the 1920s. She started her career as a street performer in Chattanooga, Tennessee and became a Vaudeville performer as a teenager. In the 1920s and 1930s she became increasingly popular and the success of her records kept Columbia Studios afloat during difficult financial times. Bessie Smith influenced other artists like Mahalia Jackson and Billie Holiday.

Billie Holiday was born in 1915 in Baltimore, Maryland. Her father deserted the family to tour with a band. At ten years old, she was the victim of a violent rape. She later moved to New York in search of a new life. While singing a blues tune after an unsuccessful dance audition, a club owner hired her to sing. She became one of the leading jazz artists of the day and toured with the Count Basie Orchestra, Artie Shaw’s Band, performed at Carnegie Hall and toured in Europe.

Ella Fitzgerald was born in 1917 and raised in poverty until her big break came in 1934 at Amateur Night at the Apollo Theater in Harlem. As she became increasingly popular in the 1930s, a diverse audience embraced her music. During the 1950s and 1960s she battled discrimination in hotels, restaurants, and concert halls. Ella Fitzgerald’s career spanned over seventy years, and she is considered by some to be the greatest female jazz singer of all time.

Breaking Down Barriers

Aretha Franklin was born in Detroit in 1942. Her father, C.L. Franklin was a Baptist preacher who knew some of the major gospel stars of the day. As a young girl, Aretha started singing in the choir of New Bethel Baptist Church in Detroit. In the early 1960s Aretha signed her first record contract. She often lent her talents to the civil rights cause and performed in support of Martin Luther King, Jr. In 1966, she signed with Atlantic Records and her career took off. At Atlantic, she began to dig into her rhythm and blues roots and recorded many hit songs like "Respect," "Baby I Love You," "Chain of Fools," and "Think" In 1987, she became the first women to be inducted into the Rock and Roll Hall of Fame.

For More Information:

<http://www.afrovoices.com/anderson.html>

<http://www.redhotjazz.com>

<http://pbs.org/jazz/kids/nowthen/billie.html>

<http://www.ladyday.net>

<http://www.ellafitzgerald.com>

<http://www.rollingstone.com/artists/bio.asp?oid=457&cf=457>

Recommended Recordings:

The Essential Bessie Smith, Sony 64922, 1997

Pure Ella: The Very Best of Ella Fitzgerald, Polydor Records 539206, 1998

Lady Day: The Best of Billie Holiday, Sony 85979, 2001

Prima Voce - Marian Anderson, Nimbus Records 7882, 1997

Aretha Franklin- Aretha's Best, Rhino Records, 74295, 2001

Visit UMS Online

www.ums.org

Harlem Renaissance Poetry

In the twenties, the decade immediately following World War I, an African-American population newly transplanted from the pastoral and bloody South sank its roots into the promises offered by Northern Industrial cities. Harlem became the greatest African-American city in the world. Here "The New Negro" bore fruit in a bumper crop of artists. This new generation, known as "The Harlem Renaissance," was enlightened by education and nourished by folk sources such as black music and the black church.

Most of the figures well known as part of the Harlem Renaissance were men: W.E.B. Du Bois, Countee Cullen and Langston Hughes are names known to most serious students of American history and literature today. And, because many opportunities that had opened up for black men had also opened up for women of all colors, African American women too began to "dream in color." To demand that their view of the human condition be part of the dream, too. However, female poets of this era did not receive as much recognition, partly because of the lack of patronage, but also because they were ignored by the individuals who provided recognition of Renaissance writers, such as Alain Locke (who wrote "The New Negro" in 1925). Some of these female poets included Anne Spencer, Alice Dunbar-Nelson, and Angelina Grimke.

With the stock crash of 1929 came the end of the Harlem Renaissance, giving way to the new art movement known as the Reformation.

For further information on female poets of the Harlem Renaissance, please visit <http://www.nku.edu/~diesmanj/guides/featuredwriters.html>

*"God never planted a garden,
But he placed a keeper there;
And the keeper ever razed the ground,
And built a city where;
God cannot walk at the eve of day,
Nor take the morning air."*

by Anne Spencer



Anne Spencer, 1882-1976



Alice Dunbar-Nelson, 1875-1935



Angelina Grimke, 1880-1958



Students at Go Like the Wind! Montessori School during a UMS classroom visit, November 2001.

Lesson Plans

Lesson Plan Overview

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes. Many of these lesson plans were designed and written by Dr. Julie Taylor's Multi-cultural Education students at University of Michigan, Dearborn.

Want More Lesson Plans?

Visit the Kennedy Center's ArtsEdge website, the nation's most comprehensive source of arts-based lesson plans.

www.artsedge.kennedy-center.org

Learner Outcomes

The lesson plans that follow are based upon the following observable outcomes:

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Meeting Michigan Standards

Arts Education

Standard 1: Performing All students will apply skills and knowledge to perform in the arts.

Standard 2: Creating All students will apply skills and knowledge to create in the arts.

Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.

Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

English/Language Arts

Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Standard 5: Literature All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

Standard 7: Skills and Processes All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.

Standard 12: Critical Standards All students will develop and apply personal, shared, and academic criteria for the enjoyment, appreciation, and evaluation of their own and others' oral, written, and visual texts.

Social Studies

Standard I-2: Comprehending the Past All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.

Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

Standard III-3: Democracy in Action All students will describe the political and legal processes created to make decisions, seek consensus, and resolve conflicts in a free society.

Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

Math

Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.

Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change. analytic and descriptive tool, identify characteristics and define shapes, identify properties, and describe relationships among shapes.

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

www.michigan.gov/mde

Each UMS lesson plan is aligned to specific State of Michigan Standards.

Science

Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.

Standard IV-1: Matter and Energy All students will measure and describe the things around us; explain what the world around us is made of; identify and describe forms of energy; and explain how electricity and magnetism interact with matter.

Standard IV-3: Motion of Objects All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motions of objects; and relate motion to energy and energy conversions.

Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

Career and Employability

Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.

Standard 2: Career Planning All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.

Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.

Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

Technology

Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.

Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

World Languages

Standard 5: Constructing Meaning All students will extract meaning and knowledge from authentic non-English language texts, media presentations, and oral communication.

Standard 6: Linking Language and Culture All students will connect to a non-English language and culture through texts, writing, discussions, and projects.

Standard 8: Global Community All students will define and characterize the global community.

Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

Health

Standard 3: Health Behaviors All students will practice health-enhancing behaviors and reduce health risks.

Lesson I: **Teens & the Harlem Renaissance**

Grade Level:

Grades 9-12

Standards and Benchmarks:

Social Studies Standard I. 2. Comprehending the Past

Social Studies Standard I. 3. Analyzing and Interpreting the Past

Social Studies Standard I. 4. Judging decisions from the Past.

Social Studies Standard III. 2. Ideals of American Democracy

Objectives:

1. Students will understand how identity can influence a certain culture's voice.
2. Students will have knowledge of the Harlem Renaissance as a movement.
3. Students will be able to identify key participants of the Harlem Renaissance.

Materials:

--Lecture outline of the Harlem Renaissance (see pg. 19).

--Handout of Georgia Douglas Johnson's Poem *Autumn*

--Internet access or a compact disk player.

--CD version of song *It don't Mean a Thing if it Ain't Got That Swing* by Duke Ellington

Activity:

1. Ask students to bring in at least two pieces of information showing teen culture in the United States today. These pieces of information should capture some of the essence of teen culture. They can be pictures from a magazine or newspaper, articles or passages from a book, or music lyrics. Tell students that they must be able to support their items with explanations of why they reflect teen culture, and they should be able to discuss how teens express themselves as a collective group.
2. Instruct students to break up into groups of four or five and share their pieces of teen pop culture with their group. Allow each group to realize that hobbies, music, books, and celebrities influence their culture and identity.
3. Discuss how teens are fortunate to have so much of their identity reflected in pop culture in the United States. Make sure to comment that much of the media's and other industries' attention is focused on their group and their culture.

(next page)

This lesson is intended for use with older students, but can be adapted for use with younger students as well.

Lesson I: Continued

DID YOU KNOW:

The Harlem Renaissance was initially called “The New Negro Movement.”

4. Ask students to imagine that this was not the case. Ask students to imagine that they lived in a world where pop culture – movies, TV, magazines, and books were only representative of adults over forty years of age. Have students write a short paragraph or two on how they would feel if they were not represented at all in pop culture. Focus on how this non-identity would affect teens as a social group. If you have journal writing assignments in class, you could substitute a journal entry for this activity.
5. Explain that the Harlem Renaissance provided a chance for African-Americans to identify with their own writers, musicians, and issues. List and discuss the major authors, musicians, and painters of the Harlem Renaissance using the lecture outline provided.
6. Distribute Langston Hughes poem *Children’s Rhymes* and have the class read it either aloud or individually. Discuss major issues that African Americans could identify with in poems such as this one. During the discussion, play *It don’t Mean a Thing if it Ain’t Got That Swing* by Duke Ellington.
7. Draw connections between the completed teen cultural identity project and the cultural identity involved in the Harlem Renaissance. Reaffirm that the Renaissance gave African American a chance to identify with each other and have a common sense of culture. Ask how is the contemporary culture is giving people identity. Why is identity important? What is self identity?

Learn More about Harlem Renaissance:

<http://www.nku.edu/~diesmanj/harlem.html>

<http://www.fatherryan.org/harlemrenaissance/>

<http://www.levity.com/corduroy/harlem.htm>

<http://www.csustan.edu/english/reuben/pal/chap9/9intro.html>

Lesson II: Harlem Renaissance Lecture

I. What was the Harlem Renaissance?

A period of time from 1920 until about 1930 that saw an unprecedented outburst of creative activity among African-Americans occurring in all fields of art. Beginning as a series of literary discussions in the Upper Manhattan (Harlem) sections of New York City, this African-American cultural movement became known as “The New Negro Movement” and later as the Harlem Renaissance. More than a literary movement and more than a social revolt against racism, the Harlem Renaissance exalted the unique culture of African-Americans and redefined African-American expression. The word renaissance is a French word meaning rebirth. It is often used to describe a period of vigorous artistic and intellectual activity.

II. Factors behind the Renaissance

One of the factors contributing to the rise of the Harlem Renaissance was the Great Migration of African-Americans to northern cities (such as New York City, Detroit, Chicago, and Washington, D.C.) between 1919 and 1926. Black urban migration, combined with trends in American society as a whole toward experimentation during the 1920s, and the rise of radical black intellectuals all contributed to the particular styles and unprecedented success of black artists during the Harlem Renaissance period.

III. Major Individuals of the Renaissance

1. Zora Neale Hurston (1903-1960) - Author and Ethnologist

Hurston moved from Washington, D.C to New York in 1925 drawn by what would become known as the Harlem Renaissance. In New York, she began writing fiction. She studied Anthropology at Barnard College and won a grant to collect African American folklore. Her best-known work was *Their Eyes Watching God*, published in 1937. After the 1940s, her popularity waned and she died in poverty. In the 1970s, Alice Walker revived interest in her work and it is again popular.

2. Langston Hughes (1902-1967) - Poet

The poet laureate of Harlem, Hughes wrote prolifically and influenced a generation of writers. His poetry was bittersweet, based on the rhythms of jazz and the blues. It was racially sensitive, earthy and honest. “The Negro Speaks of Rivers”, “Children’s Rhyme”, and “Dream Deferred” are some of his more famous poems.

3. Angelina Weld Grimke - (1890-1958) - Poet and Playwrite

Grimke was the daughter of an African-American father and a white mother. She wrote poetry, short stories, essays and plays. Her most famous work, *Rachel*, is a three-act play. Grimke was first published thirty years prior to the Renaissance, and is often considered one of the forerunners of the Harlem Renaissance.

This lesson allows the teacher freedom to pick and choose important information to present to students at any grade level.

You can read more about Langston Hughes at www.biography.com

Lesson III: Harlem Renaissance Poetry

Grade Levels:

Grades 8-12

Standards and Benchmarks:

English/Language Arts Standard 5: Literature

English/Language Arts Standard 7: Skills and Processes

English/Language Arts Standard 12: Critical Standards

Objectives:

The music, rhythm, imagery and form of a good poem creates an immediate effect in a student's mind. Here is a set of guidelines and questions you can encourage your students to consider as they read the poetry of Angelina Weld Grimke.

Materials:

Harlem Renaissance poetry, like example at left

A Winter Twilight

A silence slipping around like death,
Yet chased by a whisper, a sigh, a
breath;
One group of trees, lean, naked and
cold,
Inking their cress 'gainst a sky green-
gold;
One path that knows where the corn
flowers were;
Lonely, apart, unyielding, one fir;
And over it softly leaning down,
One star that I loved ere the fields
went brown

by

Angelina Weld Grimke

How To Read Poetry:

- 1) When you first approach a poem you should read it three or four times, preferably aloud. This is important because you need to gain a sense of the music of the poem. The meaning of a poem is developed through a combination of rhythm, imagery, form and sometimes rhyme; therefore, you need to hear this music of the poem.
- 2) Once you have read the poem a number of times, you should approach each stanza separately. This allows you to work with more manageable pieces of the poem. If the poem does not have clear stanzas, try to work with sections which are in some way clearly defined. For example: sections which have a grammatical or thematic sense; sections which are clearly defined through the rhyme scheme - rhyming couplets, lines which are linked by rhyme etc.
- 3) Re-read each section carefully, line by line, and focus upon anything that strikes you as interesting or unusual. Highlight or underline these things in your text and write notes in the margin. If the way in which the poem is laid out in your text does not encourage this, photocopy and enlarge the poem so that you have space to work around it.
- 4) Using your dictionary, look up the meanings of key words. Is the poet using a shade of meaning that is not immediately obvious? What are the connotations of particular words within their context?
- 5) Look carefully at the rhyme pattern. Is there anything interesting or unusual about it? Are there any obvious links between rhymed lines or even words? Is there any internal rhyme? Are there phrases which rhyme? Try to decide what effect these rhymes have on the possible meanings of the poem.
- 6) Try to determine what images the poet has used. Are they created through metaphor or simile? What is their effect? Has the poet used any alliteration? What is its effect?
- 8) What is the tone of the poem? Are any aspects of the poem ironic?

Responding to Harlem Renaissance Poetry

DREAM DEFERRED

What Happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore--
and then run?

Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load
Or does it just explode?

By Langston Hughes

A Winter Twilight

A silence slipping around like death,
Yet chased by a whisper, a sigh, a
breath;
One group of trees, lean, naked and
cold,
Inking their cress 'gainst a sky green-
gold;
One path that knows where the corn
flowers were;
Lonely, apart, unyielding, one fir;
And over it softly leaning down,
One star that I loved ere the fields
went brown.

by Angelina Grimke

Figurative language, which uses familiar words in unfamiliar ways, makes writing and reading more interesting.

A **metaphor** makes comparisons between two things without using the words *like* or *as*. A metaphor may say that one thing *is* another.

Find an example of metaphor used in *Dream Deferred*. What two things are being compared?

Personification means giving human characteristics to an idea or thing.

Find an example of personification used in *A Winter Twilight*. Describe the human characteristic given to specific things:

Lesson IV: **Melody, Harmony and Rhythm**

Grade Levels:

Grades K-3

Standards and Benchmarks:

Arts Education 3: Analyzing

Math I-1: Patterns

DID YOU KNOW:

Choirs sing in four
part harmony-

soprano,
alto,
tenor,
bass.

Even all girls choirs!

Objectives:

Students will understand three important elements in music (melody, harmony, and rhythm) and how singing in “parts” fulfill these roles.

Materials:

Your voice or a musical instrument

Opening Discussion:

At different times, instruments in jazz perform one of three jobs: being the **melody**, providing the **harmony**, or setting the **rhythm**. The **melody** is the tune. The **harmony** is the notes above and/or below the tune that make the tune sound richer. The **rhythm** is the beat.

Activities:

1. Ask the class to choose a common childhood song. We recommend simple tunes like “Mary Had a Little Lamb” or “Ride on, King Jesus.”
2. First, ask the class to sing the song (or the first verse) as a group. Remind them that this “main tune” is the **melody**; it’s the part of the song everyone knows best.
3. Now, ask students to hold their hands over their heart and to hear their heartbeat. It has a regular pattern or **rhythm**. Ask students to tap their desk at the same time they hear a heartbeat.
4. Next, ask them to sing the song again, while they tap the rhythm on their desks. **Melody** and **rhythm** are working together.
5. Ask them to sing and tap again. This time, join the singing by adding a **harmony** line that you sing or play.
6. Now take turns altering one of the elements. What happens if the **melody** changes? If the **rhythm** accelerates or slows down? If the **harmony** complements the **melody**? If it clashes?

Discussion/Follow-up

When students listen to the Girls’ Choir sing at the Youth Performance, can they hear the different parts represented by soprano, alto, tenor, bass? Can they hear the melody, rhythm, and harmony?

Lesson V: Appreciating the Performance

Grade Levels:

All

Standards and Benchmarks:

Arts Education 3: Arts in Context

Language Arts 3: Meaning and Communication

Social Studies II-1: People, Places, and Cultures

Objective:

Students will gain increased appreciation for and understanding of The Girls' Choir of Harlem by observing the performance closely.

Materials:

None

Opening Discussion:

Going to a live performance is different from listening to a CD. The audience gains visual cues and clues that can enhance the music (or even detract from it). The following questions can help you feel more "tuned into" what is happening onstage.

Activity:

Encourage students to look for the following at the Youth Performance.

1. Who appears to be leading the vocalists? What is this person's role called?
2. Does the director lead the melody, harmony, or rhythm? Does the same person lead each piece?
3. How does the director use his/her body to show the singers what he/she wants to hear?
4. Do the singers look at and listen to each other? How can you tell?
5. How are the musicians dressed? Tuxedo? T-shirt and jeans? Suits? How does their clothing affect how you respond to them as people? As musicians?
6. Do the musicians use their bodies or faces to express how they're feeling?
7. Do any of the musicians sing more than one part? Who? How are the sounds of those parts similar? Different?
8. Which singers seem to be the most important? The least? How did you determine how important they are? Do the leading and/or melody vocalists stay the same with each song or change?
10. Songs can convey different moods, emotions, stories, or feelings. Do most of the performed songs communicate similar feelings?

Visit UMS Online

www.ums.org

Lesson VI: Singers Who Paved the Way

Grade Level:

Grades 8-12

Objectives:

1. Students will gain knowledge of the music, lives, and careers of several African-American female performers from the 1920s to the 1970s.
2. Students will understand the significance of their success in paving the way for contemporary African-American female singers.
3. Students will discover the influence of blues and jazz on the hip-hop and R & B of today.
4. Students will have knowledge of the challenges that early African-American female performers had to endure and overcome.

Standards & Benchmarks:

Music and History I.1.2; I.2.3; I.2.4

Music and History II.1.2

Music and History III.2.1

Music and History V.1.1; V.1.3

Materials:

Please refer to Profiles that Paved the Way worksheets on pages 27-32 of this guide. The following list is just meant as a guideline since suitable examples of songs can be found on many albums and compilations:

The Essential Bessie Smith, Sony, 1997

Pure Ella: The Best of Ella Fitzgerald, Polygram Records, 1998

Lady Day: The Best of Billie Holiday, Sony, 2001

Stormy Weather: The Legendary Lena, RCA, 1990

Aretha Franklin: 30 Greatest Hits, Atlantic, 1990

Activity:

1. Begin with a class discussion on popular African-American singers of today. Brainstorm a list of today's popular African-American female singers. The list will probably be quite long. Ask students, "Do you think it was always possible for young, African-American, female artists to be successful?" Listen to students' responses. Ask, "What kinds of obstacles do you think today's African-American female singers face?" List student responses. Ask, "What obstacles do you think African-American female singers prior to 1980 faced?" List student responses.
2. Introduce the music of Bessie Smith, Billie Holliday, Ella Fitzgerald, Lena Horne, and Aretha Franklin by selecting and playing the songs *Graveyard Dream Blues*, *Billie's Blues*, *Blue Skies*, *Stormy Weather*, and *Respect*. Provide students with a copy of the lyrics for each song. If you choose to use different songs, lyrics can be found easily on the Internet.
3. Assemble students in groups of four or five. Each group will be assigned a singer that they must research using books, magazines, encyclopedias, and/or the Internet. Research can be done in class or for homework. In addition to providing a short biography, groups must answer the following questions during their research:
 - What major accomplishments did your singer achieve?
 - What setbacks or obstacles did she encounter?
 - How did she influence today's music and performers?
4. Student groups present the information they found on their assigned singer to the rest of the class.

Each UMS lesson plan is aligned to specific State of Michigan Standards.

Song Lyrics

“Graveyard Dream Blues” By Bessie Smith

This blues was written by Ida Cox. Bessie Smith recorded it on 26 September 1923 with Jimmy Jones at the piano, just weeks after Ida’s recording (on June 23 with Lovie Austin’s Blues Serenaders)

Blues on my mind, blues all around my head
Blues on my mind, and blues all around my head
I dreamed last night that the man that I love was dead

I went to the graveyard, fell down on my knees
I went to the graveyard, fell down on my knees
And I asked the gravedigger to give me back my real good man please

The gravedigger look me in the eye
The gravedigger look me in the eye
Said “I’m sorry lady but your man has said his last goodbye”

I wrung my hands and I wanted to scream
I wrung my hands and I wanted to scream
But when I woke up I found it was only a dream

“Billie’s Blues” by Billie Holiday

Lord I love my man, tell the world I do
I love my man, tell the world I do
But when he mistreats me
Makes me feel so blue

My man wouldn’t give me no breakfast
Wouldn’t give me no dinner
Fought about my supper and put me outdoors
Had the dark clay make black spots on my clothes
I didn’t have so many
But I had a long, long way to go

Some men like me talkin’ happy
Some calls it snappy
Some call me honey
Others think I got money
Some tell me baby you’re built for speed
Now if you put that all together
Makes me everthing a good man needs

“Blue Skies” by Ella Fitzgerald

Blue Skies Lyrics:
I was blue, just as blue as I could be
Ev’ry day was a cloudy day for me
Then good luck came a-knocking at my door
Skies were gray but they’re not gray anymore

Blue skies
Smiling at me
Nothing but blue skies
Do I see

Bluebirds
Singing a song
Nothing but bluebirds
All day long

Never saw the sun shining so bright
Never saw things going so right
Noticing the days hurrying by
When you’re in love, my how they fly

Blue days
All of them gone
Nothing but blue skies
From now on

[2]
I should care if the wind blows east or west
I should fret if the worst looks like the best
I should mind if they say it can’t be true
I should smile, that’s exactly what I do

“Respect” by Aretha Franklin

(oo) What you want
(oo) Baby, I got
(oo) What you need
(oo) Do you know I got it?
(oo) All I’m askin’
(oo) Is for a little respect when you come home
(just a little bit)
Hey baby (just a little bit) when you get home
(just a little bit) mister (just a little bit)

I ain’t gonna do you wrong while you’re gone
Ain’t gonna do you wrong (oo) ‘cause I don’t
wanna (oo)
All I’m askin’ (oo)
Is for a little respect when you come home (just a
little bit)
Baby (just a little bit) when you get home (just a
little bit)
Yeah (just a little bit)

I’m about to give you all of my money
And all I’m askin’ in return, honey
Is to give me my profits
When you get home (just a, just a, just a, just a)
Yeah baby (just a, just a, just a, just a)
When you get home (just a little bit)
Yeah (just a little bit)

----- instrumental break -----

Ooo, your kisses (oo)
Sweeter than honey (oo)
And guess what? (oo)
So is my money (oo)
All I want you to do (oo) for me
Is give it to me when you get home (re, re, re ,re)
Yeah baby (re, re, re ,re)
Whip it to me (respect, just a little bit)
When you get home, now (just a little bit)

R-E-S-P-E-C-T
Find out what it means to me
R-E-S-P-E-C-T
Take care, TCB

Oh (sock it to me, sock it to me,
sock it to me, sock it to me)
A little respect (sock it to me, sock it to me,
sock it to me, sock it to me)
Whoa, babe (just a little bit)
A little respect (just a little bit)
I get tired (just a little bit)
Keep on tryin’ (just a little bit)
You’re runnin’ out of foolin’ (just a little bit)
And I ain’t lyin’ (just a little bit)
(re, re, re, re) ‘spect
When you come home (re, re, re ,re)
Or you might walk in (respect, just a little bit)
And find out I’m gone (just a little bit)
I got to have (just a little bit)
A little respect (just a little bit)

“Stormy Weather” by Lena Horne

Don’t know why
There’s no sun up in the sky
Stormy weather
Since my man and I ain’t together
Keeps raining all the time

Life is bare
gloom and misery every where
Stormy weather
Just can’t get my poor self together
I’m weary all the time
The time
So weary all the time

When he went away the blues walked in
And met me
If he stays away old rocking chair will get me
All I do is pray tha Lord above will let me
Walk in the sun once more

Can’t go on
All I had in life is gone
Stormy weather
Since my man and I ain’t together
Keeps raining all the time
Keeps raining all the time

I walk around heavy hearted and sad
Night comes around and I’m still feeling bad
Rain pouring down blinding every hope I had
This pitterin’, patterin’, beatin’
And spatterin’
Drives me mad
Love, love, love, love
This misery is just to much for me

Can’t go on
Every thing I had is gone
Stormy weather
Since my man and I ain’t together
Keeps raining all the time
Keeps raining all the time

Profiles on Who Paved the Way

Bessie Smith



Bessie Smith was born in 1895. Known as the “Empress of the Blues”, Billie is considered the greatest classic blues singers of the 1920s. She grew up poor and tough in Chatanooga, Tennessee.

Bessie started her career as a street musician in Chatanooga, TN. She became a performer on the Vaudeville circuit as a teenager and into the 1920s. She grew increasingly popular in the 1920s and early 30s. In fact, the success of her records kept Columbia Studios afloat during tough financial times. Her music influenced other artists such as Mahalia Jackson and Billie Holiday. Bessie died tragically and very young in an automobile accident in 1937.

Bibliography & Websites

www.redhotjazz.com

<http://www.rollingstone.com/artists/bio.asp?oid=5588&cf=5588>

Profiles on Who Paved the Way

Billie Holiday



Billie Holiday was born as Eleanora Fagan on April 7, 1915 in Baltimore, Maryland. Billie's parents were married as teenagers. Her father Clarence Holiday, deserted the family to tour with a band. Billie never saw much of her immediate family, as her mother would leave her in the care of other relatives. At the tender age of ten, she was victimized in a violent rape. She later moved to New York seeking a new life and to pursue a dream.

Billie tried to be a dancer in a Harlem nightclub but was turned down by the owner. After the audition, she sang a blues tune while she was getting ready to leave. The nightclub owner heard her singing and he hired her to sing for the club. She dubbed her name from one of her favorite film stars, Billie Dove. Soon thereafter Billie struck a deal with Vocalion Records and made a series of recordings with various artists. She later toured with the Count Basie orchestra, Artie Shaw's band, performed at Carnegie Hall and toured in Europe. Billie also worked with famous saxophonist Lester Young who nicknamed her Lady Day.

Although most of her music was full of life and joy, Billie suffered from depression and mood swings. She used drugs and alcohol to soothe her pain. Sadly, she never overcame her drug addiction and died when she was only 45 years old.

Bibliography & Websites

<http://www.duke.edu/~jhg/>
<http://www.pbs.org/jazz/kids/nowthen/billie.html>
<http://www.ladyday.net/>

Profiles on Who Paved the Way

Lena Horne



Lena Calhoun Horne was born in Brooklyn, New York on June 30, 1917. Lena was raised by her mother Edna, who pushed her into show business. At 16, Lena was hired as a chorus girl at Harlem's Cotton Club. She had to quit school and become the family breadwinner with a salary of \$25 a week. By age 18 she was touring as a singer with popular bands. After a few appearances on Broadway, Hollywood did come calling.

At 21 years of age, Lena played in her first film on the silver screen entitled *The Duke is Tops*. Lena signed with MGM, but unfortunately, for her, the movies were filmed so that her scenes could be cut out when they were shown in the South. At that time, the South had ridiculous notions about race. Movie executives feared a loss of revenue if a black performer appeared in them in a role other than a servant or other minor occupation. She was even denied rooms at the very hotels in which she sang.

Despite her success, Horne's career temporarily slowed down after she began associating with friends who were considered communist. Horne had become friends with Paul Robeson and other alleged communists, so she was blacklisted for several years. Horne was also active in the Civil Rights Movement. She participated in the March on Washington and performed at rallies for the National Council for Negro Women. Horne also continued touring, recording, and acting throughout the 1960s. During the 1970s, Horne took a hiatus from public life. She returned in 1981 with her one-person Broadway show, *Lena Horne: The Lady and Her Music*. The show ran for fourteen months, and she won a Tony[®] Award and several other awards. In 1989, Horne received a Grammy[®] Award for lifetime achievement.

Bibliography & Websites

<http://www.classicmoviemusicals.com/horne.htm>
http://afroamhistory.about.com/cs/people1/a/bio_horne_lena.htm
<http://us.imdb.com/name/nm0395043/bio>
<http://www.who2.com/lenahorne.html>
<http://www.geocities.com/Hollywood/Hills/2440/horne.html>

Profiles on Who Paved the Way

Ella Fitzgerald



Most people are surprised to learn that Ella Fitzgerald's childhood was as difficult as Billie Holliday's. She was born April 25, 1917 and was raised in poverty and near homelessness until her big break on Amateur Night at the Apollo Theater in Harlem in 1934. One of her first paying gigs netted her \$12.50 per week.

As her popularity increased throughout the 30s, Ella found herself singing to a diverse audience. People of all races, religions, and nationalities identified with Ella and enjoyed her music. During the 50s and 60s, Ella battled discrimination since some hotels, restaurants, and concert halls were known to discriminate against black performers.

Her career spanned seven decades. She is known as the "First Lady of Song" and is considered by some to be the finest female jazz singer of all time.

Bibliography & Websites

<http://www.womenshistoryabout.com>
<http://www.ellafitzgerald.com>
<http://entertainment.msn.com>

Profiles on Who Paved the Way

Aretha Franklin



Aretha Louise Franklin was born March 25, 1942. Aretha Franklin's roots are purely gospel based. Her father, C.L. Franklin, was a Baptist preacher who knew some of the major gospel stars, of the day such as Mahalia Jackson and Clara Ward. As a young girl, she started off singing in the choir of her father's church, the New Bethel Baptist Church in Detroit.

In the early 1960s, Aretha signed her first recording contract with Columbia Records. The years at Columbia gave her experience and exposure, but no big hits. In the early years of her career she often lent her talents to the civil rights cause, and performed publicly in support of Dr. Martin Luther King, Jr. When her contract expired in 1966 she signed to Atlantic and immediately digging into her R&B roots. Franklin was now recording with a crew of versatile and talented musicians like Cissy Houston, Duane Allman and Eric Clapton. 1967's *I Never Loved a Man* was the first in a long line of LPs that brought America to its knees. During the next three years, Franklin burned with passion and intensity, selling millions of albums with Top 20 gospel-crossover hits like "Respect," "Baby I Love You," "Chain of Fools," and "Think."

In 1987 she became the first woman inducted into the Rock and Roll Hall of Fame. Her 1998 hit "A Rose is Still a Rose" collaboration with Lauryn Hill and Puff Daddy has boosted her career and even made her a hit on the dance charts.

Bibliography & Websites

<http://www.soulwalking.co.uk/Aretha%20Franklin.html>
<http://www.chrismorgan.topcities.com/page42.html>
<http://www.rollingstone.com/artists/bio.asp?oid=457&cf=457>
<http://www.aristarec.com/aristaweb/ArethaFranklin/>

Profiles on Who Paved the Way

Carmen McRae



Carmen McRae always had a nice voice (if not on the impossible level of an Ella Fitzgerald or Sarah Vaughan) but it was her behind-the-beat phrasing and ironic interpretations of lyrics that made her most memorable. She studied piano early on and had her first important job singing with Benny Carter's big band (1944) but it would be another decade before her career really had much momentum.

McRae married and divorced Kenny Clarke in the 1940s, worked with Count Basie (briefly) and Mercer Ellington (1946-47), and became the intermission singer and pianist at several New York clubs. In 1954 she began to record as a leader and by then she had absorbed the influences of Billie Holiday and bebop into her own style. McRae would record pretty steadily up to 1989 and, although her voice was higher in the 1950s and her phrasing would be even more laidback in later years, her general style and approach did not change much through the decades.

Championed in the 1950s by Ralph Gleason, Carmen McRae was fairly popular throughout her career. Among her most interesting recording projects were participating in Dave Brubeck's the Real Ambassadors with Louis Armstrong, cutting an album of live duets with Betty Carter, being accompanied by Dave Brubeck and George Shearing, and closing her career with brilliant tributes to Thelonious Monk and Sarah Vaughan. Carmen McRae, who refused was forced to retire in 1991 due to emphysema. She recorded for many labels including Bethlehem.

Bibliography & Websites

<http://www.jazzvisionsphotos.com/contact/carmen.htm>

<http://www.vervemusicgroup.com/artist.aspx?aid=2682>

<http://www.ddg.com/LIS/InfoDesignF96/Ismael/jazz/1950/McRae.html>



photo by Annie Liebowitz

RESOURCES

UMS Permission Slip

YOU ASKED FOR IT!

We've heard from teachers that it's helpful to have a paragraph or two describing a Youth Performance in a letter/permission slip to send home to parents.

Please feel free to use this template, or adapt the information to meet the requirements of your school or district.

Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of the Girls Choir of Harlem, from 11am-12pm on Friday, April 16 at the Michigan Theater in Ann Arbor.

We will travel by (car / school bus / private bus / walking), leaving school at approximately _____am and returning at approximately _____ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. This performance features the Girls Choir of Harlem and their Director Priscilla Baskerville.

We (need / do not need) additional chaperones for this event. Please (send / do not send) lunch along with your child on this day. If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of www.ums.org/education. Copies of the Girls Choir of Harlem Teacher Resource Guide are available for you to download.

Additional Comments from the Teacher:

If you have any questions, please don't hesitate to call me at _____ or send email to _____.

Sincerely,

-----Please detach and return by : _____-----

My child, _____, has permission to attend the UMS Youth Performance of the Girls Choir of Harlem, from 11am-12pm on Friday, April 16 at the Michigan Theater in Ann Arbor. I understand that transportation will be by _____.

Parent/Guardian Signature _____ Date _____

Relationship to child _____

Daytime phone number _____

Emergency contact person _____

Community Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
(734) 615-0122
umyouth@umich.edu
www.ums.org

Music Educators National Conference

1806 Robert Fulton Drive
Reston, VA 20191
www.menc.org
(703) 860-4000

University of Michigan School of Music

1100 Baits Dr.
Ann Arbor, MI 48109-2085
(734) 734 615-3734
contact: Faye Burton
email: fayeb@umich.edu

Ann Arbor Chapter of The Links, Inc.

contact: Barbara Meadows
(734) 677-4422
email: tmeadows@umich.edu

University of Michigan Center for Afro-American and African Studies

4700 Haven
505 S State St.
Ann Arbor, MI 48109
(734) 764-5513
caasinfo@umich.edu
contact: Elizabeth James

African American Cultural and Historical Museum of Ann Arbor

1100 N Main Street, Suite 201-C
Ann Arbor, MI 48104
(734) 663-9348
contact: Letitia Byrd

Rebirth, Inc.

81 Chandler
Detroit, MI
(313) 875-0289
wenhajazz@aol.com
contact: Wendall Harrison

These groups and organizations can help you to learn more about jazz performance styles, and/or the performing arts.

Evening Performance

Girls Choir of Harlem

Friday, April 16 8:00 pm
Michigan Theater, Ann Arbor

"The Boys Choir had better be on their toes, because the girls are ready!" (Al Roker) After a failed attempt to develop the group in the early 1980s, the female counterpart of the Boys Choir of Harlem finally came into its own with a debut concert at Lincoln Center in 1997. In their short history, they have attracted widespread attention; Vogue compared their sound to "what it might be like if a band of angels had floated down to earth to raise their voices for a brief moment in time." Priscilla Baskerville, Girls Choir of Harlem's new music director, conducts over 250 girls at the Choir Academy of Harlem. Fifty of those girls — who attend daily three-hour rehearsals while in Harlem — will perform this UMS debut concert.

This Performance is sponsored by **Bank One** with additional support from media sponsors **Michigan Chronicle** and **Michigan Front Page**.

Additional Options for Teens

In response to the needs of our teen audience members, the University Musical Society has implemented the Teen Rush Ticket Coupon program. The coupons may be downloaded from our website at www.ums.org/secondary/education/pub_prog_teens.htm and can be used to purchase tickets for any evening performance at half the price! See the copy of our coupon below.

03/04 experience the world's best live music, dance and theater in your own backyard ums teen rush ticket coupon

WHAT IS UMS?

The University Musical Society (UMS) is a performing arts presenter on the University of Michigan campus that brings professional performing artists to the area to perform. We host everything from dance troupes to jazz musicians, theater companies to world famous opera singers all right here in Southeastern Michigan.

Check out UMS for half the price!

Rush Tickets are sold to high school students for **50% off** the published ticket price 90 minutes before every UMS performance. These tickets are only available if the performance is not sold out. Tickets may be purchased in person at the performance hall ticket office, but plan to get there early, because tickets go **fast!**

Call our box office at **734-764-2538** to check ticket availability.

The fine print...

Bring your **student ID** and **this coupon** to the performance hall ticket office the night of the show. This coupon is good for **ONE** 50% off ticket, subject to availability. Seating is at the discretion of the UMS ticket office personnel.

student name _____
school _____
email _____

for our full season and more information, visit

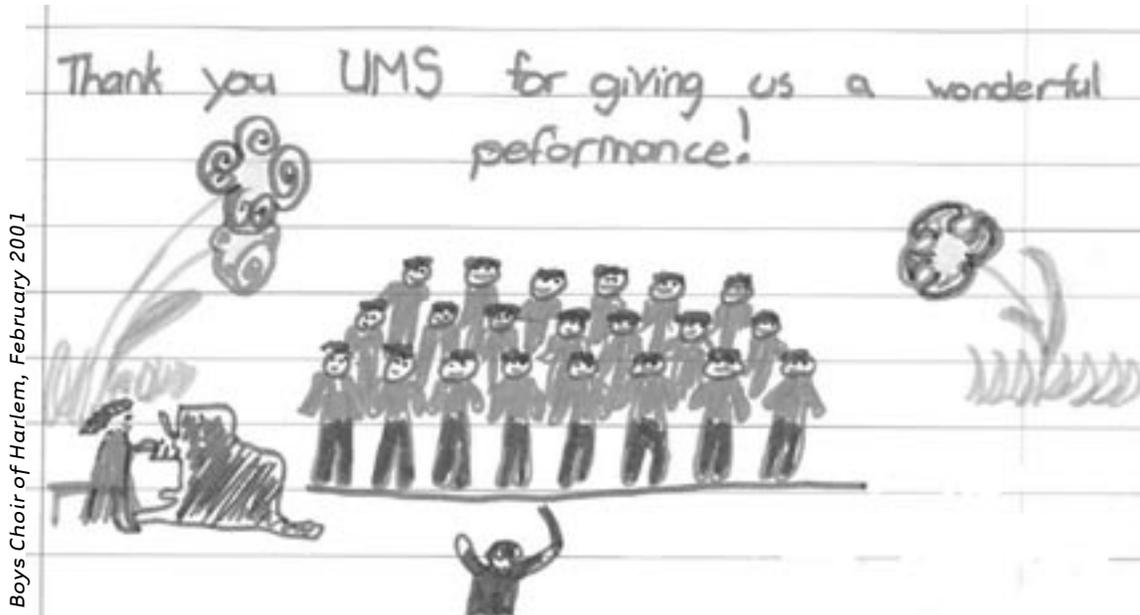
www.ums.org



UMS Tickets Online
www.ums.org/tickets

UMS Tickets By Phone
(734) 764-2538

Teens interested in half-price tickets for evening UMS performances may download this ticket at www.ums.org/secondary/education/pub_prog_teens.htm. Just present it at the box office the night of the show!



Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance. We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program

Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umseyouth@umich.edu

**Download additional copies of this study guide
throughout the 2003-2004 season!**

**[www.ums.org/secondary/education/
youth_edu_tr.htm](http://www.ums.org/secondary/education/youth_edu_tr.htm)**

