These language arts, U.S. history, and humanities lessons for secondary school students are designed to be used with "From Jumpstreet—A Story of Black Music," a series of 13 half-hour television programs. The colorful and rhythmic series explores the black musical heritage from its African roots to its wide influence in modern American music. Each program of the series features performances and discussion by talented contemporary entertainers, plus film clips and still photo sequences of famous black performers of the past. This publication is divided into three sections: language arts, history, and the humanities. Each section begins with a scope and sequence outline. Examples of lesson activities follow. In the language arts lessons, students identify the point of view of the lyricist in selected songs by blacks, participate in debate, give speeches, view and write a brief summary of the key concepts in a given television program, and create a dramatic scene based on a song lyric. The history lessons involve students in identifying characteristics of West African culture reflected in the music of black people, examining slavery, analyzing the music of post-Civil War America, and comparing the manner in which musical styles reflect social and political forces. A multicultural unit on dance and poetry is provided for humanities courses. Students learn that dance and poetry document various forms of cultural expression. (Author/RE)
Jumpstreet Humanities Project
Learning Package

curriculum materials for secondary school teachers and students in language arts, history and humanities

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Toby H. Levine
Director of Educational Activities WETA-TV

This project was developed with funding from the National Endowment for the Humanities. Elementary and Secondary Education Program

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173 Appendix 1. Program Synopsis and Segment Breakdowns

199 Appendix 2. How to Use Sony 3/4" Videocassette Equipment
The JUMPSTREET HUMANITIES PROJECT drawing on the content, appeal and high entertainment value of the television series FROM JUMPSTREET, has been developed to encourage the integration of content relating to the black experience in America in secondary school classrooms through the provision of curriculum materials and teacher training.

The goals of the JUMPSTREET HUMANITIES PROJECT are:
1. To assist secondary school teachers to enrich their current courses with multicultural content that draws on the social, historical and economic conditions under which black American music culture developed.
2. To provide secondary school teachers and students with a flexible system of resource material on the role of black music culture in America and its connection to traditional content areas in social studies, language arts and humanities.
3. To stimulate and evaluate broad and creative usage of FROM JUMPSTREET in secondary school classrooms.

All Jumpstreet Humanities Project materials are designed to be used with FROM JUMPSTREET: A STORY OF BLACK MUSIC, a series of 13 half-hour television programs produced by WETA-TV Washington D.C. with funding from the U.S. Department of Education ESAA Broadcast Branch. Check with your local public television station for broadcast times of these programs. The programs may be taped off the air and used for educational purposes until 1992. The programs also are distributed on videocassette for non-broadcast use by:

<table>
<thead>
<tr>
<th>Format</th>
<th>Price</th>
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<tr>
<td>3/4-inch</td>
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<td>1/2-inch VHS</td>
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<td>1/2-inch Beta</td>
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The colorful and rhythmic series explores the black musical heritage from its African roots to its wide influence in modern American music. Singer/songwriter Oscar Brown, Jr is the on-camera host. Each program of FROM JUMPSTREET features performances and discussion by talented contemporary entertainers (see program descriptions below), plus film clips and still photo sequences of famous black performers of the past.

FROM JUMPSTREET is recommended by the National Education Association and the Music Educators National Conference and endorsed by the National Dance Association.

A complete synopsis, broken into segments, will be found in Appendix 1.

1. JAZZ VOCALISTS demonstrates the influence of West African music and language on Afro-American vocal jazz, highlighting particularly the jazz vocalists’ use of improvisation and the relationship between jazz vocal and instrumental music. Guests: Al Jarreau, Carmen McRae.
2 GOSPEL AND SPIRITUALS examines the development and musical characteristics of spirituals and gospel music and relates the contemporary expression of these styles to their original functions and settings. Guests The Rev. James Cleveland and the D.C. Mass Choir of the Gospel Workshop of America, The Mighty Clouds of Joy.

3 BLUES—COUNTRY TO CITY distinguishes between country and urban blues, demonstrating musical characteristics of each style and showing the settings in which they emerged. Guests Willie Dixon and his Chicago Blues All-Stars, Sonny Terry, Brownie McGhee.

4 THE WEST AFRICAN HERITAGE compares the role of music in traditional West African culture and in Afro-American culture, underscoring the many parallel and shared practices that link the cultures. Examples of traditional dance, music and song of West Africa are demonstrated as are contemporary examples. Also illustrated is the on-going cross-cultural interchange. Guests Alhaji Bai Konté, Dëmbo Koné, Hugh Masekela, the Wo se Dance Theater.

5 EARLY JAZZ illustrates the musical characteristics of ragtime and early jazz, their relationship and the music cultures from which they evolved. Guests, Alvin Alcorn and his Tuxedo Band, Roy Eldridge.

6 DANCE TO THE MUSIC demonstrates the dynamic relationship between dance and music in African and Afro-American cultures. Retentions of African movements in Afro-American dance forms are shown as are important styles and innovators in the development of Afro-American dance. Guests Honi Coles, the Rod Rodgers Dance Troupe.

7 JAZZ PEOPLE surveys the modern forms of the uniquely American music known as jazz. It explores the social and environmental factors within the Afro-American culture that contributed to its development and identifies key individuals and groups associated with its growth and contemporary styles. Guests Dizzy Gillespie, Jackie McLean, James Moody.

8 BLACK MUSIC IN THEATER AND FILM explores the role of music in the presentation and perception of blacks in theater and film and identifies black Americans who have been active in the growth of theater and film music. Guests, Pearl Bailey, L.O. Sloane’s Black and White Refined Jubilee Minstrels.

9 JAZZ GETS BLUE identifies the basic form and feeling of blues with reference to the classic blues style and demonstrates the application of blues to jazz. Guests, Roy Eldridge, Jackie McLean.

10 SOUL demonstrates musical characteristics of soul music and identifies social, political and economic factors which nurtured its development. Guest Stevie Wonder.

11 BLACK INFLUENCE IN THE RECORDING INDUSTRY demonstrates the collaborative effort required to produce a contemporary recording and reviews the history of the black experience in the recording industry, identifying significant individuals and trends that have shaped that experience. Guests George Benson, Quincy Jones.

12 RHYTHM AND BLUES demonstrates the musical characteristics of rhythm and blues and the relationship of rhythm and blues to the musical styles from which it evolved. The influence of rhythm and blues on contemporary American popular music is also illustrated. Guests, The Dells, Bo Diddley.

13 THE SOURCE OF SOUL is designed to demonstrate that Afro-American music retains elements of West African musical style despite the experience of slavery, during which every effort was made to strip Africans of their culture and systems of communication. Guests, Chuck Brown and The Soul Searchers, Michael Babalunde Olatunji.

IT IS STRONGLY RECOMMENDED THAT TEACHERS PREVIEW ANY TELEVISION PROGRAMS THEY WILL USE IN THE CLASSROOM.
Using the Jumpstreet
Humanities Project Learning Package

This volume contains three curriculum guides each developed to supplement the curriculum in a different subject area:

1. **DIMENSIONS OF LANGUAGE ARTS** contains 21 lessons organized in the following manner:
   - **Creative/Literary Dimension** — Lessons on lyric poetry, symbolism, characterization, and point of view.
   - **Communications Dimension** — Lessons on non-verbal communication, listening, feedback, debate, introduction to persuasion, speech delivery.
   - **Composition Dimension** — Lessons on titling, vocabulary development, descriptive writing, and structure.
   - **Theatrical Dimension** — Lessons on nonsense syllables, interpretation, tone, creation of a dramatic scene, elements of costume design, and costume design.

2. **THE HISTORICAL PERSPECTIVE** is organized chronologically into six units:
   - The Peopling of America (1607–1776)
   - Slavery (1783–1861)
   - Post-Civil War America (1865–1900)
   - The Turn of the 20th Century (1880–1914)
   - America and Two World Wars (1914–1945)
   - Contemporary America (1945–present)

3. **THE HUMANITIES PERSPECTIVE** consists of two units—one on dance and one on poetry, each of which compares art forms that have evolved from three different cultures and examines the concepts of cultural continuity, cultural adaptation, and cultural change as evidenced in these art forms.

In addition, this volume contains two appendices:

**Appendix 1.** Program Synopses and Segment Breakdown is designed to provide a concept breakdown of each program in the series, to identify all musical selections heard in the series, and to facilitate the use of specific program segments rather than complete programs.

**Appendix 2.** How To Use Videocassette Equipment is a troubleshooting guide designed to assist teachers who may not regularly use such equipment and to provide guidance in the technique of locating program segments.

First, it has consistently asked the question: How can these programs be utilized to enrich an existing curriculum with content that reflects the black American experience rather than How can this series be utilized or Where does the curriculum cover black history? Teachers are encouraged to select those lessons that can supplement their regular curriculum and to design additional lessons to achieve local objectives that may not be addressed here.

Second, it involved the participation of classroom teachers and school administrators at every level of development. In particular, we would like to thank the District of Columbia Public Schools, the Montgomery County Maryland Public Schools and the School District of Philadelphia for their contributions to this project.

Third, it approaches the programs as a compilation of segments each of which may have value to enrich or enhance the teaching of a particular concept rather than as a series of television programs. While this anticipates a greater utilization of the programs in a non-broadcast format, research indicates that this is a typical manner of utilization at the secondary school level and both the series’ rights and distribution mechanism similarly encourage this type of utilization. Teachers are strongly encouraged to preview all program segments prior to classroom use.

Fourth, it looks at the viewing experience as an active form of learning, providing specific direction for each viewing activity and requiring specific responses from students relative to each viewing activity.

Fifth, it speaks not only to teachers but also directly to students through the inclusion of a variety of readings, study guides, and evaluation mechanisms tied to each lesson.

Participating in this project and in the development of materials have been four consulting humanists, each with a content specialty pertinent to this project.

Dr. Vada E. Butcher is the former dean of the College of Fine Arts at Howard University and a nationally recognized consultant in ethnic music education. Among her publications, two have been standard reference works.
Materials for Courses in African and Afro-American Music and Ethnic Music in General Education. Dr. Butcher has been a consultant to the Jumpstreet Project since its inception and is responsible for the musical accuracy of all Jumpstreet Humanities Project print materials.

Dr. Larry Grant Coleman, who holds a Master's degree in English Literature and Language from Indiana University, and a Ph.D. in Communications Studies from the University of Pittsburgh, is currently on the faculty of the School of Communications at Howard University. Dr. Coleman is a mass media critic, former newspaper columnist, and author of articles on folklore and interpersonal nonverbal and mass communications. He previously taught at the University of Texas at Austin and at Morgan State University. Dr. Coleman has led the language arts curriculum development team.

Dr. James A. Standifer is professor of music and lecturer in urban and multicultural education at the University of Michigan. He served as Senior Advisor of the From Jumpstreet series and was a consultant on the MUSIC project. He is the author of A Source Book of African and Afro-American Materials for Music Educators and the New Dimensions in Music series—secondary level. During Dr. Standifer's sabbatical in 1980, he conducted a videotaped oral history project with elderly black musicians as an NEH Fellow. On the Jumpstreet Humanities Project, Dr. Standifer has had primary responsibility for the development of a multicultural unit and collaborative responsibility for development of a teacher training model.

Dr. Olive Taylor, currently assistant professor of American history at Howard University and Senior Fellow of the Howard University Graduate School of Arts and Sciences where she earned both the Master's and Ph.D. degrees in American history, is recognized as a specialist in her field and consults and lectures throughout the country on American and Black history. Dr. Taylor has been a consultant to the Camden (N.J.) Board of Education to revise the K-12 curriculum to include the Afro-American experience and developed an experimental undergraduate course in American history which was approved by the American Historical Association. On the Jumpstreet Humanities Project, Dr. Taylor has served as head of the social studies curriculum development team.
Dimension of Language Arts
The JUMPSTREET HUMANITIES PROJECT stresses the importance of developing a multicultural philosophy to be used in the classroom. Implementing this philosophy includes learning about the cultural experience, both contemporary and historical, of different ethnic, racial or cultural groups. Vocal music provides an excellent vehicle for examining the experience of a specific ethnic group because that music which is created and celebrated by a particular group is often related to the significant experiences of the larger group. Black music reflects black culture. Black vocal music reflects the black experience, vision, belief, and style.

Vocal music is related to language arts and verbal expression in that it uses the historical experience, as well as the form and language of poetry and drama, to enhance the musical statement. The connection between aspects of music and aspects of language is relative to the structure and content of language which can be used in the classroom to:

1. Enhance the teaching of language and communication arts through the positive and often pleasant association between language and music;
2. Enhance the teaching of language and communication arts through exposure to unique forms of cultural expression, style, drama, poetic form, and linguistic structure that come from the music of black experience; and
3. Enhance the teaching of language and communication arts through the use of individual Jumpstreet television programs.

I. Creative-Literary Dimension

II. Communications Dimension

III. Composition Dimension

IV. Theatrical Dimension

Each dimension contains several lessons and objectives which focus on specific skills in language arts. These lessons may be used individually to support skills objectives in specific areas of the language arts curriculum and to enrich such lessons with content that reflects black cultural experiences, or they may be used as a unit. All handouts which may be needed for a particular lesson follow the description of the lesson.
Scope and Sequence

I. CREATIVE LITERARY DIMENSION

1. Lyric Poetry (1-3 class periods)
Students will describe the use of the poetic concepts of mood, imagery, setting and symbolism in a given Jumpstreet program

FROM JUMPSTREET
#2 Gospel and Spirituals

HANDOUTS
1a Gospel and Spirituals Viewing Guide
1b Lyrics of Selected Spirituals
1c Lesson Quiz Poetic Concepts

2. Symbolism (1-2 class periods)
Students will be able to define, identify and analyze symbols as they are used in a variety of situations

FROM JUMPSTREET
#2 Gospel and Spirituals
#4 The West African Heritage
#8 Black Music in Theater and Film

HANDOUTS
2a Opening Montage Viewing Guide
2b Background on “Pattin’ Jibba”

3. Characterization (3-4 class periods)
Students will be able to identify methods by which character is delineated and describe the characters portrayed in selected programs.

FROM JUMPSTREET
(select from the following)
# 2 Gospel and Spirituals
# 3 Blues Country To City
# 4 The West African Heritage
# 8 Black Music in Theater and Film
# 9 Soul
#12 Rhythm and Blues
#13 The Source of Soul

HANDOUTS
3a How Character is Revealed
3b Viewing Guide on Characterization of Host
3c Viewing Guide on Nonverbal Characteristics
3d Lesson Quiz Characterization

4. Point of View (2 class periods)
Students will be able to define the literary concept of point of view and identify the point of view of the lyricist in selected songs by black Americans

FROM JUMPSTREET
(select from the following)
# 1 Jazz Vocalists
# 2 Gospel and Spirituals
# 8 Black Music in Theater and Film
# 9 Soul

HANDOUTS
4a Point of View

II. COMMUNICATIONS DIMENSION

5. Nonverbal Communication (2-3 class periods)
Students will be able to identify nonverbal signals as they are reflected in black culture and in black musical expression

FROM JUMPSTREET
(select from the following)
# 1 Jazz Vocalists
# 2 Gospel and Spirituals
# 4 The West African Heritage
# 6 Dance To The Music
# 8 Black Music in Theater and Film

HANDOUTS
5a Nonverbal Exercise
5b Notes on Human Communication
5c Lesson Quiz Nonverbal Communication
6. Listening (2-3 class periods)
Students will demonstrate effective listening skills by identifying a speaker’s main idea and supporting facts

FROM JUMPSTREET
(select from the following)
- #1 Jazz Vocalists
- #2 Gospel and Spirituals
- #3 Blues Country To City
- #5 Early Jazz
- #6 Dance to the Music
- #7 Jazz People
- #8 Black Music in Theater and Film
- #9 Jazz Gets Blue
- #10 Soul
- #11 Black Influence in the Recording Industry

HANDOUTS
- 6a Notes on Listening Skills
- 6b Listening Chart
- 6c Lesson Quiz Jazz Vocalists
- 6d Lesson Quiz Blues Country to City

7. Feedback (2-3 class periods)
Students will be able to recognize and identify examples of feedback in a given videotaped segment

FROM JUMPSTREET
(select from the following)
- #2 Gospel and Spirituals
- #4 The West African Heritage
- #13 The Source of Soul

HANDOUTS
- 7a Feedback Exercise
- 7b Notes on Feedback
- 7c Viewing Guide on Feedback
- 7d Lesson Quiz Feedback

8. Debate (8-10 class periods)
Students will select and research a debate position on a given topic, participate in a debate, and will use the Franklin Judging Form to evaluate debates they witness

FROM JUMPSTREET
- #8 Black Music in Theater and Film
- #11 Black Influence in the Recording Industry
- #12 Rhythm and Blues

HANDOUTS
- 8a Debate Information Sheet
- 8b Franklin Judging Form
- 8c Debate Selection Form

9. Introduction to Persuasion (1-2 class periods)
Students will categorize the persuasive nature of songs according to Maslow’s Hierarchy of Needs

FROM JUMPSTREET
(select from the following)
- #2 Gospel and Spirituals
- #10 Soul
- #13 The Source of Soul

HANDOUTS
- 9a Maslow’s Hierarchy of Needs
- 9b Viewing Guide on Persuasion
- 9c Lyrics to “Blown Baby”

RECORDING
- Hotter Than July (Stevie Wonder) Tamla T 373 Side 2
- Band 5 (“Happy Birthday”)

10. Persuasive Speeches (5-6 class periods)
Students will deliver a persuasive speech

FROM JUMPSTREET
- #13 The Source of Soul
- #2 Gospel and Spirituals

HANDOUTS
- 10a Examples of Persuasive Speeches
- 10b Viewing Guide on Persuasion
- 10c Lyrics to “Bid ’Em In”
- 10d Speech Preparation Guidelines
- 10e Speech Performance Scale

11. Speech Delivery (2-3 class periods)
Students will be able to identify different methods of speech delivery as well as speech delivery techniques

FROM JUMPSTREET
- #13 The Source of Soul
- #8 Black Music in Theater and Film

HANDOUTS
- 11a Methods of Speech Delivery
- 11b Verbal and Nonverbal Speech Delivery Techniques
- 11c Viewing Guide on Speech Delivery Techniques
- 11d Lyrics to “Bid ’Em In”
- 11e Lesson Quiz Speech Delivery

III. COMPOSITION DIMENSION

12. Titling (2-3 class periods)
Students will prepare a summary of the key concepts in a given television program and will develop an alternative title for that program

FROM JUMPSTREET
(select from the following)
- #3 Blues Country To City
- #4 The West African Heritage
- #6 Dance to the Music
- #9 Jazz Gets Blue
- #13 The Source of Soul

HANDOUTS
- 12a Selected Titles
- 12b Titling Viewing Guide

OTHER
- A selection of magazines
13. Vocabulary Development (2-3 class periods)
Students will write a three-paragraph expository essay that defines a particular style of black American music.

FROM JUMPSTREET
(select from the following)
- Gospel and Spirituals
- Blues Country To City
- Jazz People
- Soul

HANDOUTS
13a Formal Definitions
13b Viewing Guide on Definitions
13c Lesson Assignment Definition

14. Descriptive Writing (4-5 class periods)
Students will write a descriptive composition on an assigned topic.

FROM JUMPSTREET
- Blues Country To City
- Dance to the Music

HANDOUTS
14a Descriptive Writing
14b Descriptive Writing Samples

15. Structure (2-3 class periods)
Students will be able to analyze the structure of a television program in terms of standard composition structure.

FROM JUMPSTREET
#10 Soul

HANDOUTS
15a Diagram of a Composition
15b Viewing Guide on Structure

IV. THE THEATRICAL DIMENSION

16. Vocal Nuance (1 class period)
Students will select a one paragraph dramatic text and convey its meaning, substituting nonsense words or syllables for each written word.

FROM JUMPSTREET
#12 Rhythm and Blues

17. Interpretation (2-3 class periods)
Students will demonstrate an understanding of the use of embellishment, dramatic phrasing and emotional variety when reading a dramatic or lyric text.

FROM JUMPSTREET
- Jazz Vocalists
- The Source of Soul

18. Literary and Dramatic Tone (2-3 class periods)
Students will be able to identify literary and dramatic tone in selected songs and speeches in the From Jumpstreet television series.

FROM JUMPSTREET
- Gospel and Spirituals
- The West African Heritage

HANDOUTS
18a Background on Literary and Dramatic Tone
18b Selected Song Lyrics and Poetry ("In Da Beginning", "Patin' Jibba", "Poem At Thirty", "Steal Away", "Deep River", "Roll Jordan, Roll"
18c Viewing Guide on Literary and Dramatic Tone
18d Techniques of Oral Interpretation
18e Speech Performance Scale

19. Creation of a Dramatic Scene (2-3 class periods)
Students will create a dramatic scene based on a song lyric.

FROM JUMPSTREET
#10 Soul

HANDOUTS
19a Lyrics to—Brown Baby
19b Interpretation Checklist

20. Elements of Costume Design (1-2 class periods)
Students will recognize some principles of costume design and limitations placed on the costume designer.

FROM JUMPSTREET
#6 Dance to the Music
#12 Rhythm and Blues

OTHER
Books on costume design

21. Costume Design (2-3 class periods)
Students will design costumes faithful to a performer's stylistic period and contrast these to contemporary dress.

FROM JUMPSTREET
- Dance to the Music
- Rhythm and Blues

OTHER
Pattern Books, Magazines
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| | 21 Costume Design |
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LESSON 4. LYRIC POETRY

Negro spirituals are fine examples of lyric poetry. Each of the spirituals selected for this lesson illustrates the concepts of mood, imagery, setting, and symbolism and exemplifies the use of these poetic concepts by black Americans during the middle and late 18th century.

Objective

Students will describe the use of poetic concepts of mood, imagery, setting, and symbolism in a given Jumpstreet program.

Materials

FROM JUMPSTREET:
- Gospel and Spirituals
- Handouts
  1a. Gospel and Spirituals Viewing Guide
  1b. Lyrics of Selected Spirituals
  1c. Lesson Quiz: Poetic Concepts

Time

1-3 class periods

Procedures

1. Introduce or review the concepts of tempo (pace) and mood (the emotional feeling expressed by a literary work).
2. Distribute to students Handout 1a Gospel and Spirituals Viewing Guide prior to showing the program.
   The Viewing Guide requires students to note the mood and tempo of selected songs they will hear in the program and to note whether each song is an example of spiritual or gospel music. Note that only excerpts of the spirituals will be heard, recordings of other spirituals may be used for additional listening.
3. Following the screening, discuss students' Viewing Guide responses and compare gospel music and spirituals in regard to tempo and mood. Students might also select one spiritual and prepare a pantomime or soliloquy to dramatize its mood.
4. Distribute to students Handout 1b Lyrics of Selected Spirituals and introduce or review the concept of imagery (the use of descriptive words to recreate an experience). With students examine the lyrics of Deep River to identify those which are examples of imagery, e.g., deep river cross over into campground, gospel feast, and cast my crown at Jesus feet.
   Discuss with students the impact of these images on the mood of the spiritual.
5. Introduce or review the concept of symbolism (the use of a concrete image to represent an abstract idea). Using the sample lyric as an example, have students identify and interpret the symbols in the lyric, e.g.,
   - Symbol | Meaning
     - deep river | perils of slavery
     - home | happiness with God
     - over Jordan | death
     - campground | peace, reward, contentment
     - cross over | find a place of peace
     - gospel feast | the revelation of Biblical promises
     - cast my crown | relieve oneself of worldly burdens
     - crown | Jesus' crown of thorns

   Steal Away to Jesus and Roll Jordan, Roll can be similarly examined.
6. Introduce or review the concept of setting (the time and place of an event in literature). Using this concept and the interpretation of each spiritual identified earlier, have students identify possible settings for each spiritual, e.g., at work on a plantation during slavery, at a gathering for potential runaway slaves, etc. Students may write, draw, or dramatize their descriptions.
7. A short matching quiz (Handout 1c) is provided to evaluate students' mastery of this objective. Key:
   - 1B | (imagery - He calls me by the thunder)
   - 2C | (campground - a place of rest)
   - 3E | (steal away - escape from slavery)
   - 4D | (setting - time and place)
   - 5F | (symbol - a concrete image representing an abstraction)
   - 6A | (mood - Deep River expresses solemnity)
**1a. GOSPEL AND SPIRITUALS VIEWING GUIDE**

**Directions:** As you watch Gospel and Spirituals, you will hear excerpts from the musical selections identified below. Complete the chart below for each of the songs indicated. The program narrator will tell you if the song is an example of spiritual or gospel music.

<table>
<thead>
<tr>
<th><strong>HE SHALL FEED HIS FLOCK</strong></th>
<th><strong>DEEP RIVER</strong></th>
<th><strong>ROLL, JORDAN ROLL</strong></th>
<th><strong>STEAL AWAY TO JESUS</strong></th>
<th><strong>LORD HELP ME TO HOLD OUT</strong></th>
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<td>TEMPO</td>
<td>MOOD</td>
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<td><strong>SPIRITUAL</strong></td>
<td></td>
<td><strong>GOSPEL</strong></td>
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</tbody>
</table>
Deep River
Deep river, my home is over Jordan
Deep river, Lord, I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Oh chillun
Oh don't you want to go to that gospel feast,
That promised and that land, where all's peace?
Walk into heaven and take my seat.
And cast my crown at Jesus' feet
Lord I want to cross over into campground
Lord I want to cross over into campground
Deep river, my home is over Jordan
Deep river Lord
I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground

Steal Away To Jesus
Steal away, steal away, steal away to Jesus!
Steal away, steal away home
I ain't got long to stay here
Steal away, steal away, steal away to Jesus!
Steal away, steal away home
I ain't got long to stay here
My lord, He calls me
He calls me by the thunder
The trumpet sounds within my soul
I ain't got long to stay here
(Chorus)
Green trees a' bending,
Po' sinner stand a' trembling,
The trumpet sounds within my soul,
I ain't got long to stay here.
Oh, Lord I ain't got long to stay here.

Roll Jordan, Roll
Roll Jordan, roll
Roll Jordan, roll
I wanter go to heav'n when I die
To hear ol' Jordan roll
O, bretheren (sisteren)
Roll Jordan, roll
Roll Jordan roll
I wanter go to he'avn when I die
To hear ol' Jordan roll
Oh brothers you oughter been dere
Yes my Lord
A sittin' up in de kingdom
To hear ol' Jordan roll
Sing it ovah,
Oh sinner you oughter been dere
Yes my Lord
A sittin' up in de kingdom
To hear ol' Jordan roll
O Roll Jordan roll
Roll Jordan roll
I wanter go to heav'n when I die
To hear ol' Jordan roll
### LESSON QUIZ: POETIC CONCEPTS

**Directions:** Match the items in Column A with related items in Column B.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>imagery</td>
<td>A Deep River expresses solemnity</td>
</tr>
<tr>
<td>campground</td>
<td>B He calls me by the thunder</td>
</tr>
<tr>
<td>steal away</td>
<td>C a place of rest</td>
</tr>
<tr>
<td>setting</td>
<td>D time and place</td>
</tr>
<tr>
<td>symbol</td>
<td>E escape from slavery</td>
</tr>
<tr>
<td>mood</td>
<td>F a concrete image representing an abstraction</td>
</tr>
</tbody>
</table>
LESSON 2. SYMBOLISM

Understanding the use of symbols is a rather sophisticated skill, one which many students find difficult to master. The richness of symbolism in the black experience makes the From Jumpstreet programs an excellent resource for teaching symbolic usage so that it is readily understood.

Objective:
Students will be able to define, identify and analyze symbols as they are used in a variety of situations.

Materials:
FROM JUMPSTREET
- #2 Gospel and Spirituals
- #4 The West African Heritage
- #8 Black Music in Theater and Film

HANDOUTS
- 2a. Opening Montage Viewing Guide
- 2b. Background on "Pattin' Jibba"

Time:
1-2 class periods

Procedures:
1. Introduce or review the concept of a symbol (a concrete image representing an abstract idea). Distribute to students Handout 2a. Opening Montage Viewing Guide which lists in order each visual symbol in the series opening animation. This montage traces the development of black music from Africa to the United States via slavery and symbolically illustrates the evolution of black American music from spirituals and minstrelsy through ragtime, blues, jazz, rhythm and blues, rock and roll, gospel and soul.

   Play the Gospel and Spirituals program through the opening montage, turning it off as Oscar Brown, Jr. appears. As they view this segment, students should indicate on their Viewing Guides what they think each visual symbol represents. Discuss students responses, replaying the segment as necessary for clarification.

2. Discuss: What does the symbolic term "from jumpstreet" represent? (From Jumpstreet is a common term used by many Afro-Americans to mean the beginning or origin of something) Why was the phrase selected to be the series' title?

3. Continue the tape to give students exposure to the Jumpstreet set. Discuss: What do the various visual symbols on the set represent? Why have they been chosen to define the setting of the series? (Students may notice that the set changes slightly in each program, adding new visual symbols to represent the particular theme of each program. Similarly, each setting in which an artist performs contains a few visual symbols designed to convey certain information.)

4. Continue the tape through the interview with Reverend James Cleveland. As students watch, they should list the various religious symbols seen and heard. Discuss the use of religious symbolism in gospel music.

5. Distribute to students Handout 2b. Background on "Pattin' Jibba," which includes the lyrics to the version of this children's game that can be seen in Segment 7 of The West African Heritage. After students have watched this segment, and perhaps participated in the rhythmic game which Oscar Brown teaches to a group of children, discussion should focus on an analysis of the symbolic meaning of the various phrases in the lyric. Some examples are "Jibba" (leftovers), "yella cat" (the slavemaster), "trouble" (slavery).

6. To evaluate students' mastery of this objective, direct students to write a one-paragraph explanation on the symbolic use of the word 'parade' in "Before the Parade Passes By" as performed by Pearl Bailey in Segment 7 of Black Music in Theater and Film.
Directions: Identify the meaning represented by each of the visual images in the opening montage of From Jumpstreet. Each symbol is identified below.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 sticks</td>
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<tr>
<td>2 congo drums</td>
<td></td>
</tr>
<tr>
<td>3 hands beating drums</td>
<td></td>
</tr>
<tr>
<td>4 chain</td>
<td></td>
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<tr>
<td>5 hands in chains</td>
<td></td>
</tr>
<tr>
<td>6 hands breaking chains</td>
<td></td>
</tr>
<tr>
<td>7 hands playing keyboard</td>
<td></td>
</tr>
<tr>
<td>8 piano</td>
<td></td>
</tr>
<tr>
<td>9 horn</td>
<td></td>
</tr>
<tr>
<td>10 trumpets</td>
<td></td>
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<tr>
<td>11 saxophone</td>
<td></td>
</tr>
<tr>
<td>12 guitar</td>
<td></td>
</tr>
<tr>
<td>13 musical staff</td>
<td></td>
</tr>
</tbody>
</table>
2b. BACKGROUND ON “PATTIN’ JIBBA”

Pattin’ Jibba

Jibba, Jibba
Jibba this ‘n Jibba that
‘n Jibba kill a yellow cat
‘n bend over double trouble Jibba

Sift the meal
Give me the husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin

That’s where my momma’s troubles begin

Jibba this ‘n Jibba that
‘n Jibba kill a yellow cat
‘n bend over double trouble Jibba

Jibba up ‘n Jibba down
‘n Jibba all around the town
Bend over double trouble Jibba

“Pattin’ Jibba” is part of a rich and complex folk tradition which focuses upon the “trickster” element of Afro-American folklore and indicates that the black American captives did not passively accept their fate. Reverend John Dixon Long wrote in 1857, “Slaves have their code of honor and their tricks of trade.”

Other examples of deception, masking and subtle rebellion against captivity include:

- Paul Lawrence Dunbar’s poem, “We Wear The Mask.”
- The John cycle of trickster tales, the Uncle Remus tales, and tales about the “signifying monkey,” one of which has been recorded by Oscar Brown, Jr on his album, *Sin & Soul*
- Patting songs like “Jibba” and “Hambone,” where slaves registered a subtle complaint about second rate living conditions and leftover food. The lines, “Hambone, Hambone, where you been/around the world and back again,” are a poetic and ironic reference to the fact that slaves had to use the same “ham bone” to season different foods in several households, hence, the “bone” traveled around the world. In this regard, “Hambone” is very similar to “Jibba.”
- Spirituals, sung during slavery, often contained code words which communicated a planned escape or a secret meeting. Examples of code words, or metaphors of protest, include heaven (freedom), the River Jordan (escape and freedom) and train (the underground railroad).
LESSON 3. CHARACTERIZATION

It has long been agreed that the ability to analyze character is an important skill in understanding literature. Through the From Jumpstreet series, host Oscar Brown, Jr. defines by his speech and manner the general role of host. In selected programs, he also assumes the roles of specific characters. Each of the screening and classroom experiences suggested in this lesson give students practice in analyzing characterizations, and show these characterizations specifically in the context of the black experience.

Objective

Students will be able to:

1. Identify methods by which character is delineated and describe the characters portrayed in selected programs.

Materials

FROM JUMPSTREET (select from the following):

- #2 Gospel and Spirituals
- #3 Blues Country To City
- #4 The West African Heritage
- #8, Black Music in Theater and Film
- #10, Soul
- #12, Rhythm and Blues
- #13 The Source of Soul

HANDOUTS:

- 3a How Character Is Revealed
- 3b Viewing Guide on Characterization of Host
- 3c Viewing Guide on Nonverbal Characteristics
- 3d Lesson Quiz Characterization

Time

3-4 class periods

Procedures

1. Distribute to students and discuss Handout 3a How Character Is Revealed.

2. In each From Jumpstreet program, host Oscar Brown, Jr. introduces and closes the program in a characteristic manner. Distribute to students Handout 3b Viewing Guide on Characterization of Host, in which they are asked to identify Brown's theme and his nonverbal characteristics in selected segments. (Note Lesson 5 contains background information on nonverbal communication.) Select two or more programs from the list above and show students the first few and last few minutes of each, requiring students to complete the Viewing Guide as they view. Following viewing, elicit from students a description of how Oscar Brown, Jr. interprets the role of host. Ask about other television program hosts with whom students are familiar and discuss how their characterizations differ from those seen here.

3. The following list identifies segments in which Oscar Brown, Jr. assumes the role of a particular character as part of a performance:

- Jazz Vocalists (Segment 7 - Oscar performs "One Foot In The Gutter")
- Gospel and Spirituals (Segment 2 - Oscar performs "In Da Beginning")
- The West African Heritage (Segment 7 - Oscar performs "Pattin' Jibba")
- Soul (Segment 6 - Oscar performs "Brown Baby")
- The Source of Soul (Segment 7 - Oscar performs "B'd 'Em In")

Select two or more of the above examples to show to students. Distribute Handout 3c Viewing Guide on Nonverbal Characteristics, which requires students to respond to specific aspects of characterizations in reference to the segments you select. Discuss students' responses.

4. A Lesson Quiz (Handout 3d) is provided to evaluate students' mastery of this objective.
Revealing character is the process by which one learns the personal traits of a character or characters in a story. It is the process by which the author makes clear what the characters in the story are like. Character is revealed in the following ways:

- by a direct statement as to what the character is like
- by a physical description of the character
- by showing the character in action
- by telling what the characters say
- by telling and showing how others react to the character

An author may use both verbal and nonverbal means of describing character.

*Verbal characterization* is the description of characters by means of the spoken word, either the words of the character's themselves, the words of others about the characters, or the author's words about the characters.

*Non-Verbal characterization* is the description of characters through their actions, dress, habits, and physical reactions to others. In short, hair styles, gestures, manner of walking and the like all contribute to nonverbal characterization.
**3b. VIEWING GUIDE ON CHARACTERIZATION OF HOST**

**Directions:** As you watch the opening and closing segments of a *From Jumpstreet* program, note down the major themes identified by host Oscar Brown, Jr., his dress, his nonverbal characteristics, and any characteristic phrases he uses. Any program in the series can be used for this exercise.

<table>
<thead>
<tr>
<th>OPENING SEGMENT</th>
<th>CLOSING SEGMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Major Themes</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dress</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Nonverbal Characteristics</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Characteristic Phrases</strong></td>
<td></td>
</tr>
</tbody>
</table>

From your notes above, describe Oscar Brown, Jr.'s interpretation of the role of host.
3c. VIEWING GUIDE ON
NONVERBAL CHARACTERISTICS

Directions: For each segment of From Jumpstreet that you view in which Oscar Brown adopts the role of a specific character, note your observations of the characteristics listed below. Your teacher will identify the segments.

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>CHARACTER</th>
<th>CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eye Contact</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gestures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voice Quality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3d. LESSON QUIZ:
CHARACTERIZATION

Directions: In "The Source of Soul," Oscar Brown, Jr. performs "Bid 'Em In," a re-creation of a slave auction in which Mr. Brown assumes the role of the auctioneer. Describe the character of the auctioneer, citing examples from the performance to support your description.
LESSON 4. POINT OF VIEW

Many of the lyncs created by black Americans to accompany their music, are in fact, brief works of literature which incorporate literary and poetic devices. As such, From Jumpstreet offers a simultaneously expedient and fascinating resource for students to analyze. This lesson focuses upon the point of view expressed by the lyricist in several selected performances in the From Jumpstreet series.

Objective

The student will be able to define the literary concept of point of view and identify the point of view of the lyricist in selected songs by black Americans.

Materials

FROM JUMPSTREET (select from the following)

#1 Jazz Vocalists
Segment 4 in which Carmen McRae performs "I Have The Feeling I've Been Here Before" or Segment 8 in which Al Jarreau performs "So Long Girl"

#2 Gospel and Spirituals
Segment 3 in which Reverend James Cleveland performs "He Shall Feed His Flock" or Segment 6 in which The Mighty Clouds of Joy perform "If God Is Dead"

#8 Black Music In Theater and Film
Segment 5 in which LO Spane's Refined Jubilee Minstrels present a minstrel medley.

#10 Soul
Segment 7 in which Stevie Wonder performs "My Cherie Amour"

HANDOUTS

4a Point of View

Time
2 class periods

Procedures

1. Prior to the day on which you will show From Jumpstreet, distribute to students Handout 4a Point of View and discuss with them examples of real life situations in which an identifiable point of view is expressed. Examples may also be drawn from literary works students have studied.

2. Screen two or more of the segments listed above, directing students to listen carefully for the point of view expressed in the lync. Discuss this after each segment.

3. Students can select one of the segments shown and prepare a 2-3 minute monologue to demonstrate their understanding of the point of view of the lyricist. For example, "My Cherie Amour" is an example of one person's declaration of love for another. How might this point of view be expressed in a non-musical form?

4. Introduce or review the concept of empathy. With what songs do students identify? With which characters do they feel empathy? What points of view arouse their empathy?

5. Role playing may be used to demonstrate both empathy and point of view. For example, following viewing of the minstrel segment, students might assume the role of a minstrel and relate, either orally or in writing, their feelings, needs, and thoughts about such a role.

6. To evaluate students' mastery of this objective, assign one or more of the following questions:
   - Define point of view and give examples from books or movies.
   - Define empathy and give examples from songs, books or movies.
   - Select a character in a song, poem, story or novel and role play a typical scene in which the character might appear, demonstrating the point of view of character through verbal and nonverbal means.
In general, the term point of view suggests a particular perspective, viewpoint or angle from which a person might approach a given subject. Point of view also can reflect an attitude: a strong feeling, or an emotional response toward a given subject. For example, people are said to hold a particular social or political point of view. That means they hold a particular position, attitude, stance, or feeling about a political or social issue that concerns them. Such labels as "conservative," "radical," and "liberal" often are used to express an individual's point of view about American politics.

A literary point of view, however, refers to a specific aspect of literature. Here, point of view represents the perspective from which the story, novel, or poem is told and, similarly, the angle from which the reader or listener is seeing or hearing the events being narrated.

The Dictionary of Literary Terms (McGraw-Hill, 1972) identifies three types of literary points of view. The first, physical, has to do with the position in time or space from which a writer approaches, views and describes his material. The second, mental, has to do with the author's feeling or attitude toward his subject. The third, personal, concerns the means by which a writer or narrator discusses a subject. That is, the personal point of view is that of the teller of the story or poem. This personal point of view might be told through a first person narrative, in which the author speaks through a particular character in the story. This is referred to as author-participant point of view. When this author-participant is a minor character who narrates the story from the sidelines, it is called author-observant point of view. Finally, the "author omniscient" is a detached, third person who sees all, hears all and knows all.

The lyrics of a given song, whether it is an old spiritual or a popular rock tune, contain either a specific point of view or a combination of different points of view. Often the point of view in black music is that of the author/singer "participant" or "observant" variety. In religious songs such as "Steal Away" the participant viewpoint is present, while the omniscient viewpoint is present in "He Shall Feed His Flock" and "If God Is Dead."
The Communications Dimension

LESSONS
5 NONVERBAL COMMUNICATION
6 LISTENING
7 FEEDBACK
8 DEBATE
9 INTRODUCTION TO PERSUASION
10 PERSUASIVE SPEECHES
11 SPEECH DELIVERY

LESSON 5. NONVERBAL COMMUNICATION

Dr. Albert Mehrabian, author of *Nonverbal Communication*, states that people convey feelings 7% through words actually said, 38% through tone of voice, and 55% through expressions and posture. Nonverbal communication or body language sometimes completely takes the place of speech. At other times, body language is used in addition to speech. In either case, the contribution of body language to communication is vitally important. The *From Jumpstreet* program "Dance to the Music" reflects the importance of nonverbal communication particularly among Afro-Americans. Here Oscar Brown Jr. explains that music from the African tradition provokes bodily movement and that traditionally these movements were related to specific functions and social activities in African culture.

Objective

Students will be able to identify nonverbal signals as they are reflected in black culture and in black musical expression.

Materials

FROM JUMPSTREET (select from the following)

#1 Jazz Vocalists
#2 Gospel and Spirituals
#4 The West African Heritage
#6 Dance to the Music
#8 Black Music in Theater and Film

HANDOUTS

5a Nonverbal Exercise
5b Notes on Human Communication
5c Lesson Quiz, Nonverbal Communication

Time

2-3 class periods

Procedures

1. Distribute to students Handout 5a, in which they are asked to prepare a one-minute impromptu speech on a given topic, e.g., how to shoot a basket in a game of basketball, how to apply makeup, etc. Allow no more than five minutes for preparation. Select several students to deliver their speeches standing with their hands clasped behind their backs. Then have students present speeches on the same or similar topics with their hands uncrossed.

2. Discuss the differences between the two presentations. Introduce or review the concept of nonverbal communication—actions that help convey a message—for example, facial expressions, body movements like dancing, yawning, etc. Inanimate signs, e.g., traffic lights, also can be considered.

3. Distribute to students Handout 5b, Notes on Human Communication, for at-home reading prior to the day the *From Jumpstreet* program will be shown. Before showing the program, discuss with students each of the categories of nonverbal communication listed in the handout, eliciting from students examples from their own experience for each category.

4. Show students "Dance to the Music," explaining prior to viewing that according to African tradition, dance is the physical expression of the music. Dance movements in African culture often were related to specific functions and social activities. Direct students to take note of specific examples of nonverbal communication as they view. Following viewing, develop a list of examples noted by the students and categorize these examples, using the categories of the handout as a guide.

5. A Lesson Quiz is provided to help evaluate students' mastery of this objective. It requires students to view "Gospel and Spirituals" and to identify and categorize examples of specific forms of nonverbal communication during a particular segment. A second program can be selected to give students practice in this technique, prior to administering the quiz.
5a. NONVERBAL EXERCISE

Directions: Develop a two-three minute impromptu speech on any one of the topics below. Write the outline of the speech on note paper or note cards. Include an introduction, specific examples of behavior, and a conclusion. You will have about five minutes to prepare your speech.

a) How to shoot a basket in the game of basketball
b) How to apply makeup
c) How to change a flat tire
d) How to brush teeth
e) How to serve in volleyball, tennis, or raquetball
f) How to braid hair
g) How a yo-yo works
Human communication refers to 1) the ways in which humans send messages to other humans, and 2) the ways in which humans receive messages from other humans. The process is a complicated one. For example an individual may be both the sender and receiver of the message (self-communication), moreover messages are changed or modified by the receiver's responses. Finally contradictory messages can be transmitted simultaneously.

Two major modes of human communication are recognized: nonverbal and verbal.

1. **Nonverbal**
   - Nonverbal messages are those messages transmitted without the aid of language, or in conjunction with language. Nonverbal messages may be more direct than verbal messages, and may carry much information about the emotional state of the sender. They are also richly endowed with the cultural attributes of the sender. Finally nonverbal communication is continuous — nonverbally you cannot not communicate. Some categories of nonverbal communication are as follows:
     1. **Organismics** refers to the effect of physical characteristics on communication, particularly those physical characteristics that are relatively unalterable, e.g., eye color, skin color, body dimensions, etc.
     2. **Cosmetics** refers to the effects of physical alterations (applicative and surgical) on communication.
     3. **Costuming** refers to the way dress affects communication.
     4. **Proxemics** refers to the way space is used in communication. It concerns a) personal (human) space which is like a space bubble that is always with a person, and b) fixed space.
     5. **Chronemics** refers to the use of time in communication.
     6. **Oculistics** refers to the use of eyes in communication.
     7. **Haptics** or tactile communication refers to the use of touch to communicate feelings and emotions.
     8. **Kinesics** refers to body movements in communication.
     9. **Objectics** refers to the use of objects in communication.
     10. **Vocalics** refers to the use of the voice in communication.
5c. LESSON QUIZ: NONVERBAL COMMUNICATION

Directions: As you view a selected segment, pay particular attention to the use of different nonverbal forms of communication. Note down at least ten examples of nonverbal behaviors, events, or factors that contribute to the overall message. After viewing, categorize these events according to the following list:

1. Organismics (physical characteristics)
2. Cosmetics (physical alterations)
3. Costuming (dress)
4. Proxemics (space)
5. Chronemics (time)
6. Oculesics (eyes)
7. Haptics (touch)
8. Kinesics (body movement)
9. Objectics (objects)
10. Vocalics (vocal quality)

<table>
<thead>
<tr>
<th>EVENT OR BEHAVIOR</th>
<th>CATEGORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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</tbody>
</table>
LESSON 6. LISTENING

Although listening makes up one half of the communications process, few people place as much emphasis on listening as they do on speaking. As a result, listening skills in many cases have been somewhat ignored. From Jumpstreet, with its abundance of high interest material in each program, provides students with an opportunity to develop and practice the art of effective listening.

Objective
Students will demonstrate effective listening skills by identifying a speaker’s main idea and supporting facts.

Materials
FROM JUMPSTREET (select from the following):

# 1 Jazz Vocalists
# 2 Gospel and Spirituals
  Segment 3 in which Oscar Brown, Jr. interviews Reverend James Cleveland
# 3 Blues Country To City
# 5 Early Jazz
  Segments 2-4 in which Oscar Brown, Jr. discusses the sources of early jazz
# 6 Dance To The Music
  Segment 2 in which Oscar Brown, Jr. introduces characteristics of West African dance or
  Segment 5 in which he discusses early African American dances
# 7 Jazz People
  Segment 7 in which Oscar Brown, Jr. interviews Jackie McLean
# 8 Black Music In Theater and Film
  Segment 3 in which L O Sloane’s Refined Jubilee Minstrel perform and discuss the minstrel tradition
# 9 Jazz Gets Blue
  Segment 4 in which Oscar Brown, Jr. interviews Roy Eldridge
# 10 Soul
  Segment 6 in which Oscar Brown, Jr. discusses and performs “Brown Baby”
# 11 Black Influence In The Recording Industry
  Segment 3 in which Oscar Brown, Jr. narrates a short history of the recording industry

HANDOUTS
6a Notes on Listening Skills
6b Listening Chart
6c Lesson Quiz Jazz Vocalists
6d Lesson Quiz Blues Country To City

Time
2-3 class periods

Procedures
1. Distribute to students and discuss Handouts 6a Notes on Listening Skills and 6b Listening Chart. The chart requires students to keep track of different listening experiences over a period of time and to categorize them. Review these after several days.

2. Select two or more Jumpstreet segments for class-room screening from among those listed under Materials. After each segment, elicit from students the main idea of the segment. On a second viewing of the same segments, direct students to write down specific details that are included in the segment to support the main idea.

3. To evaluate students’ comprehension and retention of factual material presented in the programs, two quizzes are provided (Handout 6c Lesson Quiz on Jazz Vocalists, Handout 6d Lesson Quiz on Blues Country To City). Each of these is quite short and could be expected by the teacher or by the students themselves.
Listening is a passive function while listening is an active function.

**WHY WE LISTEN**
1. For enjoyment
2. For information
3. For understanding
4. To evaluate

**WAYS TO IMPROVE LISTENING**
1. Actively want to listen well; be aware of the need to listen
2. Zoom in first on the speaker, concentrate on the speaker and tune out other interference
3. Be objective and open to what the speaker has to say
4. Make a mental note of the speaker's main idea, listen for supporting evidence, note statistics, if any
5. Prepare for the speaker's summation when the main point and supporting evidence may be restated
**6b. LISTENING CHART**

**Directions:** On each of the next three days select a one-hour time period and keep track of specific occasions during which listening is a prominent part of your activity. Categorize each such occasion as follows:

1. Listening for enjoyment,
2. Listening for information,
3. Listening for understanding,
4. Listening to evaluate.

<table>
<thead>
<tr>
<th>DAY AND TIME</th>
<th>EVENT (indicate speaker and place)</th>
<th>CATEGORY</th>
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LESSON QUIZ: JAZZ VOCALISTS

1. Which of the following terms describes a specialized style of jazz singing?
   A. Jammin' the blues
   B. Scat singing
   C. Soul shouting
   D. Song sermon

2. Which of the following singers do NOT use a special vocal technique which makes use of unusual syllables and sounds in their songs?
   A. Al Jarreau
   B. Ella Fitzgerald
   C. Eddie Jefferson
   D. Billie Holiday

3. From which of the following sources do the earliest examples of the specialized vocal technique come that makes use of unusual syllables and sounds in singing?
   A. Early-blues lyrics
   B. West African story songs
   C. Early Chicago Blues
   D. Slave songs from prior to the Civil War

4. Identify two instruments that Al Jarreau imitates in this program.

5. Define vocalese.
1. Which of the following artists are featured prominently on Blues Country To City?
   A. Bobby Bland and B.B. King
   B. Bo Diddley and Leadbelly Hopkins
   C. Sonny Terry and Brownie McGhee
   D. Bessie Smith and Ma Rainey

2. Which of the following statements best describes the basic musical feature or features of blues structure?
   A. Call and response between singer and instrument
   B. A blues scale and a twelve bar bass repeating rhythmic pattern
   C. The feelings of blues musicians
   D. The words of blues songs

3. Identify two differences between country blues and city blues.

   ____________________________________________________________
   ____________________________________________________________
LESSON 7. FEEDBACK

In all acts of communication, it is important that those who want to say something have information that answers the following questions:
1. Am I being heard, or is my message being received?
2. Am I being understood?
3. Am I being accepted?

The responses to these questions are called feedback messages. Verbal and nonverbal forms of feedback are an important and highly visible part of African and black American communication. This emphasis is quite evident in church and religious ceremonies, music, and conversation.

Objective
Students will be able to recognize and identify examples of feedback in a given videotaped segment.

Materials
FROM JUMPSTREET (select from the following):
   # 2 Gospel and Spirituals
   # 4 The West African Heritage
   #13 The Source of Soul
HANDOUTS
   7a Feedback Exercise
   7b Notes on Feedback
   7c Viewing Guide on Feedback
   7d Lesson Quiz Feedback

Time
2-3 class periods

Procedures
1. Distribute to students Handout 7a Feedback Exercise on which they are directed to read three statements and prepare to discuss the elements that are common to all three. After discussing examples, explain to the class that whether by smoke signals, drumbeats, or electronic equipment, in each case, one person needs to get a message to another. Each knows that communication has taken place when a response has been made.
2. Distribute to students and discuss Handout 7b Notes on Feedback. Explain to students that one of the most important elements in the communication process is feedback. Feedback has been described as visible and audible reactions from a receiver. Feedback to the sender can affect the sender of a message in many ways. Feedback can include yawning, staring attentively, looking out of the window, nodding approval, laughter, applause, a smile, a murmur of agreement, or a violent shake of the head. Feedback can be positive or negative, that is, it can agree or disagree with the sender.

3. Select a From Jumpstreet program from those listed under materials, and distribute to students Handout 7c Viewing Guide on Feedback prior to showing the program. The Guide requires students to note four examples of feedback during the program. After viewing, discuss students’ observations.

4. A Lesson Quiz (Handout 7d) is provided to evaluate student mastery of this objective. This evaluation might be extended to include a discussion of those gestures and movements that might accompany some of the verbal feedback statements. For example, students could participate in mini-dramas or role playing situations in which these statements are the response to statements made by students or teacher. Class members might observe the role playing and identify all examples of nonverbal feedback.
Directions: Read the statements below and write down the elements that are common to all three.

1. On a high butte, a Comanche Indian throws wet twigs and leaves on a fire and holds an antelope skin over the rising smoke. Puffs of smoke float upward in a pattern. Miles away, hunters of the tribe observe the signal and move in the direction of a buffalo herd that is changing its grazing ground.

2. In the depths of a rain forest in Africa, drum-like sounds come from a hollowed log. Miles away, another drummer repeats the drumbeat and passes it on.

3. A teacher gives a lecture and follows it up with a test.

Common Elements

________________________________________

________________________________________

________________________________________

________________________________________
7b. NOTES ON FEEDBACK

Feedback is a way of helping another person to consider changing his behavior. It is communication to a person (or a group) which gives that person information about how he affects others. As in a guided missile system, feedback helps an individual keep his behavior on target and thus better achieve his goals.

Some criteria for useful feedback:
1. It is descriptive rather than evaluative. By describing one's own reaction, it leaves the individual free to use it or not. By avoiding evaluative language, it reduces the need for the individual to react defensively.
2. It is specific rather than general. To be told that one is dominating will probably not be as useful as to be told that just now when we were deciding the issue you did not listen to what others said and I felt forced to accept your arguments or face attack from you.
3. It takes into account the needs of both the receiver and giver of feedback. Feedback can be destructive when it serves only our own needs and fails to consider the needs of the person on the other end.
4. It is well-timed. In general, feedback is most useful at the earliest opportunity after the given behavior (depending, of course, on the person's readiness to hear it, support available from others, etc).
5. It is checked to insure clear communication. One way of doing this is to have the receiver try to rephrase the feedback he has received to see if it corresponds to what the sender had in mind.
6. When feedback is given in a group, both giver and receiver have the opportunity to check the accuracy of the feedback with others in the group. Is this one person's impression or an impression shared by others?

Feedback, then, is a way of giving help. It is a corrective mechanism for the individual who wants to learn how well his behavior matches his intentions, and it is a means for establishing one's identity— for answering: Who am I?
7c. VIEWING GUIDE ON FEEDBACK

Directions: While watching the From Jumpstreet program your teacher has selected, make four different observations in which you specifically identify the presence of feedback.

For each observation:
  a. Describe the setting and participants
  b. Identify the participants
  c. State the topic of conversation
  d. Describe the feedback behavior observed

OBSERVATION 1
  a. Setting
  b. Participants
  c. Topic
  d. Feedback

OBSERVATION 2
  a. Setting
  b. Participants
  c. Topic
  d. Feedback

OBSERVATION 3
  a. Setting
  b. Participants
  c. Topic
  d. Feedback

OBSERVATION 4
  a. Setting
  b. Participants
  c. Topic
  d. Feedback
Directions: Below is a list of statements. If the statement provides feedback, put an "F" in the space provided. If the statement is not a feedback statement, put an "X" next to it.

1. I can hear you knocking, but you can’t come in
2. My name is Alice Jones
3. OK, OK, I’m coming
4. Teacher, here’s my test
5. I don’t understand
6. What did you say?
7. Come again with that?
8. I got ya, man
9. I dig
10. Tomorrow is Friday
LESSON 8. DEBATE

Many arguments have been put forth regarding the role and importance of Blacks in the film, theater and recording industries. Two programs in the From Jumpstreet series specifically address these issues and may be used as the starting point of a unit on debate.

Objective
Students will select and research a debate position on a given topic, will participate in a debate, and will use the Franklin Judging Form to evaluate debates they witness.

Materials
FROM JUMPSTREET
- #8 Black Music in Theater and Film
- #11 Black Influence In The Recording Industry
- #12 Rhythm and Blues

HANDOUTS
- 8a Debate Information Sheet
- 8b Franklin Judging Form
- 8c Debate Selection Form

Time
8-10 class periods

Procedures
1. Distribute to students and discuss Handouts 8a & b Debate Information Sheet and Judging Form.
2. When students are acquainted with the general concept of a debate, divide the class into several teams and distribute the Debate Selection Sheet (Handout 8a) which contains a choice of three debate topics and a bibliography for each topic. Each student/group should select a topic.
3. Over a period of three days, show the programs identified under Materials, encouraging all students to take notes on each program, as they will be evaluating those debates in which they do not directly participate.
4. Provide class time for each team to organize itself and to prepare its presentation. Additional research can be assigned as homework.
5. Review the Franklin Judging Form before a debate is presented.
Debate
A debate is a series of formal spoken arguments for and against a definite proposal. In debating, the same number of persons speak for each side. They have the opportunity to reply directly to opposing speakers. Affirmative and negative speakers alternate, and all speeches are limited in time.

Propositions
A proposition is a carefully worded statement which makes the positions of both the affirmative and negative sides clear. Propositions should be:
- Appropriate to the knowledge and interest of the speakers and the audience.
- Debatable, that is, not obviously true or false.
- Phrased in the affirmative.
- Restricted to contain only one idea.
- Worded clearly.

Analysis
Once the topic has been chosen and the proposition written, research of the subject must begin. In the process of analysis, the debaters study their subject, define its terms, and survey all the arguments for and against it. The arguments are narrowed to the points that the affirmative can say "Yes" and the negative can say "No." After the issues have been determined and the evidence selected, the next step is to prepare to answer the arguments and evidence of the other team. This step prepares the debaters for their rebuttals.

Form
Constructive Speeches—Eight minutes each
1. First Affirmative
2. First Negative
3. Second Affirmative
4. Second Negative
Rebuttal Speeches—Four minutes each
1. First Negative
2. First Affirmative
3. Second Negative
4. Second Affirmative

Decision
One or more judges listen to the debaters. The judges decide who has presented the most convincing arguments and vote for that team. The team that has the most votes wins the debate.
Directions: List the affirmative arguments on the left side of the page and the negative arguments on the right. Cross off the arguments destroyed by the opposition. The decision should go to the team who has the most arguments remaining.
Topics
1 Resolved, that minstrel shows were detrimental to the image of black people
2 Resolved, that Blacks who played stereotyped roles in films during the 1920s and 1930s diminished their dignity
3 Resolved, that Blacks were the first people to perform rock and roll
Lesson 9. Introduction to Persuasion

Persuasion is a ubiquitous and important aspect of American culture. It is used to sell products, elect political leaders, promote involvement in social and political movements, encourage human advancement and development, promote religion, end injustice, etc.

Techniques of persuasion have always been important among black Americans, and music by black Americans has often been an important vehicle for these techniques. For example, spirituals often expressed a desire for freedom from bondage. An example of a contemporary song written specifically to persuade is Stevie Wonder's Happy Birthday, a tribute to Reverend Martin Luther King, Jr. and part of a continuing campaign to have Reverend King's birthday declared a national holiday. Numerous examples of this type of music are incorporated throughout From Jumpstreet. Several specific examples are suggested for use in this lesson.

Objective

Students will categorize the persuasive nature of songs according to Maslow's Hierarchy of Needs.

Materials

From Jumpstreet (select from the following):

- #2 Gospel and Spirituals
  - Segment 2 in which Oscar Brown, Jr. performs In Da Beginning
  - Segment 6 in which The Mighty Clouds of Joy perform If God Is Dead

- #10 Soul
  - Segment 6 in which Oscar Brown, Jr. performs Brown Baby

- #13 The Source of Soul
  - Segment 7 in which Oscar Brown, Jr. performs Bid 'Em In

Handouts

- 9a Maslow's Hierarchy of Needs
- 9b Viewing Guide on Persuasion
- 9c Lyrics to Brown Baby

Recording

- Hotter Than July (Stevie Wonder) Tamla T 373
  - Side 2 Band 5 (Happy Birthday)

Time

1-2 class periods

Procedures

1. Distribute to students and discuss Handout 9a, Maslow's Hierarchy of Needs, and Handout 9b, Persuasion Viewing Guide. The Viewing Guide requires students to categorize the persuasive elements of each segment they view according to the type of needs to which it appeals. It should be used in conjunction with screening and listening activities.

2. Play Segment #6 of “Soul” in which Oscar Brown, Jr. performs “Brown Baby.” Assist students to categorize this song on their viewing guide. Handout 9c provides the text of this song. Discuss with students how this song appeals to people's needs for esteem and self-actualization.

3. First, play a recording of Stevie Wonder's “Happy Birthday” and then play the video segment of Oscar Brown, Jr. performing “Bid 'Em In” (Segment 7, The Source of Soul). With students, analyze these two songs for the types of persuasive techniques used and for the needs to which they appeal. (Note: If the recording is not available, “Bid 'Em In” alone can be analyzed.)

This analysis can be extended to songs that concern religion, using some or all of the following material: Gospel and Spirituals (Segment 2 in which Oscar Brown, Jr. performs In Da Beginning, a sermon based on Genesis, and Segment 6 in which The Mighty Clouds of Joy perform If God Is Dead) and a recording of the spiritual Steal Away.
This model was developed by psychologist Abraham Maslow as a means of explaining the things that persuade and motivate people. Each need level is a higher (less basic) need than the one on the level below.

The survival level represents the most basic human needs (food, shelter, clothing). The safety level concerns humans' need for a sense of well-being. The love and belonging level represents a need for inclusion. The esteem level indicates that people need to feel they have value in others' eyes. The self-actualization level refers to human need to achieve desired life goals.

**VIEWING GUIDE ON PERSUASION**

**Directions:** As you watch selected segments of From Jumpstreet, you will notice a number of songs that have strong elements of persuasion. Maslow's Hierarchy of Needs is listed on the left side of the chart below. On the right side, enter titles of specific songs in a particular segment that you think appeal to a particular need. Songs may be entered in more than one category.

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<th>HIERARCHY OF NEEDS</th>
<th>EXAMPLES</th>
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<td>Survival</td>
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<td>Safety</td>
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<td>Love and Belonging</td>
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<td>Esteem</td>
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<td>Self-actualization</td>
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Brown Baby, Brown Baby
As you grow up
I want you to drink from the plenty cup
I want you to stand up tall and proud
I want you to speak up clear and loud
Brown Baby
Brown Baby, Brown Baby
As years roll by
I want you to go with your head held high
I want you to live by the justice code
I want you to walk down the freedom road
Brown Baby
Now lie away, lie away sleeping
Lie away here in my arms
While your daddy and your mama protect you
And keep you safe from harm
Oh, you little Brown Baby, Brown Baby
It makes me glad
That you will have things I have never had
When out of men's hearts all the hate is hurled
You're going to live in a better world
Brown Baby

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LESSON 10. PERSUASIVE SPEECHES

The persuasive speaker attempts to arouse his audience by using motivational and colorful language. Two segments of From Jumpstreet which contain excellent examples of persuasive techniques are "Gospel and Spirituals" and "The Source of Soul."

Objective
Students will deliver a persuasive speech.

Materials
FROM JUMPSTREET
#13 The Source of Soul
#2 Gospel and Spirituals

HANDOUTS
10a Examples of Persuasive Situations
10b Viewing Guide on Persuasion
10c Lyrics to "Bid 'Em In"
10d Speech Preparation Guidelines
10e Speech Performance Scale

Time
5-6 class periods

Procedures
1. On the day prior to viewing, discuss with students instances in which they have listened to speakers and been persuaded to do something, as a result of what the speaker had to say. If students cannot give examples, Handout 10a suggests several plausible situations, e.g., a student selling magazine subscriptions door-to-door, a young man trying to get a date, etc. Later in the lesson, students will be asked to select a topic from this list on which to develop their own persuasive speech. Discuss and list what qualities are likely to make the person effective in each situation. Which qualities are common to all persuasive situations?

2. Just before showing "The Source of Soul," distribute 10b Viewing Guide on Persuasion. Students should be directed to pay particular attention to Segment 7, in which Oscar Brown, Jr. performs "Bid 'Em In," and to answer the Viewing Guide questions in writing immediately following viewing. The tape might be stopped immediately following this segment (approximately 17½ minutes) or shown through to the end. Discuss students' Viewing Guide responses.

3. Distribute the lyrics to "Bid 'Em In" (Handout 10c) to students. Discuss the style and tone of the work. Point out expressions in the speech which are persuasive. Discuss how gestures and other nonverbal aspects of communication add to the persuasive quality of a speech. Have students role play an auctioneer using common terms.

4. Prior to assigning students to select a topic from Handout 11a on which they will deliver a 2-minute persuasive speech, review Speech Preparation Guidelines (Handout 10d). To evaluate students' mastery of this objective, the Performance Scale (Handout 10e) may be used.

Additional Activities
1. Have students view "Gospel and Spirituals." Discuss the nature of the messages in the music of the slaves. Suggest possible topics for persuasive speeches from the messages.
2. Have students study Oscar Brown's delivery of "In Da Beginning." Several students might be asked to deliver sermons employing techniques and gestures similar to those used by Oscar Brown.
10a. EXAMPLES OF PERSUASIVE SPEECHES

1. A student selling magazine subscriptions door-to-door.
2. A politician delivering a speech on job criteria to a labor organization.
3. A college coach attempting to recruit the number one high school athlete.
4. A cheerleader speaking at a pep assembly when the school's sports teams are in last place.
5. A teacher trying to convince students that learning to write is very beneficial.
6. A minister delivering a sermon.
7. A young man trying to get a date.
8. A high school student trying to convince the principal to get a soda machine for the student cafeteria.
10b. VIEWING GUIDE ON PERSUASION

Directions: In "The Source of Soul" you will see Oscar Brown, Jr perform "Bid 'Em In," a song in which Brown adopts the role of a slave auctioneer. Immediately following viewing, answer the questions below.

1. Did the speaker know a great deal about his subject? How do you know?

2. To what type of an audience was he speaking?

3. Was the speech appropriate for the occasion? Why or why not?

4. What was the purpose of the speech?

5. What evidence was there that the speaker had carefully researched his subject?

6. What evidence was there that the speaker had organized his material?

7. Did the speaker adequately introduce and conclude his speech?

8. Was the speaker's voice full of life and did it have variety?

9. How would you rate the speech?

10. What other characteristics did you notice?
10c. LYRICS TO "BID 'EM IN"

by Oscar Brown, Jr

Bid 'em in... Get 'em in
That sun is hot; plenty bright
Let's get down with business and get home tonight

Bid 'em in... Get 'em in...
Auctioning slaves is a real high art
Bring that young girl Roy, she's good for a start.

Bid 'em in... Get 'em in...
Now here's a real bargain, about fifteen,
Her great-grandmammy was a Dahomey queen
Just look at her face, she sure ain't homely,
Like Sheba of the Bible, she's black and comely

Bid 'em in... Get 'em in...
I'm gonna start at 3, can I hear 3
Step up, just get a good look you'll see
I know you'll want her once you've seen her
She's young and bright and will make a darn good breeder

Bid 'em in... Get 'em in...
She's good in the field, she can saw and cook
Strip her down Roy, let the gentlemen look
She's full up front and out in behind
Examine her teeth, you've got her mind

Bid 'em in... Get 'em in...
There's a bidder, 3 for my man who's 50,
$350 $325, can I hear $350?
Your money aint earning you much in the bank
Turn her around Roy, let him look at her flanks

Bid 'em in... Get 'em in...
$350, I'm looking for 4
$400 is a bargain sure
4 is a bid, $450, 5, $500 dollars, now look alive.

Bid 'em in... Get 'em in...
Don't mind them tears, that's one of her tricks
$550 is a bid and I won't say 6
She's healthy strong and fully equipped
She'll make a fine lady's maid when she's properly whipped

Bid 'em in... Get 'em in...
6, $650 Don't be slow 7 is a bid
I'm gonna let her go
At 7 she's going, going, gone
Pull her down Roy, bring the next one on

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Choosing a Subject:
In choosing a subject, be guided by these points:
1. Consider yourself. Choose a topic about which you know a great deal or in which you feel a vital interest and a desire to know more.
2. Consider your audience. Choose a subject in which your listeners are interested or in which you are sure you can make them take an interest.
3. Analyze the occasion. Be sure that your subject is in good taste for the particular time and place. After you have chosen a topic, select one phase of it to develop. Anyone can speak on a general topic, but only an authority can deal with a carefully limited subject.

Deciding on a Purpose:
To persuade. Here you give the why (or reasons), with the aim of getting your listeners to do something.

Collecting Material:
1. Your own knowledge. Use those points of which you are absolutely sure, check those on which your information is limited.
2. Other people. Consult authorities, ask them intelligent questions, make notes of their replies.
3. Observation and experimentation. Wherever possible, check your information by actual observation or experimentation.
4. Supplement the preceding sources by reading original source material.

Organizing Material:
Organize your material into general statements (those that must be explained, described, or proved) and supporting statements (those which explain, describe, or prove the general statements).

Making an Outline:
Arrange the materials for your speech into an outline by making two general statements into the main points and the supporting statements into subheads.

Planning the Introduction and the Conclusion:
After organizing the body of your speech by outlining it, you will need to plan carefully for the opening and closing parts. An interest-catching beginning is extremely important.

Rehearsing:
When most of the preparation has been completed, begin to rehearse your speech. Make sure that you know what you want to say and how you want to say it.
**10a. SPEECH PERFORMANCE SCALE**

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<tr>
<th>CRITERIA</th>
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<tr>
<td>1 Voice (volume quality, rate pitch)</td>
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<tr>
<td>2 Articulation (intelligibility)</td>
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<tr>
<td>3 Physical activity (posture, gestures, eye contact, facial expression)</td>
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<tr>
<td>4 Language (structure, clarity, word selection)</td>
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<tr>
<td>5 Ideas (purpose, selection, support, development, originality)</td>
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</tr>
<tr>
<td>6 Organization (unity, order)</td>
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<tr>
<td>7 Audience interest</td>
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**General Effectiveness**

**KEY**

5 = Excellent  
4 = Above average, very good  
3 = Average, good  
2 = Below average  
1 = Failure
LESSON 11. SPEECH DELIVERY

Speech delivery techniques are important because no matter how well a speech is planned and put together, it loses its effectiveness if delivery is poor. Thus, this lesson should follow one on speech organization that includes an assignment to deliver a speech.

From Jumpstreet with its emphasis on oral communication is an excellent vehicle for illustrating effective delivery techniques as well as their benefits.

Objective
Students will be able to identify different methods of speech delivery as well as delivery techniques.

Materials
FROM JUMPSTREET
1. The Source of Soul
   Segments 2 and 9 in which Oscar Brown Jr. introduces and closes the program
   Segment 7 in which Oscar Brown Jr. performs Bid Em In.
2. Black Music in Theater and Film
   Segment 3 in which L.O. Sloane's Jubilee Minstrels perform and discuss the minstrel tradition

HANDOUTS
11a Methods of Speech Delivery
11b Verbal and Nonverbal Speech Delivery Techniques
11c Viewing Guide on Speech Delivery Techniques
11d Lyrics to Bid Em In
11e Lesson Quiz: Speech Delivery

Time
2-3 class periods

Procedures
1. Distribute and discuss Handout 11a and b: Methods of Speech Delivery and Verbal and Nonverbal Speech Delivery Techniques.
2. Show The Source of Soul through Segment 2 in which Oscar Brown Jr. introduces the content of the program, directing students to fill out the Viewing Guide on Speech Delivery Techniques Handout 11c as they view.
   Discuss students' Viewing Guide responses as well as the following questions:
   • What kind of delivery do you think Oscar Brown uses?
   • What techniques of good speech delivery does he incorporate in his talk?
   • How was his nonverbal delivery exhibited?
   • Describe Oscar's eye contact, gesture, appearance, articulation, etc.
3. Distribute the lyrics to Bid Em In (Handout 11d) for students to study prior to continuing the program. Continue the tape through this segment directing students to again use their Viewing Guides. Discuss students' responses as well as the differences between the written word and the performed word.
4. Show the minstrel sequence from Black Music in Theater and Film (Segment 3) where the dancers first perform and where L.O. Sloane speaks to viewers. Have students listen carefully to evaluate L.O. Sloane's delivery according to criteria in the handouts.
5. A Lesson Quiz (Handout 11e) is provided to help evaluate student mastery of this objective.
1. **Reading from Manuscript**
   This method is used frequently by high officials such as the president of a country. The disadvantage of this type of speech delivery is that the speaker often sounds as if he is reading and he frequently forgets to lift his eyes and make contact with his audience.

2. **Speaking from Memory**
   This method of speaking is dangerous because the speaker may forget his speech and be unable to continue.

3. **Speaking Extemporaneously**
   This kind of speaking does not mean speaking impromptu without preparation. Extemporaneous speaking means that after preparing the speech, the speaker puts key ideas or words of the speech outline on index cards. As he speaks, he refers to these ideas to guide him as to what to say. The speech will then seem conversational and spontaneous. This is the most common, desirable, and effective kind of delivery.

4. **Impromptu Delivery**
   This is the least effective kind of delivery because the speaker may ramble.
11b. VERBAL AND NONVERBAL 
SPEECH DELIVERY TECHNIQUES

I. NONVERBAL SKILLS

A. Appearance
When appearing before an audience, the general visual impact of the speaker is very important. This impact or impression is determined by appearance—demeanor and dress. Wear appropriate dress for the specific occasion. Appropriate dress can be determined by the occasion, the location, and the audience, as well as by conferring with the director, coach, or teacher.

B. Eye Contact
Speakers should maintain good eye-contact with the audience in order to exhibit confidence and to engage the audience. Look directly at the audience. Don’t be tied to notes. Shift attention from one area of the audience to another during the speech.

Exercise: Maintain eye-contact while reciting a memorized verse or nursery rhymes.

C. Gestures
Movement of parts of the body to transmit nonverbal signals is called gesturing. There are different types of gestures:

1. The Locating Gesture is used to indicate the physical location of an object or person or to indicate the past, present, or future. The following are verbal locating signals which have corresponding nonverbal gestures:

   a) there
   b) up
   c) down
   d) here
   e) away
   f) long ago

   Exercise: Use locating gestures for the underlined words while reading the following statements:

   a) You are here because we read this together
   b) The assignment was due last week
   c) We went deep down into the cellar of that old haunted house on Main Street
   d) Here! Right here! This is the starting point
   e) The family moved far away
   f) It happened a long time ago

2. The Describing Gesture is used to create an image in the minds of the audience. This gesture illustrates size, shape, number, or texture.

   Exercise: Read the following sentences using appropriate describing gestures on words that are underlined:

   a) There is only one thing I want to remember
   b) The painting had an oval shape like this
   c) He had wild hair that stuck out in tight curls

3. The Whole Idea Signal occurs when the hands, face, or whole body are used to convey an entire idea.

   Exercise: Use whole idea signals to convey the following ideas:

   a) Go away!
   b) He’s nuts
   c) I’m worried
   d) I don’t know
   e) I feel great

II. VERBAL SKILLS

A. Articulation
Articulation involves the movement of the tongue, lips, jaw, and soft palate to modify the sounds which are made in the larynx or voice box. Meaning and good delivery depend on clear articulation. Be careful to avoid dropping final word sounds, omitting sounds in the middle of words, running words together, and substituting one sound for another.

Exercise: Articulate the following sentences:

   a) The cat is in the easy chair
   b) My mother’s brothers are visiting us
   c) Take care of Ann’s blank bank book

B. Projection
Speak loudly enough to be heard. Volume and pitch are important. Take deep full breaths of air to amplify. Speak from the abdomen.

Exercise: Say the following sentence in a normal volume and at a normal rate:

   The big man went through the small door while the small man went through the big door

Now say the same sentence in the following ways:

   a) Softly and at a normal rate
   b) Softly and at a fast rate
   c) Loudly and at a fast rate
   d) Loudly and at a normal rate

C. Tone of Voice
The tone of voice carries as much meaning as gestures. To determine the meaning of what is said, the speaker can change tone when uttering a word.

Exercise: Pronounce well so that it may be interpreted to mean:

   a) Go ahead, tell me more!
   b) I disapprove
   c) “Really, you don’t say
   d) That’s impossible” or “That’s incredible
   e) I certainly won’t
   f) That’s funny

Pronounce the following statements:

1) sadly 2) bitterly 3) angrily

   a) He always wins
   b) “Come here”
   c) I’m tried
   d) I’m disgusted
### QUALITIES

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1. Does the speaker behave confidently?
2. Does the speaker stand straight while speaking?
3. Is the speaker's main idea easily understood?
4. Does the speaker pronounce words clearly?
5. Does the speaker make eye contact with the audience?
6. Are the speaker's gestures and other body movements natural and appropriate?
7. Is the rate at which the speaker speaks neither too fast nor too slow, too loud or too soft, etc.?
8. Does the speaker seem to be familiar with the subject?
by Oscar Brown Jr

Bid 'em in  Get 'em in
That sun is hot, plenty bright
Let's get down with business and get home tonight

Bid 'em in  Get 'em in
Auctioning slaves is a real high art
Bring that young girl Roy she's good for a start

Bid 'em in  Get 'em in
Now here's a real good bargain about fifteen
Her great grandmammy was a Dahomey queen
Just look at her face she sure ain't homely
Like Sheba of the Bible she's black and comely

Bid 'em in  Get 'em in
I'm gonna start at 3 can I hear 3
Step up just get a good look you'll see
I know you'll want her once you've seen her
She's young and bright and will make a damn good breeder

Bid 'em in  Get 'em in
She's good in the field, she can sew and cook
Strip her down Roy let the gentlemen look
She's full up front and out in behind
Examine her teeth you've got her mind

Bid 'em in  Get 'em in
There's a bidder 3 for my man who's 50
$350 $325 can I hear $350
Your money ain't earning you much in the bank
Turn her around Roy let him look at her flanks

Bid 'em in  Get 'em in
$350 I'm looking for 4
$400 is a bargain sure
4 is a bid, $450, $500 dollars, now look alive

Bid 'em in  Get 'em in
Don't mind that tears that's one of her tricks
$550 is my bid and I won't say 6
She's healthy, strong and fully equipped
She'll make a fine lady's maid when she's properly whipped

Bid 'em in  Get 'em in
6 $650 Don't be slow 7 is a bid
I'm gonna let her go
At 7 she's going, going, gone
Pull her down Roy bring the next one on

Bid 'em in  Get 'em in
Bid 'em in

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1. Name three types of delivery

2. Which type is most effective? Why?

3. Describe two delivery techniques that deal with the way, words are said

4. Describe two delivery techniques that deal with how a speaker first presents himself to his audience

5. Describe two delivery techniques that deal with the speaker's body movements

6. Describe two delivery techniques that deal with subject matter
LESSON 12. TITLING

When students write essays, they all too often do not take the time to develop interesting and imaginative titles for their works, frequently labeling a composition English in spite of repeated reminders to do otherwise. Both the series title From Jumpstreet and the titles of individual programs offer a resource from which a study of titling can be developed.

Objective
Students will prepare a summary of the key concepts in a given television program and will develop an alternative title for that program.

Materials
FROM JUMPSTREET (select from the following)
# 3 Blues Country To City
# 4 The West African Heritage
# 6 Dance to the Music
# 9 Jazz Gets Blue
# 13 The Source of Soul

HANDOUTS
12a Selected Titles
12b Titling Viewing Guide

OTHER
A selection of magazines

Time
2-3 class periods

Procedures
1 Prior to the first class period in which this lesson will be used, ask students to collect examples of interesting titles from magazines and to bring these to class. It may be necessary to distinguish between titles and headlines.

2 Begin the class by putting a number of provocative titles on the board: e.g., The Invisible Illegal Aliens, Giving Birth to Words, Shooting A Chance, The Metamorphosis of Man. Add to these examples that students have brought in.

3 Using the sample titles, stimulate a discussion of titling with such questions as: What's in a title? What are effective means of attracting attention through a title? What is the relationship between a title and the text? Students should be led to understand that:
   a. Titles are used to attract attention.
   b. Titles are used to give information.
   c. Titles often summarize the key content of the text.
   d. Titles often reflect the point of view of the writer and the tone of the article.

4 At the conclusion of the period, distribute to students Handout 12a Selected Jumpstreet Titles in which students are asked to write a one or two sentence summary of what they think the program will be about based on its title and to select the program they would most like to see.

5 During the next class period, distribute to students Handout 12b Titling Viewing Guide and show the program which students selected. The Viewing Guide requires students to take notes of the key concepts in the program, to develop at least three alternative titles for the program, and to select the one they like best, explaining why.

6 To evaluate students' mastery of this objective, Viewing Guides can be collected or extended to requiring students to write a short essay based on their notes.
12. SELECTED TITLES

Directions: Below are selected titles of programs in the television series From Jumpstreet. For each title, write a one or two sentence summary of what you think the program will be about. Circle the title of the program you would most like to see.

1. THE WEST AFRICAN HERITAGE

2. THE SOURCE OF SOUL

3. BLUES COUNTRY TO CITY

4. JAZZ GETS BLUE

5. DANCE TO THE MUSIC
12b. TITLING VIEWING GUIDE

Directions: As you view a program in the television series From Jumpstreet, take notes below on the key concepts in the program. After viewing, complete the assignment at the bottom of the Guide.

1. Develop three new titles that might be used for this program.

2. Select the title you like best and write a one-paragraph essay on why you have selected it.
LESSON 13. VOCABULARY DEVELOPMENT

When asked to define a word, students most often check the dictionary. Yet many words have meaning to particular groups of people well beyond their dictionary definitions. Also, many styles of black American music, for example blues, jazz, soul, gospel, are particularly difficult to define in one sentence. In fact, most of the programs in the From Jumpstreet series spend thirty minutes developing a definition of a particular style.

Objective
Students will write a four paragraph expository essay that defines a particular style of black American music.

Materials
FROM JUMPSTREET (select from the following)
- 2 Gospel and Spirituals
- 3 Blues Country To City
- 7 Jazz People
- 10 Soul

HANDOUTS
13a Formal Definitions
13b Viewing Guide on Definitions
13c Lesson Assignment: Definition

Time
2-3 class periods

Procedures
1. Explain to the class that writers must choose language that conveys meaning clearly in order to be understood. Most of the words we use have formal definitions or are easy to define in a few words. The use of formal definitions is described in Handout 13a. Using this method as a guide, students can develop formal definitions for other everyday words.

2. Some words, however, have several meanings appropriate to a particular context and sometimes only meaningful to a particular group of people. Many terms are more difficult to define in a few words. An example of such a term is "The blues." If students were to write an essay titled, "When Do You Sing The Blues?" it would be necessary to define the term early in the essay in order to avoid vagueness and ambiguity.

3. Distribute to students Handout 13b Viewing Guide on Definitions, which requires students to take notes while viewing a program on concepts that define the style of music in a selected program.

4. Following viewing, elicit from students a definition of the style, emphasizing precise use of language.

5. To evaluate students' mastery of this objective, show the program "Blues Country To City," assigning as homework Handout 13c, which directs students to write a four paragraph essay entitled, "When Do You Sing the Blues?" and specifies how the essay is to be organized.
13a. FORMAL DEFINITIONS

A formal definition makes the writer sum up in one brief, exact statement the meaning of a key term. A formal definition first places the term in a class, or general category. It then tells us what kind of thing we are defining. It then narrows the choice by giving us the distinctive feature of what we are defining. It thus sets it apart from other things of the same kind. For example, a quarter (specific term) is a type of coin (general category) in the U.S. Currency that is one fourth the value of a dollar, equal to 25 cents. Blue jeans (specific term) are a type of pants (general category) generally made of denim (distinctive feature).

Define the following terms:

1. Orange

2. Textbook

3. Pencil

4. Rhode Island
13b. VIEWING GUIDE ON DEFINITIONS

Directions: As you watch the given Jumpstreet program, write down in the space below all statements that are used to define the style of music being discussed.
Lesson Assignment: Definitions

Directions: Write an essay titled "When Do You Sing The Blues?" in which you explain, early in the essay what you mean by the blues.

The essay should be organized as follows:
(a) Introductory paragraph—a statement of your purpose
(b) Paragraph two—a definition of the blues
(c) Paragraph three—examples of situations in which people have the "blues"
(d) Concluding paragraph—summary of key points mentioned in earlier paragraphs
LESSON 14. DESCRIPTIVE WRITING

Descriptive writing reflects a person's response to the impression the world makes on his senses. On many occasions the student will be required to respond to situations by giving his perceptions of what he is seeing or experiencing. In "Dance To The Music," the student will see how the dancers are able to respond to the rhythm of the music and will have the opportunity to translate impressions into vivid descriptions.

Objective
Students will write a descriptive composition on an assigned topic.

Materials
FROM JUMP STREET
#3 Blues Country To City
#6 Dance To The Music
HAN DOUT S
14a Descriptive Writing
14b Descriptive Writing Samples

Time
4-5 class periods

Procedures
1 Distribute to students Handouts 14a and b Descriptive Writing and Descriptive Writing Samples. Review with students the definition, purposes and elements of descriptive writing, using the three writing samples in the handout for clarification. In particular, Sample #1 illustrates organization of details, choice of language, creation of mood and variations in sentence patterns. Sample #2 illustrates an objective description and Sample #3 a subjective description.
2 Have students write or discuss an objective description of an object or person in the classroom. As the students write the descriptions have them list the object's or person's physical characteristics. Discuss the description with the students. Next have students write or discuss a subjective description of the same object. Follow the same procedures as with the objective description.
3 Have the students write or discuss a description of one of the latest dances. Discuss the notion that dance may be viewed as a physical description of music.
4 Before playing the videotape "Dance To The Music," direct students to take note of the following descriptive elements: stage design, costumes, body movements of the dancers, and the rhythm of the music.
5 After the tape has been shown, ask students to describe particular elements of description that they noticed in the tape.
6 To evaluate students' mastery of this objective, assign a one paragraph description of a particular element of "Dance To The Music." Several descriptions should be read aloud and critiqued by members of the class.

Additional Activities
1 Have several students create dances similar to those performed in "Dance To The Music." Students should describe their dances to their classmates.
2 Have students view "Blues Country To City" and write a description of the blues from the information given or have them describe what it feels like to be blue.
3 Have students listen to "Seventh Son" (Segment 3 in "Blues Country To City") and write a description of the character, the Seventh Son.
Definition and Purpose

Descriptive writing presents qualities of a person, a place, or an object. Descriptive writing can be objective or subjective. Objective description is factual, it presents an object as the senses perceive it. The purpose of the objective description is to give physical characteristics which identify a person, place, or object. Subjective description reflects the writer's imagination and personal responses to a person, place, or object. The purpose of a subjective description is to give the reader or listener an experience in sensation, allowing the reader to share in the writer's emotional experience.

Elements of Descriptive Writing

- Organized details: Organization of details is important in descriptive writing. The details may be arranged chronologically, as they happen in time; topically, one topic after the other; or spatially, as they would appear to the eye in space (one place after another).
- Choice of Language: The writer's choice of language should produce clear, colorful pictures in the mind of the reader. Concrete words can be used to appeal to the physical senses and to create mental images. Repetition of ideas or words can be used to create images. Figurative language can be used to supply images already presented in literal terms.
- Creation of Mood: Effective description not only creates images but also establishes moods. Instead of merely describing a mood, the writer can use words to create images but also establishes moods. Instead of merely describing a mood, the writer can use words to:
- Variation of Sentence Patterns: Changes in the length and complexity of sentences allow the writer to vary the pace of his writing.
Sample #1

Esther’s hair falls in soft curls about her high-cheekboned chalk-white face. Esther’s hair would be beautiful if there were more gloss to it. And if her face were not prematurely serious, one would call it pretty. Her cheeks are too flat and dead for a girl of nine. Esther looks like a little white child, starched, filled, as she walks slowly from her home towards her father’s grocery store. She is about to turn in Broad from Maple Street. White and black men loafing on the corner hold no interest for her. Then a strange thing happens. A clean-muscled magnificent, black-skinned Negro, whom she had heard her father mention as King Barlo, suddenly drops to his knees on a spot called the Spittoon. White men, unaware of his presence, continue squirting tobacco juice in his direction. The saffron fluid splashes in his face. His smooth black face begins to glisten and to shine. Soon, people notice him, and gather round. His eyes are rapturous upon the heavens. Lips and nostrils quiver. Barlo is in a religious trance. Town folks know it. They are not startled. They are not afraid. Some beg boxes from the grocery store. From McGregor’s notion shop. A coffin-case is pressed into use. Folk’s line the curb-stones. Businessmen close shop. And Banker warily parks his car close by. Speechless, all await the prophet’s voice. Theshegli—a great fakir, whose leggins never meet around his bulging calves swears in three deities. Bottles, &c. fingers full of shine, are passed to those who want them. A couple of stray dogs start a fight. Old Gnodlow’s cow comes polishing up the street. Barlo, still as an Indian fakir, has not moved. The town bell strikes six. The sun slips in behind a heavy mass of honey cloud. The crowd is hushed and expectant. Barlo’s under jaw relaxes, and his lips begin to move.


Sample #2

Far out in the country there was an old Negro woman with her head tied in a red rag, coming along a path through the pine woods. Her name was Phoenix Jackson. She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness of lightness of a pendulum in a grandfather clock. She carried a thin, small cane made from an umbrella, and with this she kept tapping the frozen earth in front of her. This made a grave and persistent noise in the still air, that seemed meditative like the chirping of a solitary little bird.

She wore a dark striped dress reaching down to her shoe tops, and an equally long apron of bleached sugar sacks, with a full pocket all neat and tidy. But every time she took a step she might have fallen over her shoelaces which dragged from her unlaced shoes. She looked straight ahead. Her eyes were blue with age. Her skin had a pattern all its own of numberless branching wrinkles and as though a whole little tree stood in her forehead, but a golden color ran underneath and the two knobs of her cheeks were illumined by a yellow burning under the red hair. Her hair came down on her neck in the frailest of rigglets, still black, and with an odor like copper.


Sample #3

Ghanian Dance “Salamatu Bansa” — Movement 1

To begin, the dancers stand in a line or a wide circle. With bodies bent in a downward curved position and hands crossed. With bodies still bent, dancers move forward, coming down on the right foot on Beat 1, dragging the left foot to a position near the right foot on Beat 2. Simultaneously the right hand is pushed forward, cupped with palm up as if holding a banana, and the left hand is gently pushed across the body with palm down. Hands should cross-over around the elbow.

While counting 1, 2, 1, 2, continue these movements until set and natural. Remembering to bend while doing the foot motions.

LESSON 15. STRUCTURE

A writer needs a fairly specific idea of the entire product being written before beginning to write. Each of the Jumpstreet programs has a very definite structure which may be used to illustrate this concept. Each opens with an introduction by Oscar Brown, Jr., is developed through the use of the musical examples and theme of the program and concludes with a narrative by Oscar Brown. Specific songs in the programs also may be analyzed to develop the concepts inherent in composition structure.

Objective
Students will be able to analyze the structure of a television program in terms of standard composition structure.

Materials
FROM JUMPSTREET
- Soul
HANDOUTS
15a Diagram of a Composition
15b Viewing Guide on Structure

Time
2-3 class periods

Procedures
1. Using Handout 15a as a guide, review with students the structure of a composition.
2. Distribute to students Handout 15b Viewing Guide on Structure prior to introducing the program Soul. Two major musical compositions are included in this program: Brown Baby (Segment 6) and You Are The Sunshine Of My Life (Segment 8). The lyric of each song is a complete structure which students should analyze on their Viewing Guides. More than one viewing of each segment may be necessary for students to complete their charts.
3. As indicated earlier, each full program also illustrates the basic elements of structure. Play the complete Soul program, requiring students to list specific points that illustrate the structure of the program. From discussion with students, diagram the structure of the program on the board.
4. To evaluate students' mastery of this objective, distribute a short essay and ask students to diagram its structure using the information presented in Procedure 1 as a guide.
## Introduction

1. Introduces the subject
2. Presents a thesis statement
3. Gives a suggestion of the order of ideas
4. Gets the reader’s interest
5. Presents a point of view

## Middle Paragraphs

1. Present evidence to support the thesis
2. Contain a topic sentence
3. Contain transitional techniques
4. May be developed through details, examples, definition, classification, comparison, contrast, or cause and effect

## Conclusion

1. May stress the final point of the main discussion
2. May present a discovery or theory
3. May present an answer
4. May summarize
5. May present a solution
15b. VIEWING GUIDE ON STRUCTURE

Directions: On the diagram below, chart the structure of a Jumpstreet segment by writing down specific events or statements.

INTRODUCTION

For each item under development note whether the statement represents:
A a detail
B an example
C a definition
D a classification
E a comparison or contrast
F an example of cause and effect

DEVELOPMENT

CONCLUSION
LESSON 16. VOCAL NUANCE

Nonsense syllables such as "doo-wop," "oh-oh," etc., unconsciously creep into everyday speech. But more importantly, if one can communicate an idea or an emotion using nonsense syllables or nonsense words, one will communicate more effectively a text of "real words."

Objective
Students will select a one paragraph dramatic text and convey its meaning substituting nonsense words or syllables for each written word.

Materials
FROM JUMPSTREET
#12 Rhythm and Blues
Segments 1 & 2 in which Oscar Brown, Jr introduces the theme of the program.

Time
1 class period

Procedures
1. Show students the first two segments of "Rhythm and Blues" (approximately the first three minutes of the program) instructing them to study carefully Mr. Brown's delivery and to write down two or three sentences from his opening speech. Note: The program opens with host Oscar Brown, Jr on Jumpstreet. As an a cappella group hums a "doo-wop" harmony in the background. Oscar joins in with a brief falsef (o solo and then cites the social and economic trends which contributed to the development of rhythm and blues.
2. Discuss students' descriptions of Mr. Brown's delivery and ask several students to read the portion of the script that they have written down, delivering these lines as if they were the narrator of the program. Caution them against simply imitating Mr. Brown's delivery.
3. After several students have participated and the writer's intent of the lines is clear, ask students to substitute nonsense syllables for each word (e.g., be-bop, doo-wop, shoo-woo, shoo-be-doo, hi-de-hi, etc.) Over exaggerated mime is not the purpose of this exercise. It is to make students aware of the need for vocal nuances that produce effective communication.
4. To evaluate students' mastery of this skill, have students perform their script segment with nonsense syllables. Class members should try to determine which original speech is being delivered. Have the speech delivered again using the actual text. Focus class discussion upon the performer's effectiveness in conveying the sense of the text through nonsense words.
LESSON 17. INTERPRETATION

Oral interpretation and theater students often forget that the mixture of unique sounds given to a word or phrase can communicate a particular idea, mood, emotion, or colloquial usage of the word. Also, vocal embellishments and lyric phrasing are essential parts of interpretation and help impart the meaning of a work to an audience.

Black vocal music abounds in examples of unusual lyric phrasing and embellishments and provides a uniquely rich resource for this study. In part, this is part of a long tradition stemming back to West Africa where languages were often tonal—that is, the pitch and accent of each syllable of a word determined its meaning.

Objective
Students will demonstrate an understanding of the use of embellishment, dramatic phrasing and emotional variety when reading a dramatic or lyric text.

Materials
FROM JUMPSTREET
1. Jazz Vocalists
2. The Source of Soul

Time
2-3 class periods

Procedures
1. Discuss the term embellishment with students pointing out that embellishments occur frequently in everyday speech and are not limited to musical situations. To illustrate how the manner in which a word is spoken affects its meaning, ask different students to read the following sentences:
   - Get out of my face mans
   - Man that’s a foxy lady
   - There’s the man
   In each case discuss what meaning is being imparted to the word man.

2. Introduce Jazz Vocalists and play it through Segment 4 in which Carmen McRae performs “I Have the Feeling I’ve Been Here Before” and is interviewed by Oscar Brown. Direct students to write down the words Ms. McRae embellishes.

3. After viewing, discuss which words students wrote down in each case. Ask what Ms. McRae is trying to convey through her interpretation? How might the same words be said differently to convey a different meaning?

4. Discuss the term interpretation and the performer’s role in interpreting a script or lyric. What does Ms. McRae mean when she says “Experience is important to re-creation?”

5. To evaluate students’ understanding of embellishment, develop with students a list of everyday words whose meaning might be changed through embellishment. Assign each student a word to interpret. If the meaning of the word is understood by the class, the student’s interpretation of the embellished word should be considered successful.

6. The clarity with which a particular emotion is conveyed also is a major part of dramatic interpretation, both musically and verbally. Continue the tape through Oscar Brown’s performance of “One Foot in the Gutter.” In this segment, Mr. Brown demonstrates the technique of vocalise, in which a lyricist develops words for an existing instrumental jazz solo. In this case a trumpet solo by Clark Terry. During this performance, the chorus is repeated several times. Direct students to jot down the lyrics of the chorus as they watch.

7. Following the screening, students should write a one-paragraph statement that relates the lyric in the chorus to the song as a whole. Students should also prepare to deliver this part of the lyric in a manner that conveys a specific emotion (e.g., fear, joy, sadness, pleasure). If the class (acting as an audience) can identify the emotion the student wished to convey, the student’s presentation should be considered successful.

8. Variety of emotional tone within a single performance also contributes to the overall success of that performance. Al Jarreau’s performance of “So Long Girl” is an excellent example of this. Continue the tape through its conclusion directing students to pay particular attention to the numerous emotional variations achieved by Mr. Jarreau in his performance.

9. Discuss with students what elements (e.g., rhythm, speech patterns, facial expressions, movements, etc) contributed to the changing emotional pattern of Mr. Jarreau’s performance. Compare these to the other performances in this program.

10. A second excellent demonstration of emotional variety is contained in the program entitled “The Source of Soul.” Here in Segment 7, Oscar Brown, Jr. performs “Bid Em In,” a recreation of a slave auction in which Mr. Brown takes the role of the auctioneer. This can be compared to Segment 8 in which Mr. Brown narrates a montage that conveys the range of emotions and experiences expressed through Afro-American music.
LESSON 18. LITERARY AND DRAMATIC TONE

We are made aware of the literary or dramatic tone of a poem, song, drama or prose selection whenever the words and/or the delivery of the words of a text make us aware of the feelings or thoughts of the author, singer or speaker. The songs and words in From Jumpstreet demonstrate a variety of literary tonal experiences.

Objective

Students will be able to identify literary and dramatic tone in selected songs and speeches in the From Jumpstreet television series.

Materials

FROM JUMPSTREET

#2 Gospel and Spirituals
#4 The West African Heritage

HANDOUTS

18a Background on Literary and Dramatic Tone
18b Selected Song Lyrics and Poetry - In Da Beginning "Patin Jibba" Poem at Thirty - Steal Away (spiritual) Deep River (spiritual) Roll Jordon Roll (spiritual)
18c Viewing Guide on Literary and Dramatic Tone
18d Techniques of Oral Interpretation
18e Speech Performance Scale

Time

2-3 class periods

Procedures

1. Distribute and review Background on Literary and Dramatic Tone (Handout 18a), concentrating principally on the concept of tone of voice as it relates to literary tone.
2. View the entire Gospel and Spirituals program and the Patin Jibba segment of The West African Heritage. (Note: Since literary tone is present in almost any song, musical selections from other Jumpstreet programs also could be used.)

As students watch each musical selection, they should indicate on their Viewing Guide on Literary and Dramatic Tone (Handout 18c) what literary tone or tones are present. Students also are asked on their Viewing Guides to indicate which key lyrics or phrases suggest this tone to them. Remember to instruct students that literary tone as explained in the earlier handout reflects the feelings and thoughts of the author, speaker, or singer. Discuss students' responses, replaying segments as necessary for clarification.

3. Select a poem or poetic monologue from an established black poetry anthology (see reference section). Good examples are Langston Hughes' The Negro Speaks of Rivers, Mother to Song, or Laughers; Claude McKay's Harlem Shadows or If We Must Die; Sonia Sanchez Poem At Thirty (on Handout 18b). Students should compare or contrast the tone of the selected poem with that of a gospel or spiritual lyric selected from Handout 18b. Students may then discuss the elements of black experience revealed in the tone of black music and poetry.

4. Review techniques of oral interpretation of poetry with students as summarized in Techniques of Oral Interpretation (Handout 18d). Distribute a given poem or lyric (selections from Handout 18b may be used) and request that students perform the poem or text being faithful to the literary and dramatic tone of the work.

5. Students' mastery of this lesson's objectives may be evaluated using the Speech Performance Scale (Handout 18e) to rate their oral interpretations.
Whenever the words of a text (poetry, music, lyrics, or prose) make us aware of the feelings or thoughts of the writer, singer or speaker, we are dealing with the tone of the piece. When we experience a piece with a clear literary tone, we do not have to guess the intentions, concerns or attitudes of the deliverer.

According to literary critic Hugh Kenner in *The Art of Poetry*,

Tone is determined by the writer’s or speaker’s sense of the situation, perhaps an imagined situation. This includes both his sense of the gravity of his subject, and his relationship: courtly, solemn, offhand, intimate, or whatever it is, with his audience (1965, p. 17).

The following is a list of statements which contain a very clear and observable tone:

- God has smiled on me
- Cecil is a damned liar
- I do not agree with Linda
- This is a pleasant walk
- What a silly thing to say
- Christmas is such a romantic time of the year

Since individual sentences can reflect tone, it is likely that a collection of sentences, for example in a complete poem or song, can exhibit a definite tone. The tone depends on the choice of words, and the choice of words in black religious music can produce a tone of joy, sadness, suffering, resignation, hope, etc. There is hope in the words of a song like “God Has Smiled on Me,” or “He Shall Feed His Flock.” The tone of the lyrics in the song “If God is Dead” is one of spiritual toughness, hope and irony. The song challenges the very question it raises in an attempt to discredit the fact that God could never be dead. The speaker or singer of this song is thus exhibiting an attitude and tone of optimism and hope. Tone clearly then, gives us the speaker’s sense of his situation.
Poem At Thirty
by Sonia Sanchez

it is midnight
no magical bewitching
hour for me
i know only that
i am here waiting
remembering that
once as a child
i walked two
miles in my sleep
did i know
then where i
was going?
traveling i
always traveling
i want to tell
you about me
about nights on a
brown couch when
i waspéd my
bones in lint and
refused to move
no one touches-
me anymore
father do not
send me out
among strangers
you you black man
stretching scraping
the mold from your body
here is my hand
i am not afraid
of the night

From Homecoming by Sonia Sanchez Detroit, MI
Broadside Press, 1969 Used with permission by
the author

Steal Away To Jesus

Steal away, steal away, steal away to Jesus!
Steal away, steal away home—
I ain't got long to stay here

Steal away, steal away, steal away to Jesus!
Steal away, steal away home
I ain't got long to stay here

My Lord, He calls me,
He calls me by the thunder,
The trumpet sounds within my soul,
I ain't got long to stay here

(Chords)

Green trees a bending
Po' sinner stand atrembling,
The trumpet sounds within my soul,
I ain't got long to stay here.
Oh, Lord I ain't got long to stay here

Roll Jordan, Roll

Roll Jordan, roll,
Roll Jordan, roll
I wanter go to heav'n when I die,
To hear of Jordan roll

O bretheren (sisteren),
Roll Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear of Jordan roll

Oh, brothers you oughter been dere,
Yes my Lord
A sittin' up in de kingdom,
To hear of Jordan roll

Sing it ovah.

Oh sinper you oughter been dere,
Yes my Lord
A sittin' up in de kingdom,
To hear of Jordan roll

O, Roll, Jordan, roll,
Roll Jordan, roll,
I wanter go to heav'n when I die,
To hear of Jordan roll
Deep River

Deep river my home is over Jordan
Deep river Lord, I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Oh chillun
Oh don't you want to go to that gospel feast
That promised land that land where all is peace?
Walk into heaven and take my seat
And cast my crown at Jesus feet
Lord I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Deep river Lord
I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground

Oh don't you want to go to that gospel feast
That promised land that land where all is peace?
Walk into heaven and take my seat
And cast my crown at Jesus feet
Lord I want to cross over into campground
Lord I want to cross over into campground
Lord I want to cross over into campground

Pattin Jibba

Jibba Jibba
Jibba this n Jibba that
n Jibba kill a yellow cat
n bend over double trouble Jibba
Sift the meal
Give me the-husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin
n that's where my momma's troubles begin
Jibba this n Jibba that
n Jibba kill a yellow cat
n bend over double trouble Jibba
Jibba up n Jibba down
n Jibba all around the town
Bend'over double trouble Jibba

In Da Beginnin'

by Oscar Brown, Jr

Nebber been one to shuck
De Lawd set hisse T wuk
An in nuflin flat had somfin swell designed
It had galaxies in space
Each wi' its own cosmic space
Operated by a univusal min
He had agencies lak fate
T' control an regulate
En less stoies ob time n' space n' energy
All vibratin' wi' a force
Comin' out a hidden so ce
An developed fun a secret recipe
All t' which he set his han
Turn t' out line ex hit were gran
An fo evah part he made a countapant
Dere was certainty to doubt
Everyon had some way out
An at evah stop he put in one
Mo' sliant

Twas splendiferously vas
An he tended hit should las
Him at least a full eternity or two
So De Lawd had time arrange
T' take T' all thoos constant change
An replace what done grewed ole
Wif what grew new
Den de Lawd he struck a spank
An he stuck hit next t daik
An his whole creation come t
Life in light
An Lawd say
Dat's good Not bad
Ahn Lannuder n bad
'An he guaranteed de wuks wif all his might
An de Lawd n't promise us he gonna
Show no mo
Show no mo
Show no mo
De Lawd ain't promise us he gonna
Show no mo
Show no mo
Show no mo
(sings again)
Some complaints hit hab hits flaws
But I figgas days tus cause
Dey'n't neber seen no univus befo
An I se tellin dem an you
Dis n nyeah ll hab tdo
Cause de Lawd ain't promise us he gonna
Show no mo
Show no mo
Show no mo
(sings again)
Some complaints hit hab hits flaws
But I figgas days tus cause
Dey'n't neber seen no univus befo
An I se tellin dem an you
Dis n nyeah ll hab tdo
Cause de Lawd ain't promise us he gonna
Show no mo
I say show no mo
Show no mo
The Lawd ain't promise us he gonna
Show no mo
<table>
<thead>
<tr>
<th>MUSICAL SELECTION</th>
<th>TONE</th>
<th>KEY WORDS IDENTIFYING TONE</th>
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<td>In Da Beginning</td>
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<td>He Shall Feed His Flock</td>
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<td>If God Is Dead</td>
<td></td>
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<tr>
<td>Steal Away</td>
<td></td>
<td></td>
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<tr>
<td>Patin Jobba</td>
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</tbody>
</table>
The interpreter of poetry and prose should be mindful of the following elements when a work is presented orally:

1. **Delivery** — the work may be memorized or read. The interpreter's eyes, however, must not be fixed to the page if he/she is reading the text. A strong familiarity with the text is assumed.

2. **The Act** — the interpreter should explore what actions occur in the selection.

3. **The Agent** — the interpreter should fully explore the type of character or characters who are speaking in the selection.

4. **The Agency** — the interpreter must be aware of the purpose or raison d'être (reason for being) of the selection.

5. **The Scene** — the interpreter must explore and present a sense of the time and place in which the selection occurs.
**18c. SPEECH PERFORMANCE SCALE**

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>RATING (5-1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tone (expressing the feeling or thoughts in the selection)</td>
<td></td>
</tr>
<tr>
<td>2. Voice (volume, quality, rate, pitch)</td>
<td></td>
</tr>
<tr>
<td>3. Articulation (intelligibility)</td>
<td></td>
</tr>
<tr>
<td>4. Physical activity (posture, gestures, eye contact, facial expression)</td>
<td></td>
</tr>
<tr>
<td>5. Language (structure, clarity, word selection)</td>
<td></td>
</tr>
<tr>
<td>6. Ideas (purpose, selection, support, development, originality)</td>
<td></td>
</tr>
<tr>
<td>7. Organization (unity, order)</td>
<td></td>
</tr>
<tr>
<td>8. Audience interest and adaptation</td>
<td></td>
</tr>
</tbody>
</table>

**KEY**

- 5 – Excellent
- 4 – Above average, very good
- 3 – Average, good
- 2 – Below average
- 1 – Failure
Students of theater must be creatively resourceful. They must constantly create stage business and believable situations to accompany dramatic texts. Brown Baby will provide appropriate material to stimulate this theatrical creativity.

**Objective**
Students will create a dramatic scene based on a song lyric.

**Materials**
- FROM JUMPSTREET
  - Soul
  - Segment 6 in which Oscar Brown Jr performs Brown Baby

- HANDOUTS
  - 19a Lyrics to Brown Baby
  - 19b Interpretation Checklist

**Time**
2-3 class periods

**Procedures**
1. Show “Soul” directing students to pay particular attention to Oscar Brown Jr’s performance of Brown Baby.
2. Divide class into teams of two, giving each team a copy of Brown Baby (Handout 19a). Direct each team to either prepare a monologue from the lyrics or to develop a dramatic situation based on their interpretation of the lyrics. Students should be advised that their performances will be evaluated according to Handout 19b, Interpretation Checklist.
3. Provide time for student teams to perform.
Brown Baby Brown Baby
As you grow up
I want you to drink from the plenty cup
I want you to stand up tall and proud
I want you to speak up clear and loud
Brown Baby
Brown Baby Brown Baby
As years roll by
I want you to go with your head held high
I want you to live by the justice code
I want you to walk down the freedom road
Brown Baby
Now lie away, lie away sleeping
Lie away here in my arms
While your daddy and your mama protect you
And keep you safe from harm
Oh you little Brown Baby Brown Baby
It makes me glad
That you will have things I have never had
When out of men's hearts all the hate is hurled
You're going to live in a better world
Brown Baby
## 19b: INTERPRETATION CHECKLIST

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>SCORE (1 = low to 10 = high)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramatic Phrasing</td>
<td></td>
</tr>
<tr>
<td>Embellishment (unique expressiveness)</td>
<td></td>
</tr>
<tr>
<td>Tone (emotion mood feeling attitude)</td>
<td></td>
</tr>
<tr>
<td>Emotional Variation (changes in emotion mood feeling attitude)</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL
LESSON 20. ELEMENTS OF COSTUME DESIGN

From Jumpstreet will effectively provide the students with material which will assist them in recognizing some elements of design.

Objective
Students will recognize some principles of costume design and limitations placed on the costume designer.

Materials
FROM JUMP STREET
10 Soul

OTHER
Books on Costume Design

Time:
1-2 class periods

Procedures
1. Discuss with students the factors that influence what is worn to school, to work, and on a fancy date. Solicit and record students' responses. Some responses to look for are: amount of money available for clothing, type of physical activity to be done in clothing, individual's physique, colors thought to be complimentary by individual, etc.
2. View Soul and ask students to make notes commenting on the performer's costumes. Their note-taking should be guided by the list of influences the class drew up.
3. After viewing the tape, discuss the kinds of costumes worn and perhaps cite possible influences on the clothing worn.
4. With the class make a list of costuming influences (principles) that you consider basic (e.g., budget, type of show or performance, physique, etc.).
LESSON 21. COSTUME DESIGN

Objective -
Students will design costumes faithful to a performer's stylistic period and contrast these with contemporary dress.

Materials
- FROM JUMP STREET
  - #6 Dance To The Music
  - #12 Rhythm and Blues
- THEATRE PATTERN BOOKS
- MAGAZINES

Time
2 class periods

Procedures
1. View Dance To The Music in which the Rodgers Company performs.
2. Have students select one dance and design costumes for the dancers. Designs should be accompanied with a rationale for the design. The rationale should include an interpretation of the dance, an explanation of how the designed costume meets the needs of the dance and dancers, a fabric and/or color ration.
3. Note: Students may design their own fabric or accompanying designs with a fabric swatch.
4. Students group present their designs and rate each design for the class.
5. View Rhythm and Blues. A class viewing may help to determine the effect each performer's costume makes on them. Have the class identify the decade 1950s, 60s, or 70s for each performer's costume.
Afro-American Culture and Folklore

Creative—Literary


Locke, Alain Ed. *Four Negro Poets* New York: Simon and Schuster, 1927 (Works of Claude McKay, Countee Cullen, Jean Toomer, and Langston Hughes, with critical commentaries by the editor)


Richardson, Willis Ed. *Plays and Pageants from the Life of the Negro* New York: Core Collection Books Inc. 1930


Weaver, Carl H. *Human Listening* Indianapolis and New York: Bobbs-Merrill. 1972

**Composition**


**Theater and Film**

Charters, Ann. *Nobody New York* The Macmillan Company. 1970 Biography of Bert Williams, an all-around entertainer and one of the last minstrel figures


Cripps, Thomas. *Slow Fade to Black* New York: Oxford University Press, 1977 A comprehensive examination of the black role in film between 1900 and 1942


Fletcher, Thomas. *The Tom Fletcher Story 100 Years of the Negro in Show Business* New York: Burdge & Co. 1954 An autobiography that chronicles black entertainment from late minstrelsy and early black musical theater to the early 1950s, discusses important minstrel figures such as Billy Kersands, Sam Lucas and James Bland


Handy, W. C. *Father of the Blues* New York: The Macmillan Company, 1970 Autobiography, discusses the beginning of Handy's career as a minstrel musician


Haralambros, Michael. *Right On: From Blues to Soul in Black America* New York: Da Capo, 1975. A sociological examination of the decline of blues and the rise of soul in the black community, focuses on those blues influenced by the rhythm and blues era


The Historical Perspective
by
Olive A. Taylor
Assistant Professor of American History and
Senior Fellow of the Graduate School
of Arts and Sciences, Howard University

with
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Woodward High School,
Bethesda, Maryland

Bonny M. Cochran
Bethesda-Chevy Chase High School,
Bethesda, Maryland

Patricia A. Ferrand
Washington Street Academy,
Washington, D.C.

Lillie R. Mathews
Eastern High School,
Washington, D.C.

Edna Pearson
Kelly Miller Junior High School,
Washington, D.C.
UNIT 1. THE PEOPLING OF AMERICA
(1607-1776)

Unit Goal (7-10 class periods)
Students will be able to describe the presence of West African culture in the music and dance of Afro-Americans during the period prior to American independence.

Objectives
1. Identify characteristics of African culture prior to the Atlantic slave trade.
2. List four characteristics of West African music.
3. List three functions of traditional African music.
4. Identify basic characteristics of West African culture which are reflected in the music of black people of the United States.

FROM JUMPSTREET
#4 The West African Heritage
#13 The Source of Soul

HANDOUTS
1a Background on African Culture
1b The West African Heritage Viewing Guide
1c Black Music and Entertainers
1d Study Guide for “Black Music and Entertainers”
1e The Source of Soul Viewing Guide
1f Unit Quiz

UNIT 2. SLAVERY (1776-1865)

Unit Goal (6-7 class periods)
Students will be able to identify the constitutional provisions regarding slavery and the black response through musical expression to the conditions of slavery.

Objectives
1. Identify three areas of the Constitution that relate to the existence of slavery and their impact on the continuing practice of slavery during the period prior to the Civil War.
2. Describe the condition of slavery with particular reference to the slave as property.
3. Compare the role of religion during slavery from the perspective of the slave and the slave owner.
4. Determine the reactions of Blacks to their enslaved condition through the examination of the music and dance of the period.

FROM JUMPSTREET
#2 Gospel and Spirituals
#4 The West African Heritage
#8 Black Music In Theater and Film
#13 The Source of Soul

HANDOUTS
2a The Constitution and Slavery
2b Study Guide for “The Constitution and Slavery”
2c Lyrics to “Bad ‘Em In”
2d Slavery - The Role of Religion
2e Viewing Guide on Spirituals
2f Lyrics to “Pattin’ Jibba”
2g Unit Quiz: Slavery
UNIT 3. POST-CIVIL WAR AMERICA (1865-1880)

Unit Goal (7-9 class periods)
Students will be able to recognize the paradox of hope and despair that black Americans experienced during this period, the social and legal circumstances that contributed to it, and the expression of this paradox in the black music that developed during this period.

Objectives
1. To identify discrepancies between federal and state laws that affected black people during this period.
2. Characterize living conditions in the south that gave rise to disillusionment among freedmen.
3. Identify at least three reasons for the migration of Blacks out of the south during the period and to compare these with patterns of migration today.
4. Identify two major musical genres of the period.

FROM JUMPSTREET
#2 Gospel and Spirituals
#3 Blues, Country To City

HANDOUTS:
3a The Historical Setting
3b Legal Status of Blacks
3c Blues, Country To City Viewing Guide
3e Gospel and Spirituals Viewing Guide
3f Reasons for Migration
3g Blues, Country To City - Thoughts for Review
3h Unit Quiz Post-Civil War Period

UNIT 4. THE TURN OF THE TWENTIETH CENTURY (1880-1914)

Unit Goal (8-10 class periods)
Students will be able to compare the social and political developments of the era with the music that evolved within the black community during the same period, defining the meaning of Rayford Logan’s phrase, “betrayal of the Negro.”

Objectives
1. Define the principle of “separate but equal” and identify the Supreme Court case from which it is derived.
2. Cite four examples of situations in which Jim Crow laws affected black civil rights.
3. Identify four styles of music that evolved in the black community during this period and recognize two major composers, arrangers or performers of each.
4. Recognize the nature of stereotyping in minstrelsy and compare to the portrayal of Blacks in contemporary television programs.
5. Select one of the following and compare the manner in which each musical style reflects the social and political forces of the period in which it evolved:
   a. Blues and minstrelsy
   b. Spirituals and orchestral music of the “Black Nationalist” School.
UNIT 6. CONTEMPORARY AMERICA
(1945-present)

Unit Goal (8-10 class periods)
- Describe the significant historical changes that began in the 1950s and show their impact on the music and dance that emerged

Objectives
1. List the social, political and economic developments which influenced black music of the period in particular citing factors which broadened the marketability of black performers.
2. Explain how rhythm and blues and later soul reflected the political, social and economic developments of the period including Blacks increasing impatience with continuing discrimination.
3. Develop a timeline that identifies styles of black American music in each decade of the 20th century and name two performers associated with each style.
4. Select recordings by black Americans that reflect specific factors e.g., pride, hope, love, protest etc.

6a Conterporary America: An Historical and Musical Perspective
6b Study Guide for Contemporary America: An Historical and Musical Perspective
6c Rhythm and Blues Viewing Guide
6d Path to Profit for Black Musicians

Reference in the Recording Industry
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<td></td>
<td>2 Slavery</td>
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Unit 1.
The Peopling of America
(1607-1776)

Any discussion of American history prior to 1776 must of necessity begin in Europe and Africa. It is estimated that some 50 million Blacks were removed from their homeland and brought to the New World. Prior to 1640, they were likely to have been indentured servants. By 1660, they had been reduced to slaves for life. From Jumpstreet - A Story of Black Music chronicles this journey. Two programs in particular - The West African Heritage and The Source of Soul - provide first-hand exposure to the culture that existed in West Africa prior to the Atlantic slave trade and to the retention of that culture in America.

Unit Goal
Students will be able to describe the presence of West African culture in the music and dance of Afro-Americans during the period prior to American independence.

Objectives
1. Identify characteristics of African culture prior to the Atlantic slave trade:
   - oral tradition
   - strong family life
   - religion
   - strong political, economic and legal systems
2. List four characteristics of West African music:
   - functionalism
   - improvisation
   - call and response
   - rhythmic complexity
   - existence of instruments
3. List three functions of traditional African music:
   - life cycle accompaniment
   - work accompaniment
   - social and historical commentary
4. Identify basic characteristics of West African culture which are reflected in the music of black people of the United States.

Time
7-10 class periods

Materials
FROM JUMPSTREET
#4 The West African Heritage
#13 The Source of Soul
HANDOUTS
1a Background on African Culture
1b The West African Heritage Viewing Guide
1c Black Music and Entertainers
1d Study Guide for Black Music and Entertainers
1e The Source of Soul Viewing Guide
1f Unit Quiz

Procedures
1. Begin the unit with a brief overview of life in West Africa prior to the 16th century. Handout 1a (Background on African Culture) summarizes the points that should be made and can be distributed to students. A unit research project on Africa’s ancient civilizations, e.g., Mali, Songhai, Oyo, Dahomey, Ashanti, could be assigned as a concurrent project to this unit.
2. To illustrate some characteristics of this culture, show students the first half of “The West African Heritage,” stopping the tape just after Oscar Brown’s comparison of the functions of music in African and European cultures. Handout 1b (The West African Heritage Viewing Guide) directs students’ attention during viewing to specific content in this program. Using students’ Viewing Guide responses, review the content seen.
3. Handout 1c (Black Music and Entertainers) reviews characteristics of traditional African culture and discusses the retentions and adaptations of these characteristics in the New World. A Study Guide (Handout 1d) is included to focus students’ reading, and may be used as the basis of class discussion.
To demonstrate and illustrate the concepts of this article, show students the Source of Soul Handout (The Source of Soul Viewing Guide) is included to direct students viewing and to provide a quick means of comparing and contrasting characteristics of West African and Afro-American music. (Note: These programs will be used again in other units, at which times students will be directed to focus upon other aspects of the program.)

Several activities may be used to illustrate further the functional nature of African and Afro-American music, e.g.

a. Students can work in small groups to develop an oral history of the class such as might have been prepared by the village bard or griot.

b. Students can list or demonstrate examples of work songs that they know, or identify songs used to celebrate specific occasions.

To demonstrate the retention of characteristics of West African music in Afro-American music, ask students to bring in records by black performers that demonstrate

a. call and response
b. improvisation

c. rhythmic complexity
d. functionalism

A unit quiz (Handout 1f) is provided to evaluate students' mastery of the objectives in this unit.

Discography

The African Mbira Nonesuch H-72043
African Musical Instruments Asch AH 8460
African Songs and Rhythms for Children Folkways FC 7844
Africa South of the Sahara Folkways FE 4503
African Story Songs University of Washington Press-901
Anthology of Music of Black Africa Everest 3254/3
Oscar Brown, Jr. Sin & Soul Columbia JCS 8377
Drums of the Yoruba of Nigeria Folkways FE 4441
Keita Fodeba, Keita Fodeba's African Ballets Vogue LDM 30 040
Folk Music of the Western Congo Folkways FE 4427
Alhaji Bai Konte Kora Melodies from the Republic of Gambia, West Africa Rounder Records 5001
Hugh Masekela Introducing Hedsford Soundz Blue Thumb BTS 62
Music of West Africa Malinke (Guinea) and Baule (Ivory Coast) Vogue-Counterpoint MC 20 045
Niger-La Mysique Des Grands Ocoro (F) OCR 20
Panorama of the Instrumental Music of Black Africa BAM LD 409
Voices of African High Life and Other Popular Music Nonesuch H-72026

Recommended Reading


1. BACKGROUND ON AFRICAN CULTURE

1 The West African way of life down to the end of the 16th century was a stable one, and the African continent was the site of several great civilizations including Mali, Songhai, Ghana and Ashanti. In West Africa, the basic problem of existence had been solved political, economic and social institutions were in place and well organized. A thriving civilization and culture prevailed. In addition, well-defined concepts of law and order were evident and a remarkable degree of peace and stability prevailed within the government and economy, which depended heavily on farming, animals, and commerce.

2 West African societies enjoyed a cohesive family life. The immediate family, the clan, undergirded every aspect of life. The deep loyalty and attachment of the individual to the family approached reverence and, indeed, was the basis for most of the religious practices in which ancestor worship played such an important part.

3 The religions of Africa were the product of an environment in which the population lived close to nature. These sacred rites were manifestations of a people who were in search of answers to the imponderables which life presented. Their gods functioned in their daily lives and were invoked to bring good crops, happy lives, good health, etc.

4 Dance and music have been central to the social activities and rituals of traditional West African societies. A particular dance or musical selection often has no meaning outside the social activity or ritual with which it is associated.

5 Traditional African music has been transmitted orally. Through this oral tradition, Africans told tales, proverbs, epics, histories and laws, which served as educational devices, sources of amusement, guides for the administration of justice, and the conduct of religious ceremonies.
THE WEST AFRICAN HERITAGE
VIEWING GUIDE

Directions: As you view this program, listen and watch for specific examples of the content listed below. Use this page to take notes.

1. Functions of African music and dance

2. Characteristics of African music

3. Characteristics of traditional African lifestyle
Introduction

Music has been an integral part of the human experience since before recorded time. It is the language of sound which expresses all levels of the conditions under and into that which man was and is, and, as such, becomes a form of communication which fits the needs of the people who created it.

Most early peoples attributed music to their gods, and the anonymous poets and singers can be said to have been music's first historians.

In Genesis, the first Book of the Old Testament, Jubal, a relative of Cain, is said to be "the father of all such as handle the harps and organs." Moses affirms this. The Greeks, through their legends and mythology, had a God and Goddess who invented music. Behind that ancient civilization came the Romans with their carbon copies.

In the Sudan, the Dogans have eight kinds of drums, each a different size, which correspond to their interpretation of the creation of the world, from the birth of the great Monitor (God), symbolized by the Kunga drum, to the age when the human race began to increase and multiply—symbolized by the Barba drum. One might find an analogy in the Judeo-Christian interpretation of the Creation.

Music and religion, then, have been intimately interwoven since the Dawn of Man.

Africa

According to some eighteenth and nineteenth century Americans, culture in Africa was said to be non-existent, however, reports belie this. Before the African was brought to the New World as a slave, his musicality was well-developed and documented. The earliest published account was written by Richard Jobson, Esq during a visit to Gambia in 1620-21. He observed the importance of music in the African's life, and stated that all "principal persons (that is, the kings and chiefs), do hold an ornament of their state, so as when we come to see them, their musick will seduce us by wanting."

The important rulers employed their own bands and the band-master, master drummer, and royal horn-blower had the highest status. The better band members and singers were also held in high esteem, often receiving some form of gratuity from the dancers and visitors.

An important member of every village was the bard. After having been identified as possessing possibilities for such a career, he served an apprenticeship of many years. His responsibilities were manifold. As chief histonan, he related all information in song.

Before a battle, he whipped the warriors into a frenzy with music, continuing on into the battle, constantly encouraging the troops with songs of the glorious deeds of their ancestors.

He acted also as court jester, and often became the conscience of the ruler. Some became wanderers or itinerant minstrels and performed in religious ceremonies in addition to being the musical focus at social occasions.

In the late eighteenth century, a German (Ibo) Equiano, one of the first Africans to write in English wrote, "We are almost a nation of dancers, musicians, and poets. Thus every great event is celebrated in public dances which are accompanied with songs and music suited to the occasion." Various European writers in the seventeenth and eighteenth centuries corroborated this.

Music, therefore, was a functional part of each person's life from birth to death. The Ashanti, according to Bowdich, thought it "absurd to worship God in any other way than with chanting or singing." Music was used socially, recreationally, politically, and, as stated earlier, as an act of communication. All changes, community involvements, human conditions, contracts, and expressions were manifested in this form. Each song had a specific motive for being instrumentalized, danced or sung.

African Instruments

One of the earliest instruments on record, other than the drum, was the balafou or balato, the forerunner of today's xylophone or marimba. Jobson carefully described it and remarked upon its unusual construction. Two gourds suspended from each key afforded extraordinary resonance when this wooden slab (key) was struck by a stick swathed in "some soft stuff to avoid the clattering noise the bare stick would make."

Drums, of course, were the most important instrument and were indigenous to all communities or tribes. They were formed from hollowed out logs, gourds or calabashes, which were covered by stretched animal skins.

The instrument ranged in size from one to seven feet high and from two or three inches to several feet wide. Different pitches were achieved on the same drum when the drum was struck by a stick, fist, foot or elbow. Accompaniment to the drum was afforded by wooden flutes, horns from elephant tusks, and a sort of clarinet, trumpets fashioned from wood and tusks, various...
percussive instruments constructed of bones, and rattles made from gourds or other dried vegetables.

So, too, were the stringed instruments commonly formed from large gourds with strings stretched across the opening and attached to a long neck without frets. One of these stringed instruments was specifically noted by Thomas Jefferson in his Notes on Virginia. He stated: "The instrument proper to them (African slaves) is the banjar, which they brought hither from Africa, and which is the original of the guitar, its chords being precisely the four lower chords of the guitar. It later became known as the banjo."

Women used the thumb piano, a wooden box with varying lengths of thin slivers of wood or metal fastened over an opening. This was the only instrument that was allowed them, generally they were singers and dancers, men were the instrumentalists, and thus enjoyed higher status.

Essentially, all were participants, for onlookers clapped, stamped and shouted their approval or disapproval and communal activity was therefore emphasized.

Thus we see that when the African crossed the Atlantic as a slave, it was inevitable that with him came some of his instruments, if not physically, at least in memory, awaiting the time when they could be fashioned from materials at hand in the New World. So, too, came a rich history of his past in song.

The Log of the English ship "Hannibal" recorded in 1654 that captive Africans were forced to dance and sing on board for the dual purpose of exercise for themselves and entertainment for the crew. A similar report was made in 1788.

If reluctance or resistance was offered, the slave was flogged. An early Portuguese writer wrote that the singing of a captured group of slaves aboard ship indicated that, although the language was unintelligible, the lament was clearly understood by the listener.

Colonial America 1701-1800

Adjustments by the slave to his new "home" included differences in language, customs, music, religion, instruments, and the ways of his white master.

Memories of his former home were maintained in the field through work songs, he received sustenance through his religious songs and expressed joy through his dance and secular music. Therefore, music afforded him some modicum of ease in his transition, slave became a musician able to render American or European songs to entertain himself and others with some skill.

Newspapers of the time carried listings that refer to slaves for sale, hire or runaways who possessed the ability to perform well on various instruments. These ads indicated that the violin, fiddle, French horn, drum, fife and flute were the most common instruments employed by the slaves. One such listing in The Virginia Gazette, May 14, 1772, ruefully states: "RUNAWAY a Negro man named Derby, about 25 years of age, a slim black fellow, and plays on the Fiddle with his Left Hand, which he took with him on..."

Much of the dance music was performed by black musicians, for dancing was the chief diversion for the aristocracy. However, here again, meager documentation does not present a definitive picture as to how a slave acquired the necessary skill to perform in a band.

To be sure, there are records that refer to this "slave fiddler," or that "Black musician," and an occasional diary will give a glimpse into how some were actually trained.

Army records indicated that there were more than a few Blacks who played the fife or drum and the distinction of being the earliest Black musician of record belongs to a slave named Nero Benson who served as a trumpeter.
with a Captain Isaac Clark of Framingham, Massachusetts in 1723, but only conjecture can lead one to conclude that they continued their musical career after the Revolutionary War was won.

In the southern colonies, it is evident that some household slaves learned through being present when itinerant musicians taught the children of the wealthy.

In more specific cases the more accomplished Virginia musicians may have gained virtuosity by attending classes with their young masters at the College of William and Mary at Williamsburg, Virginia.

Fiddlers such as Sy Gilliat, owned by the Royal Governor of Virginia, and John Stokes, who belonged to Charles Carroll of Annapolis, provided the call and music for reels, jigs and the like. Their abilities were such that they, and others, often provided additional income for their masters through being "hired out" for glittering affairs.

Some were fortunate enough to receive monies independent of the stipend paid to their owners. The more frugal saved until they could purchase their freedom.

Newport Gardner (1746-1826) is one notable example. At the age of fourteen, he was sold to Caleb Gardner in Newport, Rhode Island. Early evidencing a propensity for music, he was allowed by Mrs. Gardner to study with a singing master after teaching himself to read.

His superior intelligence enabled him to quickly learn the rudiments of reading and writing music. He became a teacher of a fair-sized singing school in the city and was able to purchase his freedom in 1791. He then opened his own music school and composed many tunes. One of his anthems was performed in Boston in 1825.

During this century, one of the more unique forms of entertainment that the slaves performed for themselves (at first) was called the Jubilee. Generally, it was held on Sunday on the plantations, and it helped to relieve the tensions and tedious ignominy of the work week.

However, the high spirits, infectious humor and "primitive" steps afforded the master and his guests a different form of amusement. At this time, the slaves poked fun at their master's ways, attitudes and culture in an "innocent" manner that was reminiscent of the bards in that far-off home in Africa.

Apparently the meanings were obscure enough for the slaveholders not to recognize themselves. Here, improvisations and embellishments on standard themes was common. In addition, original songs were extemporaneously composed to fit an immediate situation.

"Call and response," a form which became common to gospel and spiritual music, with the soloist giving evidence to his or her importance, indicated the great complexity of African music, and the seemingly unlimited skills the artists possessed.

Typically, the whites would adapt this form into a caricature of the Jubilee, and take it on stage in the nineteenth century. Thus, the minstrel, with its cork-blackened faces, exaggerated dialects and insulting buffonery, was born.

From The Washington Afro-American, February 14, 1981. Used with permission of the publisher.
1d. STUDY GUIDE FOR "BLACK MUSIC AND ENTERTAINERS"

1. Cite three examples of the relationship between music and religion in traditional Africa.

2. Describe the responsibilities of the village bard in 18th-century Africa.

3. Write a one-paragraph discussion of the following statement: Music, therefore, was a functional part of each person's life from birth to death.

4. List four instruments commonly used in Africa and the materials from which they were made.

5. Cite two examples of the use of music by slaves en route to America. Discuss whether each example illustrates cultural retention or adaptation.

6. Identify three adjustments to American life that the slaves needed to make.

7. List three instruments commonly used by slaves and compare them to traditional African instruments.
1. THE SOURCE OF SOUL VIEWING GUIDE

Directions: The chart below lists four characteristics of African music. As you view "The Source of Soul," take note of specific examples of these characteristics in African and Afro-American music.

<table>
<thead>
<tr>
<th>CHARACTERISTICS</th>
<th>AFRICAN EXAMPLES</th>
<th>AFRO-AMERICAN EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Call and Response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Functionalism</td>
<td></td>
<td></td>
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<tr>
<td>Rhythmic Complexity</td>
<td></td>
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<tr>
<td>Improvisation</td>
<td></td>
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</tbody>
</table>
1. Which two of the following best describe the nature of African music?
   A. Performed for an audience  
   B. Functional or ceremonial  
   C. Religious or sacred  
   D. Easy listening or mood music

2. Which of the following are examples of functional music?
   A. Work songs  
   B. Religious hymns  
   C. String quartets  
   D. The "Wedding March"

3. Which of the following is most likely to be true in a traditional West African community?
   A. Music is reserved for sacred occasions  
   B. Women are not allowed to participate in musical performances  
   C. Children are not allowed to participate in musical performances  
   D. Everybody is expected to participate in the performance of music

4. Which traditional African instruments are demonstrated on Jumstreet?
   A. M'Bira, Dyundu, Kora  
   B. Guitar and Xylophone  
   C. Bata and Gourd  
   D. Bells and Barjo

5. Which of the following characteristics are common to traditional West African story songs and Afro-American story songs?
   A. Repetition  
   B. Call and response  
   C. A moral or philosophical message  
   D. None of the above

6. Match the characteristics in Column A with appropriate example in Column B

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. call and response</td>
<td>A. &quot;Bustin' Loose&quot;</td>
</tr>
<tr>
<td>2. functional</td>
<td>B. preacher and congregation</td>
</tr>
<tr>
<td>3. percussion</td>
<td>C. drum rhythms</td>
</tr>
<tr>
<td>4. improvisation/spontaneous</td>
<td>D. work songs</td>
</tr>
</tbody>
</table>

7. "Bustin' Loose" is performed by which of the following artists on Jumstreet?
   A. Oscar Brown, Jr  
   B. Chuck Brown  
   C. Stevie Wonder  
   D. The Delphonics

8. According to Chuck Brown, many black singers began their careers
   A. In school  
   B. In church  
   C. At home  
   D. Out of town

9. Describe the function of the griot in African culture:
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
Unit 2.
Slavery
(1776-1865)

Systems of bondage and servitude are probably as old as mankind itself. And yet the system of slavery that evolved in North America took on a fundamentally racial character. The first evidence of Blacks coming to North America was in 1619 when twenty Blacks arrived in Virginia on a Dutch man-o-war. As early as 1630, Blacks were set apart in the laws of that legislature. By 1664, the colonial legislature of Maryland had defined the "Negro" and his progeny as slaves for life. As the other colonial provinces began to establish themselves, similar laws evolved defining Blacks as slaves for life.

The Declaration of Independence, a document whose keynote was freedom, did not include the freedom of Blacks. The Constitution of the United States in three instances entrenched and reinforced the enslavement of Blacks. In 1857, in the Dred Scott decision, the Supreme Court of the United States defined Blacks as having "no rights which the white man was bound to respect" and maintained that all Blacks "could be lawfully and justly reduced to slavery" for the benefit of the white man.

This unique system of labor exploitation and racial control had a profound impact on the life and culture of Blacks in the antebellum period, and their response—evidenced in their music, dance, and religion—was unique. From Jumpstreet graphically portrays this response in the programs entitled, "The Source of Soul" and "Gospel and Spirituals." These programs will be used in this unit to explore the legal, religious, and social systems that were a part of the slave system.

Unit Goal
Students will be able to identify constitutional provisions regarding slavery and the black response through musical expression to the conditions of slavery.

Objectives
1. Identify three areas of the Constitution that relate to the existence of slavery and their impact on the continuing practice of slavery during the period prior to the Civil War.
   - Article I, Section 2 (The Three Fifths Compromise)
   - Article I, Section 9 (Importation of Slaves)
   - Article IV, Section 2 (Fugitive Slaves)
2. Describe the condition of slavery with particular reference to the slave as property.
3. Compare the role of religion during slavery from the perspective of the slave and the slave owner.
4. Determine the reactions of Blacks to their enslaved condition through the examination of the music and dance of the period.
   - Spirituals
   - Social Commentary games
   - Dances

Materials
FROM JUMPSTREET
# 2 Gospel and Spirituals
# 4 The West African Heritage
# 8 Black Music in Theater and Film
# 13 The Source of Soul

HANDOUTS
2a The Constitution and Slavery
2b Study Guide for The Constitution and Slavery
2c Lyrics to "Bid 'Em In"
2d Slavery—The Role of Religion
2e Viewing Guide on Spirituals
2f Lyrics to "Pattin' Jibba"
2g Unit Quiz: Slavery

Time
6-7 class periods
Procedures

1. Introduce or review the parts of the Constitution that considered the existence of slavery, using Handouts 2a and 2b (The Constitution and Slavery and Study Guide) for reference.

2. While the legal aspects of slavery are relatively easy to define, imparting to students a sense of the condition of slavery—of a person as property—is far more difficult. One practice of slavery which epitomizes this concept is the slave auction, characterized by Oscar Brown Jr. in his performance of “Bid ‘Em In” (Segment 7, The Source of Soul).

   Prior to showing this segment, discuss with students the nature of an auction. Make a list of different types of auctions, asking students to identify what characteristics of a given object an auctioneer would be likely to stress. Several simple objects might be selected for a mock auction.

   Show students Mr. Brown’s performance of “Bid ‘Em In.” Discuss how this auction differs from the ones previously discussed.

   Distribute the lyrics to “Bid ‘Em In” (Handout 2c) and show the segment a second time with students, analyze the lyrics to determine what traits were considered “valuable” in a slave and how these were determined.

3. Assign for homework, Slavery: The Role of Religion (Handout 2d). Discuss the perceived role of religion from the point of view of the slave and from the perspective of the slave owner.

4. Segments 4 and 5 of Gospel and Spirituals contain excerpts from ten spirituals. Distribute to students the Viewing Guide on Spirituals (Handout 2e) prior to showing these segments. The guide identifies these spirituals and asks students to note specific lyrics that indicate something about the conditions of slavery and/or the slaves’ responses to these conditions. A more complete lyric analysis can be accomplished using recordings, although the performance style evident in the recordings listed in the Discography is likely to be quite different from the manner in which these songs were sung by slaves.

5. Spirituals were the slaves’ only musical response. Segments of two other programs will illustrate this:

   - “Pattn’ Jibba” (Segment 7, The West African Heritage) is a musical game which was commonly taught to children on the plantation as a means of secret protest (Handout 2f contains lyrics of this game for further analysis).
   - Cake walking (Segment 4, Black Music in Theater and Film), while illustrated here as part of a musical comedy, evolved on the plantation as a means of making fun of the masters while simultaneously entertaining them.

6. A unit quiz is provided to evaluate students’ mastery of the objectives.

Discography

Manan Anderson: Farewell Recital. Victor LSC-2781
Manan Anderson: He’s Got the World. Victor LSC-2592
William Dawson: Spirituals. Victor 4556
William Dawson: Soon Ah Will Be Done. (Roger Wagner Chorale). Capitol P-8431
Robert Nathaniel Dett: Listen to the Lambs (Mormon Tabernacle Choir). Phillips N61-5012
Fisk Jubilee Singers: Folkways FA-2372
Fisk Jubilee Singers: World Records W-4007
Roland Hayes: Spirituals. Pendol SPLL-580
Paul Robeson: Spirituals. Columbia ML-4105
Tuskegee Institute Choir: Spirituals. Westminster 9633

Recommended Reading

Taylor, Olive A.: The Final Arbiter. Significant Cases Relative to the Negro Brought to The Supreme Court Prior to the Civil War. Washington: Howard University, 1979
Unpublished manuscript
Introduction

The institution of slavery had existed for centuries in various parts of the world. Only in America, however, did the institution take on peculiar racial characteristics. Transported thousands of miles away from his native land, with little hope of ever returning, the African and his descendants found themselves in a situation where their color was a mark of slavery. Considered to be an essential ingredient for economic success, the slave was afforded no legal or social status, he was, in fact, "property." Inhumane and harsh practices developed as the system became more entrenched and the slave owners became more determined to protect their way of life.

Those who were held in bondage evidenced a variety of responses to their condition but were basically powerless and ineffective in rending any changes to their condition. The planters tightened their hold over the slaves at the slightest indication of protest by the slaves by using detailed restrictions outlined in slave codes, fugitive slave laws, etc.

Colonial Acts

As early as September 1644, proceedings of The Maryland Assembly show the codification of laws concerning black people. In that year, An Act Concerning Negroes stated:

Be it enacted that all Negroes already within the province, and all Negroes hereafter imported into the province, shall serve as slaves, durante vita [for life]. All children born of any Negro shall be slaves for the term of their lives.

The same law went on to provide that inasmuch as many free white women, forgetful of their free condition and to the disgrace of our nation, marry Negro slaves, be it further enacted:

That the freeborn woman who shall marry any slave shall serve the master of that slave during the life of her husband. All issue of such marriages shall be slaves as their fathers were.

Constitution

The Constitution of the United States gave its approval to the institution of slavery and to its protection. When the founding fathers gathered in Philadelphia in 1787 to write a constitution for the new United States of America, they were well aware of the thorny problems of slavery and the slave trade and the manner in which the document would deal with those two subjects. Sectional feeling was clear, and nobody believed that the new government would, or could, interfere with slavery where it existed. Indeed, it was generally agreed that slavery was a local problem to be dealt with solely by the respective southern states. However, there were those who hoped that the Constitution would prohibit the slave trade. But they ran into heavy opposition from men who were there to represent the sentiments and interests of their constituents.

The format of the Constitution required that the convention deal with the apportionment of members for the House of Representatives before it reached the issue of the foreign slave trade. The first Census of 1870 showed that there were 1,900,076 whites and 27,112 free Negroes in the northern states, as against 1,271,438 whites and 32,364 slaves in the North and 657,533 in the South. This disparity was known to the men who attended the convention. Should slaves be passed over as property or counted as men in apportioning representation and enacting tax legislation? If the slaves were ignored completely, it would have a serious effect on the representation allowed states in which the number of slaves was high. Hence, the three-fifths compromise was devised, under which part of the slaves were to be counted. The importation of slaves for twenty years would be prohibited by the Congress prior to the year one thousand eighty, but a tax or duty may be imposed on such importation, not exceeding ten dollars for each person.

The immigration or importation of such persons as any of the states now existing shall think proper to admit, shall not be prohibited by the Congress prior to the year one thousand eight hundred and eight, but a tax or duty may be imposed on such importation, not exceeding ten dollars for each person.

However, what they meant was that Congress could not prohibit the foreign slave trade for twenty years—but could levy a head tax up to ten dollars on each slave who was imported.
At the time the convention was meeting to write the Constitution, the air was full of ideas of freedom and the rights of man in both the United States and England. Indeed, the decision by Lord Mansfield in the Sommersett case, holding that under the common law, a slave gained permanent freedom when he set foot on free soil, was well-known on American shores. It was apparent that some of the northern states were beginning to abolish slavery. The Northwest Territory was already free soil by the Ordinance of 1787. What would be the status of a slave who escaped to the free states? If freedom attached to slaves under those circumstances, slavery was in jeopardy. More importantly, a slave owner’s property rights were in jeopardy. The fears of states in which there were still many slaves held as property, Article IV, Section 2, of the Constitution provided:

No person held in Service or labour in one state, under the laws thereof, escaping into another, shall, in consequence of any law or regulation therein, be discharged from the Service or labour, but shall be delivered up on claim of the party to whom such Service or labour may be due.

To facilitate this provision in the Constitution, the Congress of the United States passed the Fugitive Slave Law of 1793 which required that federal, state and local officials in any state to which a fugitive slave had escaped were responsible for his return and that anyone who helped a slave escape or hid him from his master was subject to a $500 fine.

These provisions were a part of the price paid for southern acceptance of the Constitution. When their labor was done, the Founding Fathers had written a Constitution without mentioning the words “slave” or “slavery.” But the world knew that the document they had produced was designed to protect even entrench the institution of slavery. In a realistic sense it was understood that slavery did exist, that it was deeply rooted, that it was believed to be essential to southern civilization, and that the South was determined to preserve it and had made it plain that unless slavery was recognized and protected that section would not join the new union.
1. What does the term *durante vita* mean?

2. Describe the purpose and content of the three-fifths compromise.

3. In what way did the Constitution deal with the question of the importation of slaves?

4. Compare the *Sommersett Case* with the Fugitive Slave Law of 1793.
by Oscar Brown, Jr

Bid 'em in Get 'em in
That sun is hot, plenty bright
Let's get down with business and get home tonight!

Bid 'em in Get 'em in
Auctioning slaves is a real high art
Bring that young girl Roy, she's good for a start

Bid 'em in Get 'em in
Now here's a real good bargain, about fifteen
Her great grandmammy was a Dahomey queen
Just look at her face, she sure ain't homely
Like Sheba of the Bible, she's black and comely

Bid 'em in Get 'em in
I'm gonna start at 3, can I hear 3
Step up, just get a good look you'll see
I know you'll want her once you've seen her
She's young and bright and will make a darn good breeder

Bid 'em in Get 'em in
She's good in the field, she can sew and cook
Strip her down Roy, let the gentlemen look
She's full up front and out in behind
Examine her teeth, you've got her mind

Bid 'em in Get 'em in
There's a bidder 3 for my man who's 50
$350 $325, can I hear $350
Your money ain't earning you much in the bank
Turn her around Roy, let him look at her flanks

Bid 'em in Get 'em in
$350, I'm looking for 4
$400 is a bargain sure
As bid, $450, 5, $500 dollars, now look alive

Bid 'em in Get 'em in
Don't mind them tears, that's one of her tricks
$550 is a bid and I won't say 6
She's healthy, strong and fully equipped
She'll make a fine lady's maid when she's properly whipped

Bid 'em in Get 'em in
6, $650 Don't be slow 7 is a bid
I'm gonna let her go
At 7 she's going, going, gone
Pull her down Roy, bring the next one on

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The idea of God in Negro spirituals and gospel music represents one of the greatest contributions to American culture. The creation of spiritual and gospel music was hardly an accident in Negro life. It was a creation born of necessity in order that the slave might more adequately adjust himself to the new condition after having been snatched from his homeland and brought to this new world in chains.

These songs are the expressions of the restrictions and dominations which black people experienced in the world of slavery. They represent the soul-life of the people and embody the joy and sorrow, the hope, the despair, the pathos and aspiration of the newly transplanted people.

Speaking of the situation that gave rise to Negro spirituals, James Weldon Johnson, Negro poet, once wrote that when whipped, he must not find fault, for the Bible was often told to by the minister how good God was in bringing us over to this country from dark and benighted Africa, and permitting us to listen to the sound of the gospel.

I often heard select portions of the scriptures read. And on Sabbath there was one sermon preached expressly for the colored people. I became quite familiar with the texts. Servants be obedient to your masters — Not with eye service as men pleasers, — He that knoweth his master's will and doeth it not, shall be beaten with many stripes, and others of this class. They formed the basis of most public instruction to us.

Most slaves, however, were repelled by this brand of religion that their masters taught, and formulated new ideas and practices in their slave quarters. The slave's religious principles were colored by his own longings for freedom and based on passages from the Old Testament, struggles of the Jews, beautiful pictures of a future life, enchantment and tear, and condemnation of sin. Frequently the praise meetings started on Saturday or Sunday evenings and lasted far into the night.

A syncretism of African and conventional religious beliefs, the praise meeting in the slave quarters was unique in the United States. Slaves had an intense emotional involvement with their God every week, and the meetings were scenes of perpetual motion and constant song.

Shouting, singing, and preaching, the slaves released all of their despair and expressed their desire for freedom in their spirituals. The emphasis, words, phrases, structure, and call and response pattern of the spirituals was the unique creation of black slaves.

The spiritual, reflecting day-to-day experience of the slave, his troubles, and hope of release from bondage represented, as Frederick Douglass wrote, "the sorrows of his heart," and certain themes are discernible. For example, one of the striking characteristics of the spirituals was the frequent reference to meeting fathers, mothers, relatives, and friends in Heaven. Although possibly related to ancestor worship in Africa, songs of this nature probably grew out of the slaves' longing to be united with loved ones torn away from them by their masters. For consolation, the slave sang:

When we all meet in Heaven,
There is no parting there,
When we all meet in Heaven,
There is no parting there,
Often the real world of the slave and his reaction to it appeared even more explicitly in the spirituals, and were described in graphic terms:

- No more rain fall for wet you, hallelujah
- No more sunshine for burn you
- Dere's no hard trials
- Dere's no whips-a-crackin
- No evil-doers in de Kingdom
- All is gladness in de Kingdom

Slaves sought some hope, some solace for their suffering in the spiritual. Toiling from day to day they sang to lighten their burdens:

- Breddren don't get weary
- Keep yo lamp trim an a burnin
- Fo de work is mos' done

While William Wells Brown, former slave, was working for a slave trader, he often heard the slaves singing these words as they were carried to New Orleans:

- See these poor souls from Africa
- Transformed to America
- We are stolen and sold in Georgia.
- Will you go along with me?
- We are stolen and sold in Georgia.
- Come sound the jubilee!

- See wives and husbands sold apart
- Their children's screams will break my heart
- There's a better day a-comin
- Will you go along with me?
- There's a better day a-comin
- Go sound the jubilee!

Slaves longed for earthly freedom and they sang it in their spirituals which had double meanings:

- O Canaan, Sweet Canaan
  I am bound for the land of Canaan

Canaan—of course, was the free states of the North, was the free states of the North.

While the spirituals reveal the slave's attitude toward his condition in life, they are like most sacred songs, primarily reflections of his religious concepts. In this regard, several distinctive features are present in a majority of the songs the slaves sang. These include their search for God in the wilderness, storms, rocks, and valleys in order to obtain relief from the pain, weariness and troubles of the world, or patience to bear them. The strong sense of family and community solidarity is indicated by frequent references to relatives and friends by name. Because the church served as a major social center in the quarters, there are numerous references to going to the meeting. Often the slaves were so filled with the Holy Ghost (the Spirit), they forgot their oppression in an outburst of shouting and singing. Their joyful voices to the Lord indicated that they valued the ideas of personal honor, godly living, strict morality, integrity, perseverance, faith, freedom, and family life.
2e. VIEWING GUIDE ON SPIRITUALS

Directions: Listed below are the titles of eleven spirituals. Excerpts of each will be heard in From Jumpstreet Gospel and Spirituals. As you listen, pay careful attention to the lyrics. Make notes below of lyrics that reflect a) the conditions of slavery and b) a response to these conditions. Some will be appropriate in both columns.

<table>
<thead>
<tr>
<th></th>
<th>Conditions</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Soon I Will Be Done With The Troubles of The World</td>
<td></td>
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<tr>
<td>2</td>
<td>Couldn’t Hear Nobody Pray</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Steal Away</td>
<td></td>
</tr>
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<td>4</td>
<td>Deep River</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Roll Jordan Roll</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Don Found My Lost Sheep’</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Plenty Good Room</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Let Me Fly</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>My Soul’s Been Anchored”</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Ezekiel Saw de Wheel”</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Joshua Fought The Battle of Jericho</td>
<td></td>
</tr>
</tbody>
</table>
2f. LYRICS TO "PATTIN' JIBBA"

Jibba, Jibba
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba

Sift the meal
Give me the husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin
'n that's where my momma's troubles begin
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba

Jibba up, 'n Jibba down
'n Jibba all around the town
Bend over double trouble Jibba
1. Which of the following is a part of the U.S. Constitution?
   A. The Dred Scott Decision
   B. The concept of durante vita
   C. The Three-Fifths Compromise
   D. The Fugitive Slave Law

2. The word "slavery" appears in the U.S. Constitution
   A. Once
   B. Seven times
   C. Thirty times
   D. Not at all

3. Compare the British Sommersett Case with the Fugitive Slave Law of 1793

4. List three conditions of slavery that illustrate the concept of the slave as property

5. Describe at least two ways by which slaves typically used music and dance as a form of protest, citing specific examples

6. Select one spiritual that you have heard and explain its meaning
Unit 3.
Post-Civil War America
(1865-1880)

For Blacks in America, this is a period marked by great hope and equally great disillusionment. Slavery has finally ended and the rights of black people are at last recognized in the United States Constitution. But these rights are just as quickly abridged by state laws, such as South Carolina’s Black Codes. Thus, the reality of life in the south for black people during Reconstruction was often particularly harsh, and many sought relief and a new life in the north and west. The vocal music that is prominent in this period—primarily blues and spirituals—reflects the paradox of hope and disillusionment that Blacks frequently lived with. This can be demonstrated in two programs in the From Jumpstreet series: Gospel and Spirituals and Blues Country To City.

Unit Goal
Students will be able to recognize the paradox of hope and despair that black Americans experienced during this period, the social and legal circumstances that contributed to it, and the expression of this paradox in the black music that developed during this period.

Objectives
1. Identify discrepancies between federal and state laws that affected black people during this period
   • 13th, 14th and 15th Amendments
   • South Carolina’s Black Codes
2. Characterize living conditions in the south that gave rise to disillusionment among freedmen
   • Ku Klux Klan activities
   • Electoral system
   • Patterns of justice
3. Identify at least three reasons for the migration of Blacks out of the south during the period and compare these with patterns of migration today
   • Educational opportunities
   • Job opportunities
   • Land ownership
4. Identify two major musical genres of the period
   • Spirituals
   • Blues

Materials
FROM JUMPSTREET
#2 Gospel and Spirituals
#3 Blues Country To City

HANDOUTS
3a The Historical Setting
3b Legal Status of Blacks
3c Blues Country To City Viewing Guide
3d Realities of Reconstruction
3e Gospel and Spirituals Viewing Guide
3f Reasons for Migration
3g Blues Country To City—Thoughts for Review
3h Unit Quiz Post-Civil War America

Time
7-10 class periods

Procedures
1. The first objective of this unit—to identify discrepancies between federal and state laws that affected black people during this period—can be effectively achieved by a comparison of the three constitutional amendments that were ratified during the late 1860s and a sampling of state laws. This information is contained in Handouts 3a and 3b.

   Distribute the handout to students, assigning each student or pair of students an amendment or code section. Either in class or as homework, students should prepare a poster that encapsulates in everyday language the substance of the law. Display these posters and discuss with students the discrepancies in the two sets of laws.

2. The second objective—to characterize living conditions in the south that gave rise to disillusionment among freedmen—can be illustrated in a variety of ways. One method is to have students prepare a series of posters illustrating the life of freedmen in the south. Another is to have students write essays on the impact of the Ku Klux Klan and patterns of justice on black美国人 during this period.

3. The third objective—to identify at least three reasons for the migration of Blacks out of the south during the period—can be accomplished by having students investigate the factors that motivated migration, such as educational opportunities, job opportunities, and land ownership.

4. The fourth objective—to identify two major musical genres of the period—can be demonstrated in a series of listening exercises and analysis of musical forms. This can be done through the use of From Jumpstreet programs or other educational materials.
To illustrate this paradox in the everyday vocal music of the period, show students "Blues: Country To City." An accompanying Viewing Guide (Handout 3c) requires students to categorize several of the songs they will hear according to whether they reflect hope or disillusionment. While not all songs on the program were created during this period, the general form of country blues is considered to have evolved then.

It may be useful after the first song has been heard to stop the tape and discuss students' responses. The fact that it may be difficult to categorize several of the songs in one way or another is indicative of the inherent paradox.

To illustrate reasons why Blacks were disillusioned with life in the south during Reconstruction, distribute to students Handout 3d—Realities of Reconstruction—which contains three selections from Eyewitness The Negro in American History by William Katz (New York: Putnam, 1971). These might each be assigned to a different group of students, each of which could either report back on their findings or create a role-playing situation that illustrates their findings.

Spirituals—the prevalent black religious music of the period—similarly express the tensions of the day, as well as the inherent hope for the future. This can be demonstrated through Segments 4 and 5 of "Gospel and Spirituals." Although only excerpts from each spiritual are presented, the songs are identified on the accompanying Viewing Guide (Handout 3e) to help students follow the progression. In this Guide, students are asked to note the major theme of each work as a transition to a class discussion of how such music reflected the living conditions Blacks faced and how they responded to it through religion.

Migration is a fairly common pattern among Americans today, with an estimated move every six years for most people. This topic can be further explored through the following activities:

a. With students, brainstorm two lists—one that indicates the things people move to, the other, things they move from. Have the students arrange each list in order of priority, giving reasons for their choices.

b. Discuss, or assign a short essay on the impact of major geographic moves on the family as a means of helping students to personalize the material that will follow.

c. Divide the class into four groups, assigning each group the task of reporting on one section of Handout 3e (Reasons for Migration). While the data in the reading on education is from a later period (1916), the circumstances described in the piece were true of this period as well. Have each group list reasons people during the Reconstruction period moved to something or away from something else and see if the class can place these in priority order. Also compare this list with their reasons for moving in contemporary times, as listed under a.

As a culminating activity, rescreen Blues: Country To City, distributing and/or reading to students "Thoughts For Review" (Handout 3g), which asks them to reflect on what today's music has inherited from the blues.

A Quiz (Handout 3h) is provided to assess students' mastery of this unit's objectives.

**Recommended Reading**

Berry, Mary Black Resistance/White Law Englewood Cliffs, New Jersey Prentice-Hall Co., 1971


Branson, Margaret and Edward France The Human Side of Afro-American History New York: Ginn and Co., 1972

Dubos, W E B The Soul of Black Folk Greenwich, Conn: Fawcett Publications, 1977

Franklin, John Hope From Slavery to Freedom New York: Alfred Knopf, 1974

Hughes, Langston Selected Poems of Langston Hughes New York: Alfred Knopf, 1959


Rowe, Mike Chicago Breakdown New York: Da Capo, 1979

**Discography**

American Folk Music Ballads Folkways FP 251

American Folk Music Social Music Folkways FP 252

American Folk Music Songs Folkways FP 253

B B King Alive and Well Blues Way 6031

Willie Dixon What Happened To My Blues Ovation OD 1441

Jazz, Volume 2. The Blues Frederick Ramsey, Ed Folkways FJ 2802

Robert Johnson King of the Delta Blues Singers Columbia C 30034

Let's Get Loose Folk and Popular Blues Styles from the Beginnings to the Early 1940s New World NW 290

Living Chicago Blues Alligator A 7701-7703

Brownie McGhee and Sonny Terry You Hear Me Talkin' Muse Records 5131

Music Down Home Folkways FA 2691

The Story of the Blues, Volume 1 Columbia CBS 66218

The Story of the Blues, Volume 2 Columbia CBS 66232
3a. THE HISTORICAL SETTING

Immediately after the Civil War, southern whites began to establish Black Codes for the Negro and to effectively disfranchise the race. With the approval of the federal government, particularly the Supreme Court, it was determined that Blacks would remain slaves in principle if not in name. While many factors accounted for the great migration of Blacks out of the South, violence played a crucial part. Since Blacks were no longer the private property of the slaveholder, and thereby no longer important economic investments, lynching was deemed a suitable means of maintaining control over the powerless Blacks. By the opening decades of the 20th century it has been estimated that lynchings of Blacks occurred at a rate of two a week. Lynch mobs, which included a cross-section of the white community, frequently advertised their activities in the newspapers. In general, every conceivable form of barbarous treatment awaited black people.

In addition to violence, the economic plight of Blacks in the rural south was severe. Unemployment was high and when the landless Blacks were able to secure work, they were relegated to positions paying subsistence wages. Health and sanitary facilities, where they existed, were substandard. And while educational facilities for whites were limited, those reserved for Blacks were, in general, deplorable.

This period then witnessed the massive redistribution of America's black population. The north, as any place outside the south was called, encouraged black migration because it needed a cheap labor supply, while the less than human conditions in the south repelled the Blacks.

The two major motivations for black migration, then, were economic improvement and the desire to escape violence directed against them. However, upon reaching the north, Blacks soon learned that conditions there were little different or better. Where they had faced lynch mobs in the south, in the north they were victims of savage race riots. Major riots erupted in East St. Louis, Illinois in 1917, and in Chicago and Washington, D.C. in 1919. Indeed, the summer of 1919 has been called the "Red Summer" because 26 major race riots erupted between May and September. Hundreds of Blacks were killed and thousands more injured. In addition, gangs of whites frequently roamed through the black community, terrorizing its inhabitants. In virtually all cases, the police and other law enforcement officials either assisted the mobs or ignored them.
I. CONSTITUTIONAL AMENDMENTS

THIRTEENTH AMENDMENT (1865)
SEC. 1 Neither slavery nor involuntary servitude, as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

FOURTEENTH AMENDMENT (1868)
SEC. 1 All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States, nor shall any State deprive any person of life, liberty, or property, without due process of law, nor deny to any person within its jurisdiction the equal protection of the laws.

FIFTEENTH AMENDMENT (1870)
SEC. 1 The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude.
SEC. 2 The Congress shall have power to enforce this article by appropriate legislation.

II. SELECTIONS FROM SOUTH CAROLINA'S BLACK CODES
(Acts of the General Assembly of the State of South Carolina, 1864-65)

HUSBAND AND WIFE
iv Every colored child, heretofore born, is declared to be the legitimate child of his mother, and also of his colored father, if he is acknowledged by such a father.
vi One who is a pauper, or a charge to the public, shall not be competent to contract marriage. Marriage between a white person and a person of color, shall be illegal and void.
ix The marriage of an apprentice shall not, without the consent of the master, be lawful.

MASTER AND APPRENTICE
xviii Males of the age of twelve years, and females, of the age of ten years, shall sign the indenture of appren- ticeship and be bound thereby.
xxiii The master shall have authority to inflict moderate chastisement and impose reasonable restraint upon his apprentice, and to recapture him if he departs from his service.

CONTRACTS FOR SERVICE
xxxv All persons of color who make contracts for service or labor shall be known as servants, and those with whom they contract shall be known as masters.
xxxvi Contracts between masters and servants, for one month or more, shall be in writing, be attested by one white witness, and be approved by the Judge of the District Court, or by a Magistrate.
xxii For any neglect of the duty to make a contract as herein directed, or the evasion of that duty by the repeated employment of the same persons for periods less than one month, the party offending shall be guilty of a misdemeanor, and be liable on conviction to pay a sum not exceeding fifty dollars, and not less than five dollars, for each person so employed. No written contract shall be required, when the servant voluntarily receives no remuneration, except food and clothing.
xxxiv On farms or in out-door service, the hours of labor, except on Sunday, shall be from sun-rise to sun-set, with a reasonable interval for breakfast and dinner. Servants shall rise at the dawn in the morning, feed, water and care for the animals on the farm, do the usual and needful work about the premises, prepare their meals for the day, if required by the master, and begin the farm work or other work by sun-rise. The servant shall be careful of all the animals and property of his master, and especially of the animals and instruments used by him, shall protect the same from injury by other persons, and shall be answerable for all property lost, destroyed or injured by his negligence, dishonesty or bad faith.

MECHANICS, ARTISANS AND SHOP-KEEPERS
xxxi No person of color shall pursue or practice the art, trade or business of an artisan, mechanic or shopkeeper, or any other trade, employment of business (besides that of husbandry, or that of a servant under a contract for services or labor) on his own account and for his own benefit, or in partnership with a white person, or as agent or servant of any person, until he shall have obtained a license therefor from the Judge of the District Court, which license shall be good for one year only.
Directions: You will hear the songs listed below as you watch Blues Country to City. Listen to the lyrics and decide if they reflect a sense of hope or disillusionment. Jot down specific lyrics to support your decision.

<table>
<thead>
<tr>
<th>HOPE</th>
<th>DISILLUSIONMENT</th>
<th>OTHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Seventh Son&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Willie Dixon)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>&quot;Hootchie Coochie Man&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Willie Dixon)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Sun's Gonna Shine In My Back Door Someday&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Sonny Terry &amp; Brownie McGhee)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>&quot;Stone Pony Blues&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Charlie Patton)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>&quot;Mo Jo Hand&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Lightnin' Hopkins)</td>
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</tbody>
</table>
PART A. THE POWER OF THE KU KLUX

Throughout Reconstruction, masked groups such as the Klan had power which was greater than their numbers would indicate and influence that reached into every part of local and state government. Colonel George W. Kirk of the North Carolina state troops gave this picture of Klan power in his state:

I have spoken of their having the law and the courts all on their side. The juries were made up of Ku-Klux, and it was impossible for any of the loyal people to get justice before the courts. Not less than fifty or sixty persons have been killed by the Ku-Klux in the State, besides some three or four hundred whippings, and there has never been a man convicted out of all those that I have heard of. Out of all of those that I arrested, against whom there was as good proof as could possibly be given, enough to convict anybody before twelve honest men. I do not think one has ever been tried. They know very well when they commit these depredations that they will be cleared, and it just makes it that much worse for the loyal people. If they prosecute them for debt or for anything else, they fail. Colored men cannot get justice, cannot get their hard earned money. They agree to give them part of the crop, and about the time of the harvest they charge them with something and run them off. They dare not say a word.


PART B. A MISSISSIPPI ELECTION VIOLENCE

The election of 1875 in Mississippi was the scene of bloody massacres of Negro voters and their white friends. These letters to the Republican Governor, Adelbert Ames, picture the mounting threats that were received and the violence that took place as Election Day approached. The first letter is from Senator Charles Caldwell, a fearless Negro Republican leader, who was assassinated a few months later by his political enemies.

The intimidation and threatening of colored voters continues uninterrupted, and with as much system, determined purpose, and combination of effort as if it were a legitimate means of canvassing and the chief one to be relied on in controlling the colored element.

(Letter from 300 Vicksburg Negro voters) we are intimidated by the whites. We wants to hold meetings, but it is impossible to do so. If we do, they will say we are making an invasion on the city and come out (to) kill us. When we hold church meetings, they breaks that up, our lives are not safe in our houses.

(Letter of H. W. Lewis of Columbia, Mississippi) Dear Sir: Everything in this and adjoining counties is up to fever heat. The 24-pound cannon thunders forth every night. The brass band accompanies the democratic speakers, together with about 50 hot-headed young men, and assassination and bloodshed are openly encouraged. Our voters are very much overawed, and (we) fear we cannot get out more than one-half of them.

(Letter from a group of Negro Republicans) Dear Governor: We here give you notice that the white people of this town have just received, by express from New Orleans, three boxes of guns and also some boxes of pistols for the purpose of a riot in this place, while we have not got a gun or do not want any destruction, and we asks you for our protection or help in some way or other, knowing that you are our governor and the only help for us. Please give us some help, we ask again.

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PART C. JUSTICE. THE IMPUDENCE TO RUN AGAINST A WHITE MAN

Secret terrorist organizations roamed the South after the Civil War. The most famous of these anti-Negro groups of southern whites was the Ku Klux Klan, formed in Tennessee in 1866. But there were a number of other groups of white supremacists that fought congressional reconstruction plans and increasing black political participation with force and violence. The Knights of the White Camelia in Louisiana, the Knights of the Rising Sun in Texas, the White Brotherhood, The Pale Faces, and the '76 Association. In time, the terms "klansman" and "Ku Klux" meant any terrorist, whether he belonged to the Ku Klux Klan or another such band.

Dressed in white robes and hoods, Klansmen broke up Republican meetings, threatened Radical leaders, and abused, lynched, and killed Negroes. Shootings, murders, whippings, plundering, and other acts of violence reached such a peak that Klan leaders themselves had

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men became alarmed at the widespread lawlessness in the South, and they started investigations into Klan activities and membership in 1871.

Here is part of the testimony that Andrew J. Flowers, a black, gave at one of the congressional hearings in this excerpt. Flowers tells congressmen what happened to him because he had the impudence to run against a white man for office. Congressmen started investigating the Klan activities and membership in 1871.

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**3d. GOSPEL AND SPIRITUALS VIEWING GUIDE**

**Directions:** As you view Gospel and Spirituals, you will hear excerpts of the spirituals listed below. Note the specific theme of each song, i.e., what condition(s) does the song reflect?

| THEME | 1. “Soon I Will Be Done With The Troubles of The World”  
(Howard Roberts Chorale) |
|-------|---------------------------------------------------------------------------------------------------------------|
|       | 2. “Couldn’t Hear Nobody Pray”  
(Fisk Jubilee Singers) |
|       | 3. “Plenty Good Room”  
(Roland Hayes) |
|       | 4. “Let Me Fly”  
(Paul Robeson) |
|       | 5. “My Soul’s Been Anchored In The Lord”  
(Marian Anderson) |
The supervisor of white elementary rural schools in Mississippi in 1916. The school population is 60 per cent colored. There are seven white and two colored schools. The average salaries paid to white assistant teachers is $75 per month. The average salaries paid to colored assistant teachers is $32.50 per month. The average number of pupils taught by whites is 30 and the average number taught by colored is 100.

In the county there are no agricultural high schools or in fact high schools of any kind. The whites in the same county have an agricultural high school of "magnificent proportions" and "excellent facilities," a literary high school and about ten consolidated schools.

Negroes complain that the authorities are building white schools in communities where the negro population is five times as great. When they first sought to establish these consolidated schools, there was a provision that everyone must pay taxes to support them. Negroes who were required to pay large taxes refused because they were denied the benefit of the schools. A law was passed with the provision that the majority of qualified electors in a county supervisor's district might secure one of these schools on petition to the Board of Supervisors and with the understanding that they would pay taxes. But negroes are not qualified electors and consequently have no schools.

In Liberty Grove the white school goes to the twelfth grade, with courses also in music. Automobiles bring the children to school and carry them back. The negro school in the same community has only one teacher getting $25 per month and teaching over 200 children.

There are two large negro denominational schools, Jackson College and Campbell College, which serve to supplement the public schools provided by the city...
lured by the hope of a better life and the false promises of

Just as the Jews had once left Egypt in search of the

founders of that town

"Exoduster" communities to survive. Here is the story of

Graham County. Nicodemus was the only one of the

Valley, Singleton in Cherokee County, and Nicodemus in

approximately 17,000 blacks in the Sunflower State. Ten years

Tennessee alone to migrate. In 1870 there were approxi-

"forty acres and a mule"

Emancipated blacks flowed in Kansas in such numbers

in the 1870's that they became known as the "Exodusters.

Just as the Jews had once left Egypt in search of the

promised land, so did the freedmen come to Kansas

lured by the hope of a better life and the false promises of

epic or a mule"

Benjamin (Pap) Singleton, who called himself the father

of the Exodus, persuaded more than 7,000 Negroes from

Tennessee alone to migrate. In 1870, there were approxi-

mately 17,000 blacks in the Sunflower State. Ten years

later, there were more than 43,000.

Most of the blacks who came in 1876-1878 settled in

one of Singleton's three colonies. Dunlop in the Neosho

Valley, Singleton in Cherokee County, and Nicodemus in

Graham County. Nicodemus was the only one of the

"Exoduster" communities to survive. Here is the story of

the founding of that town.

and compiled by the Federal Writers' Project of the Works
Project Administration for the State of Kansas. New York:
The Viking Press, 1939, pp. 329-331.

The "Exodusters" were organized in 1873 by Benjamin
(Pap) Singleton. In establishing Nicodemus, he was
aided by Topeka Negro leaders and W. F. Hill, a white
man from Indiana, who was speculating in land in west-
ern Kansas, at that time and was attracted by the large
fees that homesteaders paid for assistance in obtaining
land and file papers. The first group reached this town
site in the autumn of 1877, too late to plant crops. Their
savings had been spent for railroad fares and the pay-
ment of fees. Unable to purchase lumber or other build-
ing materials, they lived in crude dugouts or burrows.

For fuel, they burned buffalo chips, sunflower stalks,
and laggots cut from clumps of dwarf willows and cot-
towoods. During the first year, no houses of any kind
were built above the ground. They received little aid
from the white settlers of the county, who resented them
so bitterly that Hill, blamed for bringing them in, was
forced to flee. (When he returned to this section later,
however, he was held in high esteem and Hill City was
named for him.)

This community was named Nicodemus not for the
Biblical character but for the legendary Nicodemus who
came to America on a slave ship and later purchased
his liberty. Of him the plantation Negroes of the South
sang:

Nicodemus was a slave of African birth,
And was bought for a bag of gold
He was reckoned as a part of the salt of the earth
And he died years ago. Very old

Nicodemus was a prophet at heart; he was wise,
For he told of the battle to come.
Now he trembled with fear when he rolled up his eyes
And he heeded the shake of his thumb.

Members of the Nicodemus colony added the follow-
ing hopeful chorus:

Good time coming, good time coming
Long long time on the way.
Go tell Elijah to hurry up pomp
To meet us under the cottonwood tree

In the great South Solomon Valley to build up
The city of Nicodemus at the break of day.

Cropp failures followed in morosonous succession. Even in 1883, a good crop year elsewhere in western Kansas, Nicodemus was seared by southwest winds.

Many colonists discouraged, abandoned their claims.

Others found seasonal work with white farmers in the county. From a population of 500 in 1880, the town had declined to less than 200 by 1910.

One of Nicodemus' most able leaders, the Reverend Roundtree, who wore a brand on one cheek as punishment for having received educational instruction from his master's son, taught the new citizens to read and write. At a State Fair in Michigan, his pleas for the colonists brought several carloads of food and a sum of money. Assisted by Zach Fletcher, another resident, he was successful in having Baptist and Methodist churches erected. These buildings are still used by the community. Although most of the colonists have had to begin work at an early age, some have graduated from college and a few have held county offices. Probably the most notable of these were E. P. McCabe, state auditor (1885-1889), who later became a territorial official in Oklahoma.

Kansas Negroes observe August 4 as Emancipation Day, because, according to legend, that was the day on which Nicodemus' master laid aside his whip.

Consider how people relate to popular music these days. Is music only for when people are happy? Are there times when music can uplift us if we’re feeling down?

In this segment of the From Jumpstreet series, “Blues—Country To City,” it is noted how popular musicians of today (e.g., Rolling Stones, Eric Clapton, Johnny Winters) were influenced by blues singer Muddy Waters, whose roots are in the blues of the reconstruction era and the field hollers of slavery days.

For the slaves, music was their only release. Complaints and protests, though still voiced by many slaves, were not permitted. After the war, the limited freedoms granted were quickly usurped. Once again, song became the only vehicle of expression.

Music was one thing that could not be taken away. Even when certain instruments (e.g., drums) were banned or became too expensive to buy, people made music from everyday tools (washboards, etc.). It was and is, literally, a cage of “can’t stop the music.”

As you watch this program, consider how this music relates to our modern pop, rock, country and blues music. For example, when stars call for audience participation (the yeahs, screams, etc.), they are using a “call and response” pattern that began in Africa and was brought to America.

Listen carefully for what else today’s music may have inherited from these earlier expressions of life.
1. All of the following except one were reasons for Blacks to feel disillusioned with life in the South after the Civil War. Select the exception.
   a. Klan violence
   b. disenfranchisement of black voters
   c. poverty
   d. reunited families
   e. Black Codes

2. The following characteristics are evident in some black music. Use the following key to indicate the period in which they are most likely to be evident.
   A. Before the Civil War
   B. After the Civil War
   C. Both before and after the Civil War
   1. Unaccompanied human voices
   2. Use of piano
   3. Complaints about the overseer
   4. Money problems
   5. Use of many instruments
   6. Work songs—Field Hollers
   7. Banjo
   8. Night life

3. The following reasons were given by immigrant groups in American History for coming to the United States. Circle the reasons which also would have been given by black people leaving the South after the Civil War.
   1. to avoid religious persecution
   2. economic prosperity
   3. educational opportunity
   4. to get away from social or political persecution
   5. for a better future for following generations
   6. to get a "new start"

Bonus Question
Discuss reasons for Blacks' disillusionment after the Civil War, using examples of lyrics from "The Sun's Gonna Shine in My Back Door Someday" to illustrate the paradox of hope and disillusionment in the music we call "blues."
As a result of the Hayes-Tilden Election of 1876 and the political compromise that emanated from it, the so-called Negro problem was left to the states to resolve. What this meant in effect was the reestablishment of white supremacy in the South. During the following decades, the South successfully repealed federal laws or rendered them ineffectual and shaped national public opinion to the end that Blacks should have no rights in American society, and little or no remedy in the courts of law.

The Plessy v Ferguson decision of 1896, establishing the doctrine of "separate but equal," became the legal and judicial basis for the continued segregation and discrimination of Blacks in American society. It was a world of "Jim Crow," grandfather clauses, poll taxes, lynching, race riots, mob violence, white primaries, segregated schools, segregated housing, and discrimination in employment. Indeed, "the betrayal of the Negro" (a term coined by Rayford Logan) had taken place and would continue until 1954.

Blacks responded to their condition musically with the blues, with spirituals, and with the early development of jazz. By the early decades of the 20th century a new medium—talking pictures—has become a major force in the entertainment industry, and the musical and theatrical expressions of Blacks were included. From Jumpstreet continues its historical and musical odyssey to encompassation of the 20th century.

Unit Goal
Students will be able to compare the social and political developments of the era with the music that evolved within the black community during the same period, defining the meaning of Rayford Logan's phrase "betrayal of the Negro.

Objectives
1. Define the principle of "separate but equal" and identify the Supreme Court case from which it is derived.
   - *Plessy v. Ferguson Decision*
2. Cite four examples of situations in which Jim Crow laws affected Blacks' civil rights:
   - Education
   - Housing
   - Transportation
   - Voting rights
3. Identify four styles of music that evolved in the black community during this period and recognize two major composers, arrangers, or performers of each:
   - Minstrelsy and musical comedy (Will Marion Cook, James Bland, J. Rosamund Johnson, Eubie Blake and Noble Sissle)
   - Ragtime (Scott Joplin, Eube Blake, Tom Turpin)
   - Concert music (Joseph Douglass, Sissieretta Jones, Harry T. Burleigh, Nathaniel Dett)
   - Concert spirituals (Fisk Jubilee Singers)
4. Recognize the nature of stereotyping in minstrelsy and compare to the portrayal of Blacks in contemporary television programs.
5. Select one of the following and compare the manner in which each musical style reflects the social and political forces of the period in which it evolved:
   - Blues and minstrelsy
   - Spirituals and orchestral music of the "Black Nationalist" school
FROM JUMPSTREET

Procedures

1. In introducing this unit, it will probably be helpful to review material covered in previous units, particularly noting the disillusionment that surfaced in black communities during Reconstruction. One means of doing this is to have the class recall a list of hopes that the newly freed slaves probably had immediately after the Civil War (e.g., jobs, legal rights, suffrage, etc.) and to have students rate on a scale of 1-5 the degree to which such hopes were achieved during the Reconstruction Period. Such a ranking can be reviewed and revised at the conclusion of this unit to see if any progress in these areas is achieved during the period.

2. Following this discussion, assign for reading:
   - 4a) A "Jim Crow" Society
   - 4b) Study Guide for "A Jim Crow Society"

   The Study Guide can be used as the format for a class discussion and review of this material. As part of this discussion, show students Segments 1-3 of "Black Music in Theater and Film," in which L.O. Sloane's Three Black and Three White Refined Jubilee Minstrels perform several minstrel routines that were commonly performed (mostly for white audiences) around the turn of the century. As students watch, direct them to jot down examples of stereotyping that are evident in these performances. Stop the tape just after the performance of "Walking Talkin' Jenny" and list these examples. Continue the tape through L.O. Sloane's discussion of the tradition of blackface and his reasons for having developed this troupe.

3. This discussion of stereotyping in public entertainment can be extended to stereotyping still evident on television today. Divide the class into as many teams as there are television channels in your area. Have each team monitor one channel for a period of two evening hours and note: 1) all black characters that appear, 2) what roles they play (e.g., doctor, judge, mechanic, etc. rather than name); 3) whether they are portrayed in a stereotyped manner, and 4) if so, what characteristics identify the stereotype. Compare these findings with those in procedure 2.

4. Assign for reading:
   - 4c) Black Music at the Turn of the Century
   - 4d) Study Guide for "Black Music at the Turn of the Century"

   Review the questions on the Study Guide and screen for students the program "Early Jazz," all of which concerns music of this period. Several other programs that demonstrate music of this period are as follows. Segment 4, Gospel and Spirituals, traces the development of the Fisk Jubilee Singers. Segment 5, Gospel and Spirituals exposes students to the work of several of the composers highlighted in the reading, e.g., Harry T. Burleigh, Nathaniel Dett and J. Rosamund Johnson. Segment 4 in Black Music in Theater and Film discusses black musical comedy and gives examples of the works of Will Marion Cook and Eubie Blake. Students have seen the segments previously; a quick review or recall discussion may be sufficient.

5. In the previous unit, two styles of vocal music were highlighted that conveyed the hopes and disillusionment of the newly freed slaves. This period sees the development of ragtime, early jazz, orchestral music and minstrelsy, in addition to the continuation of blues and spirituals. The works are likely to be more complex musically and to be more instrumentally than vocal. Assign a short essay in which students compare blues with one of the styles listed above in terms of its reflection of social and historical forces of the period.

6. Review and revise the rankings established in procedure 1 to determine if progress in this area is achieved during this period.

7. A Unit Quiz (Handout 4e) is provided to assess students' mastery of the objectives of this unit.

Recommended Reading


**Discography**

- *Louis Armstrong and Earl Hines 1928* The Smithsonian Collection C 002
- *Brass Bands* George Lewis Funeral French Barclay 920 161
- *The Eighty-Six Years of Eubie Blake* Columbia C2S-847
- *Eubie Blake: The Wizard of Ragtime Piano* Twentieth Century Fox 3003
- *William Balcom: Pastimes and Piano Rags* Nonesuch H-71299
- *Roy Eldridge: Arcadia Shuffle* Jazz Archives JA 14
- *Don't Give The Name A Bad Place* Types and Stereotypes in American Musical Theater 1870-1900. New World NW 265
- *Heliotrope Bouquet Piano Rags* 1900-1970 Nonesuch H-71257
- *Fletcher Henderson Developing An American Orchestra* 1923-1937 Smithsonian Collection R006
- *Scott Joplin Ragtime Pioneer* 1899-1914 Riverside RLP 8815
- *Max Morath Plays the Best of Scott Joplin* Vanguard VSD 39-40
- *King Oliver's Jazz Band 1923* The Smithsonian Collection R006
- *Piano Rags by Scott Joplin* Nonesuch H-71248
- *Steppin' on the Gas: Rags to Jazz 1913-1927* New World NW 269
- *Sweet and Low Blues: Big Bands and Territory Bands of the 1920s* New World NW 256
- *The Smithsonian Collection of Classic Jazz* P6-11891
- *Fats Waller Piano Solos 1929-1947* RCA AVM2-5518
"JIM CROW" SOCIETY

The phrase "Jim Crow" may be dated to 1830. It is said that Thomas Rice, a white entertainer, while performing in a Baltimore theater, observed a black man singing and dancing in an alley. He sketched the black man's singing and dancing routine, and made the song and caricature world famous.

 Wheel about, turn about. 
 Dance just so 
 Everyday I wheel about 
 I shout Jim Crow

While most whites liked the character, Blacks despised it because it seemed to symbolize all the negative stereotypes and racism that had evolved by the turn of the 20th century. Thus, Blacks used the phrase "Jim Crow" to express the myriad of discriminatory laws and social prescriptions they faced at the turn of the century.

This quagmire of social injustice resulted largely from the U.S. Supreme Court decision in 1896 Homer v. Louisiana that a black man, brought a suit before the United States Supreme Court testing the constitutionality of a Louisiana law of 1890 that separated the races in various activities. The Supreme Court held that such laws were not only reasonable but necessary in order to maintain the peace and security of the white community.

It was from this decision that the doctrine of "separate but equal" emerged. Following it, Southern states, in particular, began passing laws that segregated and discriminated against Blacks in every facet of their lives from birth to death. For example, Oklahoma had segregated phone booths. Mississippi had segregated Coca-Cola machines. In Atlanta, Blacks had to use a separate Bible from whites. Schools were segregated; and in some areas, different textbooks were used. Not only were cemeteries segregated according to race, but in Washington, D.C., Blacks could not bury their dead dogs in the same dog cemetery whites used.

Of course, laws and social mores do not exist in a vacuum. In this instance, the existing intellectual climate to a large degree, shaped, rationalized, and enhanced these practices. In the field of science, Blacks were defined as sub-human creatures incapable of thinking or enjoying civilization and culture. In the field of history, slavery was seen as a "Christianizing influence" on the black savages from Africa on the premise that Africans lacked the moral fiber for freedom. In the field of religion, Blacks were perceived as the sons of Ham who had been cursed into slavery, in perpetuity—one minister going so far as to charge that a black man was the tempter of Eve, blaming the race for the fall of man from the grace of God.

These ideas were disseminated through newspapers, magazine articles, theater and film, popular songs, cartoons, and jokes. Blacks were believed to be over-sexed, dangerous, lazy, stupid, childlike, dirty, thieves, liars, etc.

The national climate that evolved seemed to justify any kind of treatment of and control over Blacks.

Indeed, there was a response by Blacks to challenge this "Jim Crow" society. Many Blacks disapproved of Booker T Washington's accommodationist policies and began a creative campaign to change the laws. W.E.B. DuBois was one such activist who called for the immediate implementation of the 14th and 15th Amendments to the Constitution and the establishment of an organization to fight for the civil rights of Blacks. The National Association for the Advancement of Colored People was established for this purpose. The National Urban League was established to fight segregation in employment. Through her newspaper, Ida B. Wells Barnett fought against lynching in this society. Blacks staged protests and boycotts against segregated transportation in such cities as New Orleans, Mobile and Houston. However, in these early years of the new century, successes were meager. Substantial gains for the race would take another fifty years.
1. Define "Jim Crow"

2. How and when did the term originate?

3. Cite examples of "Jim Crow" laws and the "separate but equal" principle

4. By whom and for what reason were "Jim Crow" laws passed?

5. Were these laws in violation of the Civil Rights laws passed by Congress during the period of Reconstruction? Why or why not?

6. Who was Homer Plessy and what was the significance of the 1896 Plessy v. Ferguson Supreme Court case?

7. Describe how blacks were portrayed by whites during this time period

8. Identify three Blacks who fought for Civil Rights during this period and cite their contributions

9. Define accommodationist
During the last decades of the 19th century and the early part of the 20th century, several styles of music emerged in the black community, and in spite of the "separate but equal" national philosophy, a number of black musicians successfully entered the traditional concert world.

**THE FISK JUBILEE SINGERS**

The purposes of the spiritual have been discussed in earlier units, but it was not until antebellum times that spirituals became widely known outside the black community. This was largely due to eleven young singers, seven of whom were born slaves. They were the Fisk Jubilee Singers.

Fisk University, founded in 1866, was first intended to be a high school, but the need for an institution of higher learning was recognized, so the Fisk college classes began in 1871. When a young, white instructor named George White was asked by the president of Fisk to give music instruction to his students, he was overwhelmed by the emotion produced in him by their singing. Recognizing that these natural qualities would enhance the singers' performance, White taught them to read music and develop stage presence without eliminating those qualities.

The president of Senegal, Leopold Senghor has said:

"Negro voices, because they have not been domesticated by training, follow every shade of feeling or imagination, drawing freely from the infinite dictionary of nature, they borrow from it tonal expressions from the light songs of the birds to the solemn roll of the thunder."

Their first selections were popular ballads of the day, such as "Annie Laurie" and "Home, Sweet-Home." In unstructured moments, they would sing some spirituals and plantation melodies for their own entertainment. Hearing the simplicity and beauty so evident in these songs, White wanted to include them in the first concert that he planned. There was strong resistance to this from the students because they feared being ridiculed. Finally, White encouraged them to sing several of their songs at the program, and the selections met with success and accolades that encouraged White to include more in future programs.

In 1871, White decided to take the group on tour to raise funds. This was a difficult decision, for there were several obstacles none had the proper clothing for a northern tour or money to purchase any, their program was not in the museum form with which the American public was familiar, and in fact, spirituals were quite unfamiliar to the general public.

Nevertheless, with borrowed clothing and funds, White and his singers left to begin a fundraising tour on October 6, 1871, in Cincinnati, Ohio. Although they received less than critical acclaim, they continued on their tour. At Oberlin, Ohio, a turning point was reached. During a lull in the proceedings, while waiting for their turn to perform, they softly began to sing, "Steal Away to Jesus." As a hush settled over the audience, their confidence grew. The purity and beauty of their singing moved the white audience in a way nothing else had. Remembering that slaves had talked about the "year of the Jubilee" that would be celebrated when bondage-ended, White renamed the group the Fisk Jubilee Singers. Fame came to them in Boston at the World Peace Jubilee in 1872, where their strong voices carried the strains of "The Battle Hymn of the Republic" throughout the Coliseum. From then on, they toured throughout the United States and in Europe.

For the next seven years they traveled, constantly increasing the university's treasury by over $150,000. As a result of their tour, Jubilee Hall was constructed, and still stands on Fisk University's campus in Tennessee.

**ON THE CONCERT TOUR**

The end of the Civil War created difficulties for individual performers. Unless a performer was a member of a large minstrel troupe, difficulties were experienced. Small unknown groups had to rough it, often doubling as stage hands, janitors, and ticket sellers, finding their own accommodations in unfriendly towns, advertising their show with previews in the town square, providing their own costumes, and so on. Only the exceptional made it. Some of the musicians who were particularly successful are profiled below.

In 1854, James Bland was born to free parents in Flushing, New York. He would write music that would be familiar, one hundred years later, to millions of people who were unknowingly listening to the compositions of a black man. Bland, one of eight children, was destined to become the darling of the Continent and a writer of songs that would become standards not only in the country of his birth, but in Europe as well. His father, Allen Bland, attended Wilberforce and Oberlin Colleges in Ohio and received a law degree from Howard University. When James was twelve, Bland was appointed examiner in the United States Patent Office, so the family moved to Washington, D.C., where James attended local schools.

Joseph Douglass (1869-1935) was the first black violinist to tour the United States. He began his studies in Washington, continuing them at the New England Conservatory and in Europe. Douglass performed before Presidents McKinley and Taft, and was featured at the Chicago World's Fair on the Colored American Day.
1893. To inspire young black violinists, he often performed in black communities and was the first black violinist to record for the Victor Talking Machine Company, now a subsidiary of RCA. Upon his retirement from the concert stage, he taught music at Howard University and the Music School Settlement in New York.

Hazel Harrison (1881-1968) began her studies in her hometown of Lapore, Indiana, and continued under European masters. She performed with the Berlin Philharmonic Orchestra in Germany in 1903-06. Not did not begin concertizing in the United States until after 1920.

Carl Diton (1886-?) was born in Philadelphia. After his graduation from the University of Pennsylvania in 1909, he pursued further study in Germany under the patronage of Madame E. Azalia Hackley. Upon his return, he became the first black pianist to tour the United States. Diton left the concert stage after a brief career to teach and compose. He may have been the first composer to use a spiritual as thematic material for an organ composition. Diton was one of the organizers of the National Association of Negro Musicians.

Sissieretta Jones (1886-1933) was one of the few black female soloists to perform around the World War I. She was born in Virginia, raised in Rhode Island, and completed studies at the New England Conservatory. Although she sang on tour for several years, it was not until she appeared at a Jubilee held at Madison Square Garden in New York in 1893 that the critics acknowledged her existence. With any real enthusiasm, Dubbed “Black Patti,” after an Italian operatic star Adelina Patti, she was approached by the manager of the Metropolitan Opera Company to sing the part of the African princess in Verdi’s Aida. However, a black woman was not to appear with the Met until Marian Anderson did so in 1955.

Jones sang before President Harrison in 1892. and completed a successful European tour in 1893. Upon her return she formed Black Patti’s Troubadours, with whom she sang operatic and popular songs and enjoyed continuous acclaim until her retirement from the concert stage in 1910.

BLANK NATIONLIST COMPOSERS

During the three decades between the end of the Civil War and the beginning of the twentieth century, black musicians talents encompassed a broad spectrum of musicianship, from the harmonies of simple folk music to the complexities of classical scores. During this period, several composers were born who came to be called Black Nationalists, chiefly because they incorporated black folk music into their otherwise traditional scores.

Harry Thacker Burleigh (1866-1949) was the grandson of a runaway slave who lived North with his wife and family. Their destination was Canada, but the imminent birth of a daughter (Harry’s mother) caused them to settle in Erie, Pennsylvania. As a child, Harry led his blind grandmother on the latter’s rounds as a lamplighter. All the while listening to his grandparents’ plantation songs and stories. In school, he exhibited a good voice and ear, but it was not until his mother’s employer noticed his avid interest in music that his abilities were encouraged. Although he sang in church choirs, it was not until the age of twenty-six that his formal music education began with a scholarship to the National Conservatory of Music in New York. At the Conservatory he came to the attention of Antonin Dvorak, the Czech composer Dvorak incorporated spiritual melodies he learned from Burleigh into his Symphony #9, “From the New World.”

Burleigh is perhaps best known for his arrangements of spirituals for concert singers. “Deep River” was arranged and published in 1917, and has been performed for decades.

Robert Nathaniel Dett (1882-1943) is chiefly recognized for his leadership of the Hampton Institute Choir, beginning in 1913. While director there, Hampton enjoyed recognition for the group’s high level of performances. The group appeared at festivals held at the Library of Congress, Carnegie Hall in New York, and Symphony Hall in Boston. Dett was born in the slave-founded community of Drummondville, Canada, and received his degree in music from Oberlin College. He won the Bowdoin Prize at Howard University for an essay, The Emancipation of Negro Music, and the Francis Boot Prize for music. He received honorary degrees from the Eastman School of Music and Harvard University. Among the major concert works for which Dett is recognized are The Ordering of Moses; Listen to the Lambs; and In the Bottoms Suite for Piano.

MINSTRELSY AND MUSICAL COMEDY

The much-maligned minstrel show evolved into a more sophisticated form of musical comedy. The first real departure from minstrelsy was a play that used a pretty black woman. The Octooren was presented by a white producer named John Isham in 1895. His success encouraged him to produce another show, Oriental America, one year later. It featured the first all-black cast to play on Broadway. Other major figures of this period are featured below.

Wil Marion Cook (1869-1944) achieved distinction as a composer, conductor, violinist, and director. Born in Washington, D.C., graduates of Oberlin College, he demonstrated an early talent for music. He began with violin lessons at the age of thirteen at his parents’ alma mater and was enrolled at the Hochschule in Berlin at sixteen. Upon his return to the United States, he continued his studies at the National Conservatory of Music in New York under Dvorak and John White.

He and Paul Lawrence Dunbar collaborated on Comody, The Origin of the Cakewalk, a musical comedy sketch that employed twenty-six black performers. Over the admonitions of a white producer who stated that white Broadway audiences would not pay to listen to Negroes singing Negro opera,” he presented the show at the Casino Roof Garden on Broadway in 1898—the first all-black musical comedy to enjoy distinction.

J. Rosamund Johnson (1873-1954) was born in Jacksonville, Florida and trained at the New England Conservatory. He toured the vaudeville circuit in 1901, settled in New York. He and his brother James wrote a number of popular songs, two of which are “L’il Gall” and “Since You Went Away.” In addition to collaborating with the producer Bob Cole, he and his brother wrote “Lift Ev’ry Voice and Sing,” the song that has since been titled, “The Negro National Anthem.”
James Weldon Johnson (1873-1954) graduated from Atlanta and Columbia Universities. Although primarily known as a poet, statesman and civil rights leader, he collaborated with his brother and Bob Cole as lyricist for a number of songs. In 1901, the trio were apparently the first Blacks to sign a one-year contract for monthly stipends against theft royalties with a Tin Pan Alley publisher, Joseph W. Stern and Company. They wrote songs for such white stars as Lillian Russell, Anna Held and May Irwin. Didn't It Rain, one of such songs, was popular with brass bands. The trio also wrote songs that were published in The Ladies Home Journal and Etude.

**Other Musical Forms of the Period**

Music takes many forms, each of which is related to the experiences, heritage, and expertise of the individual who conceives, interprets, and projects it for himself or an audience.

Three other music forms whose genesis is considered to be characteristically black are ragtime, blues, and jazz. Ragtime seems to have evolved out of the communal syncopated musical forms of the slavery period. The strongly developed percussion (or left hand on the piano) may be related to the foot-stomping and hand clapping that bystanders engaged in, while the right hand on the piano simulated the banjo or fiddle.

History does not record the earliest ragtime piano players but they often were the only entertainments presented at saloons and other such places along the Mississippi River. Itinerant musicians were the initial purveyors. They rarely played a recognizable tune. The earliest ragtime or Jig Piano music was likely to be composed on the spot, and its composer rarely stayed long enough in a community for his tune to gain popularity.

Scott Joplin (1868-1917) was king. Born in Texarkana, Texas, he had a strong background in music for each member of his family was an accomplished musician. He taught himself to play the piano with enough expertise that he began to study with a German instructor in the area. There he gained an appreciation for and a knowledge of traditional western styles of music.

In 1896, Joplin settled in Sedalia, Missouri and took advanced courses in music, while composing. At the close of the century, ragtime was being acclaimed, so that Joplin was able to get his "Original Rag," published in 1899. While he was performing at the Maple Leaf Club, he came to the attention of John Stark, a white music publisher who bought Joplin's piece, "Maple Leaf Rag," for fifty dollars plus royalties. Scott was under the illusion that he was on his way. However, the song did not immediately sell. When it did, however, hundreds of thousands of copies were purchased.

Joplin then began composing his first traditional music, "A Guest of Honor," "A Ragtime Opera," and "The Ragtime Dance"—the latter a ballet that featured the cakewalk and slow drag.

Joplin settled in New York in 1910. Most of his life was spent in decline after he published the opera "Treemonisha" in 1911. His obsession with the opera culminated in a one night performance in Harlem. It would not be until decades after his death in 1917 that the work would be given proper treatment. Its successful revival was due to the popularity that "The Entertainer" received in a first run movie, "The Sting." Ragtime never did earn the respectability that other forms of black music attained; it would basically remain in the urban areas with its cotenes of admirers forming a select fraternity well-known to each other.

Eubie Blake (1883) has helped to keep the spirit of ragtime alive. He is the only ragtime artist alive today and his memoirs— and memories—served this medium well.

Adapted from The Washington Afro-American, February 14, 1980. Material used with permission of the publisher.
1. In what ways were the Fisk Jubilee Singers significant?

2. Identify three black concert artists of the period and state their instrument?

3. Why was it necessary for many of these concert performers to work mostly in Europe?

4. What does the term Black Nationalist composer mean? Identify two composers who were so classified.

5. Explain the relationship of ragtime to musical forms of the slave period.

6. Name three ragtime composers.
1. The U.S. Supreme Court Plessy v. Ferguson decision of 1896 established the
   a. Monroe Doctrine
   b. The right of black students to go to school with white students
   c. Doctrine of "Separate but Equal"
   d. The rights of black people to sue in federal court

2. Cite four examples of situations in which "Jim Crow" laws affected Blacks' civil rights.

3. Which of the following is not a ragtime composer?
   a. Tom Turpin
   b. Nathaniel Dett
   c. Eubie Blake
   d. Scott Joplin

4. Mark each statement True or False
   __________ The Fisk Jubilee Singers performed blues music
   __________ Burnt cork was worn by both black and white minstrel performers
   __________ Sissieretta Jones was the first black woman asked to perform at the Metropolitan Opera House
   __________ Harry T. Burleigh composed "Carry Me Back to Ole Virginny"

5. Compare the existence of stereotyping of Blacks in minstrelsy and on television today, citing specific examples.
From Jumpstreet now progresses into a remarkable period in American history. This period—from 1914-1950—witnessed the rise of nationalism, imperialism, militarism, cities, and urban America, a revolution in industry and agriculture, an influx of new immigrants, and two world-wide conflicts—World War I (1914-1919) and World War II (1941-1945). The nation by mid-century was totally different from that of 1900.

The nation by mid-century was totally different from that of 1900.

It was a period of profound change—of paradox and conflict: of progress and poverty, of collective social reform and yet great individual enterprise. These social and technological changes fundamentally affected the Afro-American experience and the black musical expressions emanating from that experience. In these years, while blues and spirituals continued, new musical styles emerged in the black community, specifically jazz and gospel. These musical styles, and their social and historical connections, are explored in the following From Jumpstreet programs: Jazz Gets Blue, Jazz People, Gospel and Spirituals, and Jazz Black Music.

Unit Goal
Students will be able to recognize and cite examples of the paradox of hope and despair evident in a variety of black musical expressions of the period.

Objectives
1. Compare and contrast the lives of Blacks during this period with that of other Americans, citing three differences that were due to continuing aspects of racism.
2. Explain how these differences were expressed in the music that evolved in black communities during this period, identifying at least four different styles of music.
3. Compare and contrast the stereotype of Blacks in early films with black writers and artists active in the Harlem Renaissance.
4. Illustrate the acceptance and appreciation of black music by the dominant culture and the simultaneous rejection of black musicians.

Materials
FROM JUMPSTREET
#2 Gospel and Spirituals
#3 Blues Country To City
#7 Jazz People
#8 Black Music In Theater and Film
#9 Jazz Gets Blue

HANDBUKS
5a Historical Background
5b Black Music 1914-1945
5c Unit Study Guide
5d Unit Quiz

Time
8-10 class periods

Procedures
1. Several days prior to using the videotapes, distribute and assign
   5a Historical Background
   5b Black Music 1914-1945
   5c Unit Study Guide

The Study Guide may be used as the basis of classroom discussion to review the historical period and the musical styles that emerged within the period.

At this time a research project might be assigned in which each student selects one performer or composer mentioned in 5b and prepares a report that includes biographical information as well as a selection of the individual’s music. Alternatively or concurrently, some students might research the lives and works of individuals who were active in the Harlem Renaissance of the 1920s. Suggested figures include Langston Hughes, Paul Lawrence Dunbar, Jean Toomer, Claude McKay, Alvin Locke, and W. E. B. Du Bois. In addition to the compilation of biographical information on these literary and political individuals,
students should be required to read at least one work by the individual they select and to report on the characteristics of black life reflected in the work.

2. As an introduction to student viewing of "Black Music in Theater and Film," review and list on the board some of the major reasons Americans supported U.S. involvement in two World Wars, e.g., to make the world safe for democracy to achieve self-determination for all people, to achieve freedom of religion and speech. Direct students to take particularly note while viewing of any evidence that supports or contradicts this view of American society as it pertains to Blacks.

Following the television program, compare students' observations with the list created prior to viewing to ascertain differences in achievement of social goals between Blacks and whites.

3. For further study of the perception of Blacks by Hollywood during this period, it may be possible to obtain and show one or more of the following feature films: Pinky Birth of a Nation, Green Pastures, Emperor Jones.

4. To demonstrate the music that evolved in the Black community during this period, several programs in the From Jumpstreet series can be used.

   a. Blues Country To City—The first half of the program which features Willie Dixon, will provide additional background on migration and on the effects of urban migration on blues music.

   b. Jazz Gets Blue illustrates the continuing development of blues—into classic blues and jazz, as well as the environments in which these styles were generally found. In particular direct students to review this program and compare the two forms of religious expression to determine why gospel music seems so responsive to its time.

   c. Gospel and Spirituals—The development and spread of gospel music in the 1920s and 1930s is also in part, a response to urban migration. While viewing this program, students can compare and contrast these two forms of religious expression to determine why gospel music seems so responsive to its time.

5. During this period, the black musical style most heard by the country as a whole was jazz. While jazz musicians traveled and played throughout the country with, at times, considerable professional success, offstage they frequently endured segregated travel, housing and restaurants. Black patrons often were not permitted in clubs where jazz musicians played and the musicians themselves were often unable to stay in the hotels where they performed. Yet the style continued to develop and to grow, which students can experience by viewing Jazz People. Following viewing, students might be asked to develop a hypothetical itinerary for a jazz musician.

6. To culminate this unit, provide sufficient time for all students to present their research reports. A unit quiz also is included. (Handout 5d) to assess students' mastery of the unit objectives.

Recommended Reading


Discography

Blues And All That Jazz. Decca DL 79230.
D Bills. It's Like It Is. Columbia CS 8825.
The Complete Savoy Studio Sessions. Savoy 5500.
Miles Davis. Kind Of Blue. Columbia CS 8163.
Miles Davis Gedre's. Hits. Columbia PC-9808.
Jackie McLean. Blue Is My Name. Blue Note 84067.
Singer The Blues. MCA-2-4046.
Sweet And Low Blues. Big Bands and Territory Bands of the 20s. New World NW 256.
The next great watershed in black American history after emancipation was the migration of millions of Blacks from southern farms to northern cities. The following chart shows how many Blacks moved north between 1910 and 1960:

<table>
<thead>
<tr>
<th>Year-Period</th>
<th>Net Emigration of Blacks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910-1920</td>
<td>454,000</td>
</tr>
<tr>
<td>1920-1930</td>
<td>749,000</td>
</tr>
<tr>
<td>1940-1950</td>
<td>1,244,000</td>
</tr>
<tr>
<td>1950-1968</td>
<td>1,457,000</td>
</tr>
</tbody>
</table>

This influx had significant effects both on the individuals who moved and on the cities they went to. The chart below shows the change in black population between 1910 and 1920 for three major northern cities:

<table>
<thead>
<tr>
<th>City</th>
<th>1910</th>
<th>1920</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>91,000</td>
<td>152,000</td>
</tr>
<tr>
<td>Chicago</td>
<td>44,000</td>
<td>109,000</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>85,000</td>
<td>135,000</td>
</tr>
</tbody>
</table>

What were the causes of this massive population movement? Certainly, the increasing racism of southern society evidenced in lynching, disfranchisement, and segregation helped depopulate many Blacks to leave the South. But the quest for a better quality of life was also a factor.

The migration of Blacks to the cities led to changes in almost every aspect of black life. As northerners, Blacks experienced new competition for jobs and housing and racial tensions and violence heightened. Between 1900 and 1920, race riots occurred in leading northern cities including New York, Chicago, and Springfield and East St. Louis, Illinois. So much racial violence marred northern society that James Weldon Johnson dubbed the period the "red summer." Thousands of black soldiers had fought valiantly to make the world safe for democracy only to return to be lynched—even in uniform.

Nonetheless, the great migration brought the Afro-American into contact with the quickened pulse of the city. Blacks were forced to come to grips with an entirely different life style. The ghetto, unlike the isolated farm, provided the basis for a vigorous group life. Urban life and environment re-shaped the Blacks' psyche. Such a profound transformation could hardly occur without reverberation in the world of music and dance. The new, urban consciousness was expressed in blues and jazz.

The 1930s, however, brought the Depression, social upheaval, riots and bread lines for most Americans. Black and white President Franklin Delano Roosevelt, elected in 1933, was a most attractive leader to Blacks. Roosevelt's New Deal programs and agencies eased the burden for many Blacks.

In 1941 when the United States entered World War II, Blacks rallied around the slogans of the war to fight for the four freedoms—freedom from want, freedom of religion, and speech—and to fight Aryan supremacy abroad. And yet, the armed services remained segregated and black soldiers were not always welcomed. The prosperity of the war industry and the proscription southern moves once again attracted thousands of Blacks to northern cities. The permanent overcrowding and war tension heated racism to the boiling point and race riots erupted in New York, Detroit, and Los Angeles. Many Blacks began to recognize that the need to fight against "Juden Verboten" in Europe was not unlike the need to fight against "No Negros Allowed" in America.

After the war, the next significant event affecting Blacks was the fight against prejudice and discrimination occurred on May 17, 1954 when in Brown v. Board of Education, the Supreme Court overturned the separate but equal doctrine.
The period covered in this unit saw some remarkable technological developments that affected and advanced the course of Afro-American music. Phonograph recordings, for example, made it possible for the first time to hear a musical performance that had been presented somewhere else and at some other time. Radios brought live musical performances from one place to many. These two innovations greatly expanded the musical experiences and awareness of masses of Americans.

**CLASSIC BLUES**

Classic blues was the first style of music to emerge from the black community that would benefit from this new technology. Classic blues differs from other blues in several respects: it incorporates more European musical elements than earlier blues; it is more audience-oriented than earlier blues, and is generally accompanied by a piano or combo rather than self-accompanied on guitar or harmonica. The field was largely dominated by female performers (although composers tended to be male) and music of this style was more likely to be specifically composed for performance and/or recording than for spontaneous individual creation.

The commercial success of classic blues women such as Ma Rainey, Bessie Smith, Clara Smith, Bertha “Chippie” Hill, Sippie Wallace, Lil' Darlie Hegamin, Rosa Henderson, and Victoria Spivey was very influential in the development of the recording industry. The introduction of black music into white recording company catalogues (beginning in 1920 with Mamie Smith's recording of "Crazy Blues") was a financially successful strategy that produced significant revenue for these companies at a time when other record sales had declined sharply due to the popularity of live music on radio. Crazy Blues sold for months at a rate of 8,000 records a week. Victoria Spivey's first record, "Black Snake Blues" released in 1926 sold 150,000 copies in one year.

**EARLY JAZZ**

Early jazz is an improvisational music which synthesizes many musical elements, including blues, brass band music, African rituals, and ragtime. Among its characteristics are:
- Blue notes: Flatted microtonal variants of the 3rd and 7th degrees of the scale
- 12 bar AAB forms employing a I-IV-V-I chord progression
- Short melody and rhythmic breaks or solos between ensemble passages
- Collective improvisation led by the trumpet or cornet and supported harmonically by other melodic instruments, e.g., clarinet and trombone
- Head arrangements worked out by or improvised by the entire group and then memorized for performance
- Syncopation and a variety of instrumental attacks and inflections including group note bending, shakes, and vibrato

The origin of the word has numerous theories. One is that a black musician named Jazo Brown's first name was shortened by his patrons and associated with the music he played. Another is that when a sign was painted for a black musician named James, it came out “Jas.” Still another deals with the poor pronunciation of the word "razz," the name of a black band in New Orleans.

**JAZZ AND BLUES**

The association between blues and jazz began in New Orleans and progressed in the 1920s and 1930s to Kansas City. The 12-bar AAB form and the standardized I-IV-V-I harmonic progression of the blues provided jazz musicians with a vehicle uniquely suited for improvisation. This blues/jazz synthesis, which became one of the main styles in the swing era, emphasized head arrangements (largely improvised but worked out prior to performance and then memorized), repeated melodic figures, and call and response sections between instrumental sections.

Modern jazz musicians, particularly those from the bebop or hard bop schools, have continued to utilize blues elements in performance and composition.
JAZZ IN TRANSITION
The 1930s were distinguished by the crystallization of three basic approaches to the performance of large ensemble jazz.
- the tightly arranged 32-bar form employed by the Fletcher Henderson Orchestra, which emphasized written variations on the theme and call and response exchanges between brass and reed sections with solo interludes.
- simple head arrangements, blues-based riff figures, and bouncy swing rhythms which served as launching pads for the virtuoso soloists who were the trademark of the Basie Orchestra.
- the unique compositions and arrangements of Duke Ellington, which were often features for the orchestra’s principal soloists, emphasizing cross-sectional voicing of themes and utilizing the personal timbres of orchestra members as a compositional resource.

The 1940s were distinguished by the development of bebop, which, in addition to its purely musical value, was significant because many of its practitioners considered themselves artists rather than entertainers. Among its principal innovators were:
- Dizzy Gillespie, whose original composition and improvisation emphasized extended harmonies and a new rhythmic complexity through asymmetrical phrased 16-note patterns and the introduction of Afro-Cuban percussion;
- Charles Parker, who perfected the practice of generating new melodies over reharmonized themes.
- Thelonious Monk, the most adventurous bebop composer in terms of form, harmony and rhythm.

GOSPEL
The relationship between religion and music is central to traditional West African society. In America, religion and music were frequently the only areas in which Blacks could express themselves freely. In the early part of the century, a new form of religious music evolved in the black community.

Gospel music is a family of performance styles, including soloist with accompanying group, male quartets, song sermons/holiness shouting, country gospel, balladeering, rhythm and blues and soul-influenced gospel, and progressive gospel. Gospel music generally is performed with accompaniment, including guitar, drums and organ, is drawn from secular music forms, is up-tempo, syncopated and rhythmically complex, including the use of tambourines and body percussion to provide counter rhythms; and is characterized by a wide variety of vocal attacks, including moans, wails, shouts and falsetto. It is based on texts drawn both from the Bible and from life experience and frequently uses black vernacular language. Gospel is characterized also by intense emotional, communal participation through call and response. Not all gospel music, however, is fast and hard-driving rhythmically. Some is ballad-like and rhythmically simple.

The writings of Thomas A. Dorsey, from his start in 1920, have been a dominant force in gospel music. By 1970, Dorsey had written more than 400 songs for church congregations and other listeners. His music has swinging, rocking rhythms and blues-like melodies. “Precious Lord, Take My Hand” is his most famous. He organized a National Convention of Gospel Singers and inspired hundreds of gospel singers. Gospel songs invaded the theater, nightclubs, gambling casinos, jazz festivals and concerts. By the late 1940s, the recording industry became aware of the commercial value of singers like Sister Rosetta Tharpe, Clara Ward, and Mahalia Jackson.
1. List three reasons for the migration of blacks from South to North and identify the major cities where the black population increased significantly between 1910 and 1920.

2. In what way did the 1930s Depression affect Blacks who had moved out of the South?

3. Why was President Roosevelt's New Deal helpful to Blacks?

4. Name two technological developments between 1914 and 1945 that contributed to the advancement of black music in America.

5. Cite three ways in which classic blues differed from earlier blues.

6. What classic blues performer was the first black recording artist?

7. Name, compare, and contrast two environments where one might have heard ragtime music during this period.

8. Name two cities that were important in the early development of jazz.

9. Dizzy Gillespie and Thelonious Monk are associated with what style of jazz?

10. "Precious Lord Take My Hand" is an example of what style of black music? Who wrote it?
1 Which of the following statements best describes the differences between Anglo-American experiences and the black experience during this period?
   a. open covenants openly arrived at
   b. a big gap between official statements and actual conditions
   c. a difference between North and South
   d. differences did not exist

2 Feelings most frequently expressed in blues include all of the following except:
   a. despair
   b. jubilation
   c. frustration
   d. worry

3 Life experiences which often are reflected in urban blues include all of the following except:
   a. unemployment/poverty
   b. romantic disappointment
   c. racial acceptance and equality
   d. urban living

4 Black personal characteristics frequently shown through public entertainment included all of the following except:
   a. lazy
   b. superstitious
   c. simple
   d. ambitious

5 A major contradiction in American society during this period was:
   a. the public's acceptance of black music and rejection of black musicians
   b. black musicians' ability to sing but not to play instruments
   c. black musicians' ability to play instruments but not sing
   d. the public's acceptance of black musicians and rejection of black music

6 A gospel music artist appearing on Jumpstreet says of the music that:
   a. the feeling is important
   b. the instruments make the difference
   c. the message is what counts
   d. the sincerity of the singers is what counts

7 Which of the following themes was a feature of early black musical theater?
   a. a parody on racism and Jim Crow laws by black performers
   b. the enjoyment of music and dance
   c. satisfaction with life
   d. the displaying of one's talents

8 Which of the following cities is called the "birthplace" of jazz?
   a. Chicago
   b. New Orleans
   c. New York
   d. Detroit

9 Which of the following musical activities are essential in instrumental jazz tunes?
   a. improvisation on a theme or on the bass line
   b. the repetition pattern of the rhythm section
   c. the use of a boogie woogie left hand style by the pianist
   d. improvisation based on the rhythm of the drum solo

10 Which of the following terms indicate prevalent jazz styles of the 1940s?
    a. Swing
    b. Ragtime
    c. Cool
    d. Bebop

11 Write a one-page essay in response to one of the following:
    a. Compare the image of Blacks in early films with what you have learned about black culture.
    b. Discuss the ways in which the "separate but equal" doctrine affected black musicians during this period.
    c. Write two letters. The first is from a young black man, writing his final letter home after fighting in Europe in World War I. What is he looking forward to? The second letter is written by the same man to an army buddy after he has been home six months. This letter should reflect the conditions he found.
We now enter the period of contemporary America, in which the present generation impacts upon the music of the times. Much that has gone on before has been passed down in the form of music. However, the contemporary period will add its own musical flavor which represents American culture today. The advent of television and the electronics revolution will fundamentally shape the music of this period. But the social and cultural forces of this period will make the music uniquely reflect what is today—what is contemporary. From Jumpstreet—A Story of Black Music considers these changes in popular vocal music in the programs entitled, "Rhythm and Blues," "Soul," and "Black Influence in the Recording Industry."

Unit Goal
Describe the significant historical changes that began in the 1950s and show their impact on the music and dance that emerged.

Objectives
1. List the social, political, and economic developments which influenced black music of the period, in particular, citing factors which threatened the marketability of black performers.
2. Explain how rhythm and blues and later soul reflected the political, social and economic developments of the period, including blacks' increasing impatience with continuing discrimination.
3. Develop a timeline that identifies styles of black American music in each decade of the 20th century and name two performers associated with each style.
4. Select recordings by black Americans that reflect specific factors, e.g., pride, hope, love, protest, etc.

Materials
FROM JUMPSTREET
- #12 Rhythm and Blues
- #10 Soul
- #11 Black Influence In The Recording Industry

HANDOUTS
6a Contemporary America An Historical and Musical Perspective
6b Study Guide for "Contemporary America An Historical and Musical Perspective"
6c Rhythm and Blues Viewing Guide
6d Path to Rock for Black Musicians

Time
8-10 class periods

Procedures
1. Several days prior to showing the first videotape assign
   6a Contemporary America An Historical and Musical Perspective
   6b Study Guide for "Contemporary America An Historical and Musical Perspective"
   The reading is primarily an overview, students need to do additional research to complete the Study Guide.
   At least one class period should be spent reviewing the Study Guide, in particular, contrasting the political and social climate for Blacks in America before and after 1954. Whenever possible, students should try to relate the significance of the Brown decision to their own lives, e.g., listing those integrated activities in which they now freely engage which would not have been possible prior to 1954.
2. The purpose of showing "Rhythm and Blues" is two-fold to illustrate the musical characteristics of the style and to show how these characteristics reflected the political and social climate of the period.
   A "Rhythm and Blues" Viewing Guide (Handout 6c) is provided to focus students' attention during viewing on these two factors. It may be difficult for students to absorb both sets of information in one viewing. An alternative to showing the program twice is to assign different questions to each half of the class, correlating the information gathered in discussion.
Since rhythm and blues was probably the major popular music of the previous generation, students might find records in their homes that are from this period. By the early 1960s, music by black Americans, which had always reflected the political and social climate in which it was developed, began to have a much more direct connection with the development of the styles that came to be called "soul." The From Jumpstreet program on this subject not only points out the political uses of music in the '60s, but the equally important economic issues that were confronted with the emergence of major black-owned recording companies.

It is recommended that this program be shown in three parts, although it may be completed in one class period.

Part 1 — Segments 1-5 (approximately 11 minutes) ending with examples of political statements made by soul musicians Gil Scott-Heron, Marvin Gaye, and Curtis Mayfield.

Discuss the political statements being made by each of these musicians and relate them to the civil rights movement of the period. Ask students to bring in recordings of other musical artists of the period, such as James Brown and Aretha Franklin for further analysis.

Part 2 — Segment 6 (approximately 3½ minutes) in which Oscar Brown, Jr performs "Brown Baby." In this song, Mr. Brown calls for the social world he would like his child to grow up in. Discuss: What are the elements of such a world and do they exist today?

Part 3 — Segments 7-9 (approximately 14 minutes) concerning the evolution of black recording companies in the '60s, including a 9-minute interview with Stevie Wonder. Discuss the differences in intent between the songs in this section and those heard earlier, both of which are marketed as "soul"

The final program in this unit "Black Influence in The Recording Industry" is one which provides both a review of the last 60 years and a look to the future. Prior to viewing, distribute to students:

6d. Path to Profit for Black Musicians in which they are asked to chart significant major styles of black American music in each decade of the 20th century and to identify at least two performers also related with each style. Already listed on this timeline are major historical events. When complete, this chart can serve as a review of From Jumpstreet.

Select a culminating evaluative activity for this unit from the following:

a. Write a 500-word essay in which you define "Soul Music," citing specific examples to support your definition and relating these examples to social, political and economic factors.

b. Select 20 records by black American artists released between 1945 and today in which: the lyrics of each reflect at least one of the following:

- Black Pride
- Rage
- Hope
- Rejection
- Freedom
- Economic Issues
- Oppression
- Protest
- Love
- Success

Prepare an introduction for each record that explains its significance.

Recommended Reading
Baker, David N et al; The Black Composer Speaks
Meluchen, N J The Scarecrow Press, Inc., 1978
Boskin, Joseph Urban Racial Violence Beverly Hills
Glencoe Press, 1976
Davidson, Basil Let Freedom Come Boston Little Brown and Co., 1978
Duckley, Elizabeth Crisis At Central High Baton Rouge Louisiana State University Press, 1980
King, Martin Luther, Jr Why We Can't Wait New York Harper & Row 1964
Meier, August et al, Ed Black Protest Thought in the Twentieth Century Indianapolis Bobbs-Merrill, 1971
Read, Oliver and Walter L Welch From Tin Foil to Stereo Indianapolis Howard A. Sams Co., 1976
Taylor, Arnold Travail and Triumph Westport, Conn Greenwood Press, 1976
U.S. Commission on Civil Rights Twenty Years After Brown Washington U.S. Commission On Civil Rights, 1957

Discography
Rhythm and Blues
The Dells The Dells Greatest Hits Volume 2 Cadet CA 60036
Bo Diddley 16 All Time Greatest Hits Checker 2989
The Greatest Ray Charles Atlantic SD B054
History of Rhythm and Blues Volume 1 The Roots 1947-52 Atlantic SD 8161
Volume 2 The Golden Years 1953-55 Atlantic SD 8162
Volume 3 Rock & Roll 1956-57 Atlantic SD 8163
Volume 4 The Big Beat 1958-60 Atlantic SD 8164
Elvis Presley Elvis Forever 32 Hits RCA PRL 28024
Roots of Rock and Roll Volume 1 Anthology Savoy Records SJL 2221
Volume 3 The Greatest Group of Them All — The Ravens Savoy Records SJL 2227
Volume 4, The Original Johnny Otis Show Savoy Records SJL 2230
Volume 5 Ladies Sing The Blues Anthology Savoy Records SJL 2233
Volume 6 Honkers and Screamers Anthology Savoy Records SJL 2234
Straighten Up and Fly Right Rhythm and Blues New World NW 261

Soul
James Brown Say It Loud, I'm Black and I'm Proud King 5-1047
Oscar Brown, Jr Sin & Soul Columbia CSJ 8377
Ray Charles Greatest Hits Atlantic 7101
Sam Cooke The Golden Sounds of Sam Cooke Tri 2TLP 8030
The Delphonics The Best of the Delphonics Kory Records KK 1002
Aretha Franklin Aretha’s Gold Atlantic SD 8227
Aretha Franklin Ten Years of Gold Atlantic SD 18204
Aretha Franklin with James Cleveland and The Southern California Community Choir Amazing Grace Atlantic SD 2-906
Isaac Hayes Hot Buttered Soul Enterprise Records ENS-1001
History of Rhythm and Blues Volume VI On Broadway 1963-64 Atlantic SD 8194
Volume VII The Sound of Soul 1965-66 Atlantic SD 8208
Volume VIII The Memphis Sound 1967 Atlantic SD 8209
The O'Jays Ship Ahoy Philadelphia International Records KZ 32408
Otis Redding History Atco 261
Dinah Washington Back to The Blues The Blues Ain't Nothin But a Woman Crying For Her Man Roulette SR 25189
Stevie Wonder Greatest Hits Tamla T7-283
Stevie Wonder Songs In The Key of Life Tamla T13-340C2
INTRODUCTION

FROM JUMPSTREET: A STORY OF BLACK MUSIC may be viewed as a train traveling through the significant periods or stations of American history. With each stop passengers board, the train and bring with them their cultural baggage. This baggage or these experiences mix with what has come before creating a new cultural mix which is passed on to the next generation or station.

The first station was that period in history which brought about the Peopling of America. Among the passengers were West Africans who boarded the train with a strong musical heritage.

The second stop of the Jumpstreet train was in slavery itself. Here spirituals, work songs and dances evolved to characterize the response of the black passengers to the conditions of slavery.

The train then moves to the third station—after the Civil War when slaves were legally freed but Blacks learned they were not really free. The disillusionment of the passengers who boarded in this period was expressed in their blues music. Their hopes were expressed in their spirituals.

By the fourth station—by the turn of the 20th century it is clear to most Blacks that they have been betrayed by American society. Millions will move to urban and industrial areas seeking a new beginning and new hope. The passengers who boarded here brought with them the musical response of jazz, and the constant realities of a harsh life still evidenced in their spirituals and blues.

America engaged in two world wars—World War I (1914-1919), and World War II (1941-1945). The years of history between these wars represent the fifth station for the Jumpstreet train. There existed in this period a paradox of hope and despair for Blacks as expressed in the variety of black music evident in those years. It was a period of blues, gospel, jazz, and the beginnings of rhythm and blues.

And now the train has reached the station where your generation boards and mixes its baggage with that which came before. As you explore this present period see the extent to which this history impacts upon and mixes with the musical forces of your day.

POST-WORLD WAR II

Among the numerous adjustments the American people had to make at the end of World War II was adaptation to the new status of black people in the United States. This new status arose not merely because a substantial portion of the gains made during the war were retained, but also because of the intensification of the civil rights movement. Black organizations, notably the NAACP, began to press more vigorously for full equality in political organizations, and civic labor and religious groups, among others. The courts, chiefly at the federal level, increasingly debated racial issues and frequently ruled in favor of equality. The executive branch of the federal government sensitive to domestic pressures exerted considerable influence in attempting to eradicate segregation. In addition, the rising independence movement in Africa beginning in 1948 with the establishment of an independent Ghana also impacted on the shape of American history in this period. The interaction of these forces created a better environment for black Americans as the nation moved into the second half of the 20th century.

In several significant ways President Harry S Truman contributed to the creation of a climate in which the status of the Negro could be improved. In 1946 he appointed a committee of distinguished black and white Americans to inquire into the condition of civil rights and to make recommendations for their improvement. The report, To Secure These Rights, strongly condemned segregation practices. In 1948 Truman desegregated the armed forces and issued an executive order calling for fair employment throughout the federal establishment.

In the mid-1940s the popular musical form in the black community was rhythm and blues. Technological innovations soon spread the music throughout the country. The record business was going strong and had targeted young people as consumers. Radio too was still growing and the air waves could not be segregated. White teenagers, prodded by energetic disc jockeys, quickly responded to the highly expressive music they heard by dancing—and dancing! They were called rebellious and wild. The music was considered by many to be a bad social influence.

In Blues People, John W. Jones described rhythm and blues as follows:

Rhythm and blues not only reflected that stream of music that had been city blues and was a further development of the growing urban tradition but also reflected a great deal about the America it came out of and the Negroes who sang or listened to it. Certainly the war years had brought about profound changes in the cultural consciousness of Negroes.

There was a kind of frenzy and extra local vulgarity to rhythm and blues that had never been present in older blues forms. Suddenly it was as if a great deal of the Euro-American humdrum facade Afro-American music had taken on. It had been washed away by the war.

Rhythm and blues singers literally had to shout to be heard above the clanging and strumming of the various


...electrified instruments and the churning rhythms and sections. And somehow the louder the instrumental accompaniment and the more harshly screamed the singing, the more expressive the music was.

Equally interesting are the uncommonly weird sounds that were made to come out of the instruments. Paqrrntsical, or as non-Western, as possible

AFTER 1954

In 1954 the Supreme Court of the United States rendered its Brown v Board of Education decision which overturned the so-called 'separate but equal doctrine.' This decision profoundly affected the future of Blacks in America. It became the sheet anchor for civil rights demands and later civil disobedience in American society. In 1955 Dr. Martin Luther King Jr. ushered in the civil rights movement and the subsequent black nationalism of the 1960s, by leading a group that boycotted the Montgomery Alabama bus system because of its continued segregationist policies.

Only by looking back and contrasting the role of music in the history of African and European cultures can we begin to understand the apprehensive reaction to rhythm and blues and its white counterpart rock n roll. In European cultures music served primarily as a kind of entertainment function during times of leisure. But to the ancestors of Afro-American music dancing was an integral part of life. It functioned in leisure work and ceremonies, even bad times like mourning the loss of loved ones. Some descendants of Europeans, especially people from Protestant fundamentalist heritage had been taught that dancing was sinful and music was to be limited to certain occasions. The advent of commercial music and its public acceptance and expression by white youth would naturally have been a distressing sign to the elders of such cultures.

The record industry had inadvertently forced a cultural clash between two peoples whose customs and traditions had heretofore co-existed as separate but equal. The differences that seethed during segregation surfaced when the air waves mixed and forced the two cultures to confront each other and their own values in the music.

The new breed of young people in both cultures had found in this new assertive musical form a way to exert their independence and their own personality. They became an important block of consumers in the American economy spending millions of dollars on records and concerts yearly

THE 1960s

During the 1960s black activism became so prevalent a phenomenon that the years have been called the decade of the Black Revolution. Blacks were becoming increasingly intolerant of their status and were outraged by the violence perpetrated on members of their race. In urban areas new black leaders emerged with programs and organizations to alleviate the plight of the black people.

The introduction of the concept of black power began the spread of the current nationalist sentiment among Afro-Americans. Black power was a call for black community control of businesses, education, police and other institutions which had not been responsive to the needs of Blacks. Further it was a call for black unity for the concept of black pride rested on a fundamental premise.

Before a group can enter the open society it must first close ranks. By this we mean that group solidarity is necessary before a group can operate effectively from a bargaining position of strength in a pluralistic society. Its leading political exponents were Malcolm X and Stokely Carmichael. Musically, soul and black-owned recording companies emerged to achieve the same goals, i.e. to encourage and proclaim the surging feelings of black nationalism, unity, and pride and to revitalize and share control of an industry whose successes was largely due to the influence and contributions of black people, but which unfortunately had failed to recognize and compensate them accordingly.

Expressions of unity and solidarity by a people in their struggle for self determination are fundamental components of black cultural nationalism. Afro-American music is widely regarded as perhaps the only serious art form indigenous to the United States, and this music has long served as a unifying force in the black community. It was through music that the essence of black life in the United States was revealed. And it was the decade of the 1960s that the re-affirmation of negritude was in great abundance and the musical evidence of that essence was its soul music.
1. What effect did World War II have on the status of Blacks in America?

2. Identify the following individuals or organizations:
   a. NAACP
   b. Martin Luther King Jr
   c. Malcolm X
   d. Stokely Carmichael
   e. CORE
   f. Jesse Jackson
   g. Vernon Jordan

3. What was the primary political movement taking place in Africa in the late 1940s?

4. What changes in black civil rights occurred as a result of the publication of "To Secure These Rights"?

5. What was the significance of the 1954 United States Supreme Court Brown v. Board of Education decision?

6. In what ways did the growth of radio and the recording industry contribute to the growth of rhythm and blues and its impact on non-black teenagers?

7. Why did some people of European ancestry find the attraction of white teenagers to rhythm and blues threatening?

8. List five areas in which Blacks sought control of their own affairs during the 1960s.
6c. RHYTHM AND BLUES VIEWING GUIDE

Directions: As you view this program take notes on the characteristics of rhythm and blues that are mentioned and listen carefully to the four songs listed below. In one or two sentences tell how each song reflects the period in which it was written and which characteristics are prominent.

NOTES

SONGS
1. "I'm A Man" (Bo Diddley)

2. "Tutti Frutti" (Little Richard)

3. "Get A Job" (The Coasters)

4. "Hound Dog" (Elvis Presley)
Directions: On the bottom half of the timeline below, a number of significant historical events are noted. On the top half of the chart, enter the major styles of black American music that were prevalent during each decade and the names of at least two performers associated with each style.
The Humanities Perspective

A Multicultural Unit On
Dance and Poetry
Multicultural education is the act of involving individuals in a variety of experiences that have great potential for producing individuals with perspectives about and sensitivities to the multicultural aspects of American society.

What one perceives about any culture seems to be in direct proportion to the extent of one's active involvement with that culture, its customs and traditions. This unit will introduce selected experiences designed to place the learner in direct touch with some of these traditions and customs.

**Unit Goal**
The primary goal of this unit—to demonstrate how selected art forms, e.g., music, dance and poetry, function as a means of cultural expression—will be achieved by providing teaching models which focus upon specific art forms and the way or ways these art forms typically are used in a culture for a variety of purposes over a span of time. Specifically, this unit focuses on activities that demonstrate cultural change, cultural adaptation, cultural continuity and discontinuity. The activities are humanistic in their orientation, and their development and use are guided by a philosophy that demands an acceptance and belief in the values of cultural diversity.

**Unit Objectives**
The overall objectives of this unit are:

1. to help learners become more keenly aware of and accept the fact that change and diversity are inherent in all human life and activity;
2. to help learners recognize, deal with, and adjust to change and diversity;
3. to help us recognize that there is no one model culture, no one model American; and
4. to demonstrate how all these that multicultural education has intrinsic to it the humanizing potential that rests at the core of humanities education. Ideally, teachers involved in these experiences will demonstrate multicultural competencies that:
   1. emphasize a recognition and acceptance of diverse behaviors typical of multicultural school populations;
   2. recognize and accept students' patterns of verbal and non-verbal behavior unique to those students' culture; and
   3. demonstrate the ability to help others recognize similarities and differences between Anglo-Americans and minority cultures typical of the current school populations in the United States.

The television series *From Jumpstreet: A Story of Black Music* has as one of its fundamental goals that of increasing the knowledge and understanding of black music as a legitimate and integral part of America. This unit's activities have been developed to reinforce that purpose, and to extend it to include a variety of other cultures and content areas that are embraced by the humanities.

**Unit Format**
The unit is divided into two parts:

- Lesson 1. Music and Dance
- Lesson 2. Poetry
LES SON 1. MUSIC AND DANCE

Objectives:
To sharpen awareness of change and diversity inherent in human life and activity
To assist learners to recognize and respond positively to diversity and similarity in behavior
To introduce participants to means by which dance documents various forms of cultural expression

FROM JUMPSTREET
6. "Dance to the Music" West African Heritage

RECORDINGS
- RCA Adventures In Music. Grade 4 Vol 1 Record LE100. Side 1, Band 1
- "Tanka Bushi"/N/Wilno Minyo (Japanese folk-songs). Japan Victor MV 5585 (VEV-2991) Side 1

HANDOUTS
1a. Background Information on "Pop! Goes the Weasel"
1b. Listening Guide for "Pop! Goes The Weasel"
1c. Rhythm Patterns for "Salamatu Bansa"
1d. Dance Instructions for "Salamatu Bansa"
1e. Historical Background to "Tanka Bushi"
1f. Dance Instructions for "Tanka Bushi"

OTHER
- Stereo record player
- One small and one large cow bell
- Room adequate for movement activities

LES SON 2. POETRY

Objective
To sharpen aural awareness of and sensitivity to unique poetic forms from selected cultures

FROM JUMPSTREET
3. "Blues Country To City"
1. "Jazz Vocalists"
9. "Jazz Gets Blue"

HANDOUTS
- Poetic Form of the Blues
- Poetic Content Worksheet
- Background on Haiku
- Guidelines for Developing Haiku
- Comparison of Japanese and Afro-American Poetry
- Guidelines for Developing Cinquain

BOOKS

RECORDINGS
- King of the Delta Blues Singers (Robert Johnson). Columbia C 30034
- You Hear Me Talkin' (Brownie McGhee and Sonny Terry). Muse Records 5131
- The Story of the Blues, Volume 1. Columbia CBS 66218
# Program Index

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Lesson 1.
Music and Dance

Objectives
To sharpen awareness of change and diversity inherent in human life and activity
To assist learners to recognize and respond positively to diversity and similarity in behavior
To introduce participants to means by which dance documents various forms of cultural expression

Materials
FROM JUMPSTREET
#5 Dance to the Music
#4 West African Heritage

RECORDINGS
“Pop! Goes The Weasel,” by Lucien Calliet Sound, Beat and Feeling, Record 7, American Book Company
or
RCA Adventures in Music, Grade 4, Vol 1 Record LE1004, Side 1, Band 1
“Tanko Bushi,” Nihon no Minyo Japanese folk-songs
Japan Victor MV 5585 (VEV-2991) Side 1

HANDOUTS
1a Background Information on “Pop! Goes The Weasel”
1b Listening Guide for “Pop! Goes The Weasel”
1c Rhythm Patterns for “Salamatu Bansa”
1d Dance Instructions for “Salamatu Bansa”
1e Historical Background on “Tanko Bushi”
1f Dance Instructions for “Tanko Bushi”

OTHER
Stereo record player
One small and one large cow bell
Room adequate for movement activities

Time
6-7 class periods

Procedures
1 Distribute to students the following handouts
1a Background Information on “Pop! Goes The Weasel”
1b Listening Guide for “Pop! Goes The Weasel”
Play the recording of “Pop! Goes The Weasel” and provide time for students to read the background information
While directing students’ attention to the Listening Guide, have them identify the dance in each variation. They might also tap out the beat patterns of the different variations
After students have heard the composition several times and read the background information, discuss
— ways in which dances have changed or been adapted over the years by various cultures and in other places
— ways in which imported dances and dance patterns exemplify retentions of the culture of origin
— ways in which various European dances (gigue-Ireland, minuet-France, waltz-German, jaz swing band-Afro-American music) have moved from an aristocratic courtly environment to one that involves the masses
— ways in which Afro-American music and dance exemplify universal values and attractiveness deemed highly desirable by the masses
— ways in which these universalities proved aesthetically transient and unsatisfactory (that is, ways in which dance styles multiplied or changed quickly, the incongruity of particular styles being performed by a different class of people, etc.)
— ways in which dance transformations and diversity relate to the masses in general and to American society in particular (e.g., democratization of the arts and behavior)
2 Screen program #6 Dance to the Music. In particular, direct students' attention to segments on the influence of traditional African dance on American modern dance and on early Afro-American dances.

Following screening, have students discuss or respond in writing to the following questions:

- What musical elements of African dance have been retained in:
  - Afro-American dance
  - American youth dance
  - American modern dance
  - Which of these elements are most strongly influenced by functional aspects of:
    - African life
    - Afro-American slave life

3 Distribute to students the following materials:
- 1c Rhythm Patterns for "Salamatu Bansa"
- 1d Dance Instructions for "Salamatu Bansa"

The song and associated dance for "Salamatu" which is from Ghana, is totally functional, that is, it was created and is generally performed to accompany, reinforce, or motivate a particular task or aspect of the culture out of which it emerged and in which it is practiced. However, the music can be enjoyed also from a formalist or absolutist vantage point—for its own sake and for the aesthetic pleasure it gives from a visual, aural and kinesthetic point of view.

To prepare students for performing the "Salamatu" dance, have them first practice the clapping pattern until they gain proficiency. After they learn the dance, a percussion accompaniment could be added, which appears in simplified form on Handout 1c.

4 Screen program #4 The West African Heritage through the "Patten Jibba" segment (approximately 15 minutes).

Discuss how "Salamatu" and "Patten Jibba" both illustrate the nature of functionalism and the oral tradition typical of selected forms of African and Afro-American culture.

5 Distribute to students:
- 1e Background Information on "Tanko Bushi"
- 1f Dance Instructions to "Tanko Bushi"

Have participants learn and perform this Japanese dance and discuss how a culture popularizes and/or commercializes dances that were originally purely functional (i.e., this work dance). With the increasing Westernization and mechanization of Japan, work-pantomime dances either are no longer practiced or have moved to the dance halls, house parties and other places of entertainment in Japan.

Have students discuss ways in which the "Tanko Bushi" and "Salamatu" dances and songs may be used as absolute music (music with no specific function), comparing this to their original purposes.

6 Rescreen #6 Dance to the Music, focusing students' attention on dances typical of early black American theater. The segment appears roughly 17½ minutes into the program. Compare the music and movements of these dances to those of "Tanko Bushi.

7 Have students give a brief (a minute or two) demonstration of a dance step that is uniquely cultural in terms of the ethnic group to which the student belongs. Discuss ways in which these dance steps have been appropriated by, changed, or adopted by other cultures. Cite aspects retained, changed or ignored.

Suggested Reading
- Tipton, Gladys and Eleanor Tipton. Adventures in Music—Teacher's Guide. RCA Victor (Grade 4, Volume 1), 1961
Historically, dance and dance music have been one of the most popular music forms in various world cultures. Specific groups of people have created patterns of sound, rhythm and movement in unique ways to exemplify characteristics typical of their group. These characteristics often are influenced or caused by specific religion, family, and environment.

The familiar children’s tune, “Pop! Goes the Weasel,” is an example of this. “Pop! Goes the Weasel” is an English folk tune, although during the colonial period, Americans were very fond of singing and dancing to the melody. The term weasel is a name used by English tailors for one of their most important tools—the pressing iron. After having paid for a spool of thread and needle, the tailor in this tune finds he needs to pawn his pressing iron. He thus says “Pop! Goes the Weasel.”

Lubien Calliet, a naturalized American citizen who was born and educated in France, composed five variations on this simple tune, using a dance reflective of a different period in Western culture for each variation. He says the following regarding his variations:

“Pop! Goes the Weasel” was reminiscent of a dance (gigue) and suggested (that I treat the variations as an) evolution of the dance through the ages. Hence, after an introduction and theme, I wrote a little fugue on it, as in Bach’s time. Then followed a minuet, as in Mozart’s time. Thinking teasingly of the 1930’s period and the famous Jewish violinist Rubinstein, I wrote a violin solo variation, trying to display such a mood. This was followed by a music-box waltz imitation, and finally a jazz episode.

The gigue. Calliet’s first variation, is essentially a quick dance, which frequently uses imitative melodies laid out in various kinds of triple meter. The dance form developed from the 16th century Irish jig, which also was very popular at the time in England. The gigue is an example of absolute or non-functional music. In the 17th and 18th century, under the French name “gigue,” the music of the jig was incorporated into concert music as one of the movements of the Classical Suite.

In a brisk compound triple meter of 6/4 or 6/8, the jig dance was performed by comedians, who introduced it in America in the 19th century. Blacks imitated the dance gradually transforming it into the more grotesque movements and rhythmic patterns frequently seen in minstrel shows. The jig dance gradually became an essential part of the early form of American theater.

Calliet’s second variation is a minuet, an elegant, 18th century French dance with a dignified 3/4 rhythm. It was quite popular at that time, and its stateliness was ideally suited to the environment of the court and royalty, exemplifying the elegant ambience of 18th century balls. In fact, the minuet first appeared at the French court of Louis XIV around 1650. It was danced in a courtly manner in which couples exchanged curtseys and bows. The music was soon adopted as part of the classical symphony and other instrumental forms of the classical period. It later gave way to the waltz.

The waltz. Calliet’s next variation, also is exceedingly successful in reflecting the life and times of a particular period. The waltz is a popular German dance in 3/4 or 6/8 meter that originated during the 18th century. Its stylized triple meter and dance characteristics had as their immediate ancestor the German folk dance called the landler. The tempo is generally fast but some are moderate in tempo. The rhythm has an heavy accent on the first beat and it has a flowing flow.

In the late 19th and early 20th centuries, world society soon discovered the universal values of a new vibrant music and dance whose origins were African and Afro-American. They included the multiplicity of dances accompanied by the ragtime beat and the closely related rhythms of jazz. Calliet’s composition is brought to a resounding close by using the unique “American and Afro-American Jazz idiom” (i.e. the big jazz band sound of the swing era).

All of the dance episodes in “Pop! Goes the Weasel” reflect cultural continuity and change, and, alternately, cultural discontinuity and adaptation. Some sprang from the courtly environment of kings, while other began as folk dances, in both cases reflecting a degree of functionality. In addition, the music and dance material reflect the mores of ethnic groups and classes of people. In short, they are each aesthetic expressions of a people, who existed at a particular time and place and had particular and communal tastes and needs.
1b. LISTENING GUIDE FOR
"POP! GOES THE WEASEL"

Pop! Goes the Weasel
Lucien Calliet

1. INTRODUCTION Many repetitions of the first two notes of theme move higher and higher in pitch.

2. THEME Almost complete, moving in twos, extended.

3. VARIATION I E"gue (like a round), "pop" played in various ways.
   - Various tone colors bring in tune five times
     1. Clarinet
     2. French Horn
     3. French Horns
     4. Violin Flute Piccolo
     5. Low Strings Basses Bassoons

4. Bridge material (interlude), pause, chime.

5. VARIATION II "New minuet melody" (3/4 time).

---

6 THEME enters in lower pitch and in lengthened notes (augmentation) as new melody continues above it. Material extended.

7 Partial repeat of (6) New tune presented "Bride and bridegroom Mazol tov"

8 Solo violin in virtuoso passage (cadenza) ending--leading to

9 VARIATION III Other instruments accompany, slow 4/8 time, very expressive; note return of "Bride and bridegroom Mazol tov" melody (wa wa mute used). Violin ascends scale-wise in pitch.

10 Muted trumpet on descending scale with wa wa mute introducing. VARIATION IV Light, staccato, jagged melody in waltz time. Oompah, pah accompaniment in high register Brass in echo fashion leads to

11 VARIATION V Whole orchestra syncopated, swing or jazz version of theme. Now moving in twos, incomplete repetitive.

12 Big ritard and cymbal crash! Successive trills

13 Summation on original theme.
1c. RHYTHM PATTERNS FOR "SALAMATU BANSA"

I CLAPPING PATTERN
Clap on circled number

Group A: 1 2 3 4 5 6 7 8 9 11 2 Repeat
Group B: 1 2 3 4 5 6 7 8 9 11 2 Repeat

II TWO-TONE BELL PATTERN
Either of these patterns may be used to accompany Salamatu Bansa. In the absence of a gankoqui (an African two-tone bell), two cow bells may be used: a small one for a high pitch (H) and a large one for low pitch (L).

Pattern 1
H: 1 2 3 4 5 6 7 8 Repeat
L: 1 2 3 4 5 6 7 8 Repeat

Pattern 2
Line 1 H: 1 2 3 4 5 6 7 8
L: 1 2 3 4 5 6 7 8
Line 2 H: 1 2 3 4 5 6 7 8
L: 1 2 3 4 5 6 7 8
Line 3 H: 1 2 3 4 5 6 7 8
L: 1 2 3 4 5 6 7 8
Repeat from Line 1
Salamatu is the name of a pretty girl who was disobedient and disrespectful to her parents. Her behavior earned her another name, Bansa, which means 'bad girl'. When she ceased her disobedience, the name Bansa was dropped.

The dance consists of two principal movements and traditionally is done by four to six girls.

**MOVEMENT I**

To begin, the dancers stand in a line or a wide circle with bodies bent in a downward curved position and hands crossed. With bodies still bent, dancers move forward, coming down on the right foot on Beat 1, dragging the left foot to a position near the right on Beat 2. Simultaneously, the right hand is pushed forward, cupped with palm up as if holding a banana, and the left hand is gently pushed across the body with Trais-vreown. Hands should cross around the elbow. While counting 1 2 1 2, continue these movements until set and natural, remembering to bend while doing the foot motions.

**MOVEMENT II**

While continuing the foot motion of Movement I at a predetermined point, dancers gradually form a single line shoulder to shoulder. When the line is formed, the movement changes. Dancers now jump up and down as if marching, moving forward gradually to the strong 1 2 1 2 beat of the song. While moving forward, half the dancers do a pushing motion as if sawing wood, keeping their arms taut bent at the elbow, pushing straight out from the body. The other dancers beat up and down with hands clenched, alternating arms.

A natural feel and appearance is imperative to capture the essence of this and other African dances. Improvisations may be added after the basic movements are learned.
Tanko Bushi is a coal miner's dance and is one of the most famous folksongs in Japan. There are many different kinds of coal miner's songs throughout the country. Usually, the name of the place is added to the title of the song. This coal miner's song is called 'Kita-Kyushu Tanko Bushi.' It originated from northern Kyushu, located in the southern part of Japan. The origin of this work song is believed to date back many centuries. However, in 1915, a teacher in an elementary school in Kyushu rearranged the song to accommodate young children and classroom Japanese music-learning. During World War II, the coal miner's song was recorded for commercial sales. After the War, the song began to gain national popularity.

Tanko Bushi
Verse 1 Tsu-ki ga de-ta de-ta Tsu-ki ga de-ta
(Now the full moon now the full moon quite round as a ball)
Response A Yo o Yo-i
Verse 2 Mi-i-ke tan-ko no u-e ni de-te
(Has risen bright out of the back of that yonder hill)
Verse 3 An-ma-ri en-to-tsu ga ta-ka-i no-de
(Cause the chimney of the coal mine is very big and tall)
Verse 4 Sa-zo-ya o-tsu-ki-sa-ma ke-mu-ta-ka-ro
(The smoke must be awful to her She'll be taken ill)
Response B Sah-no Yo-i Yo-i
DANCE INSTRUCTIONS FOR "TANKO BUSHI"

The dance is very simple. It consists of five major movements each of which is pictured. Each movement indicates one motion typical of coal miner's work.

INTRODUCTION

Form a circle, with all participants facing inside. Clap hands three times briskly in rhythm with the music, as follows:

1 2 3 4 5 6 7 8

Turn to the right.

Movement 1 simulates the digging of coal with a shovel. Stamp right foot twice using digging motion. Then stamp left foot twice using digging motion. Chant Dig Dig Dig Dig as you walk through this movement.

Movement 2 simulates carrying coal. Step forward with your right foot as your hands move a basket of coal from the floor to over your right shoulder. Repeat with left foot and left side. Chant Carry, carry as you make the movement.

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Movement 2 simulates carrying coal. Step forward with your right foot as your hands move a basket of coal from the floor to over your right shoulder. Repeat with left foot and left side. Chant Carry, carry as you make the movement.
Movement 3 simulates looking up at the moon. Step back with your left foot as you put your right hand to your forehead and point left hand behind you, pointing back. Repeat in opposite direction. Chant, “Look up, look up,” as you make the movement.

Movement 4 simulates pushing a cart. Step forward with right foot as you push cart with both hands. Repeat stepping with left foot. Chant, Push, push.

Movement 5 simulates the end of the day. While stepping forward with your right foot, cross both hands in front of you and move them apart spread wide. Chant, “That is the end of the day.” as you make the movement.

Performing the clapping pattern of the introduction once as you say, “day.”
Lesson 2.
Poetry

All poetry reflects life. While words are apt to be a pitifully weak means of conveying feelings, poetry strives to overcome this severe limitation. The degree to which poetry succeeds is a measure of its aesthetic quality. The activities in this portion of the unit compare and contrast Afro-American blues poetry, Japanese Haiku, and the French poetic form, cinquain.

Objective
To sharpen aural awareness of and sensitivity to unique poetic forms from selected cultures.

Materials
FROM JUMPSTREET
#3 Blues Country To City
#1 Jazz Vocalists
#9 Jazz Gets Blue

HANDOUTS
2a Poetic Form of the Blues
2b Poetic Content Worksheet
2c Background on Haiku
2d Guidelines for Developing Haiku
2e Comparison of Japanese and Afro-American Poetry
2f Guidelines for Developing Cinquain

BOOKS

RECORDINGS
King of the Delta Blues Singers (Robert Johnson). Columbia C 30034
You Hear Me Talkin (Brownie McGhee and Sonny Terry). Muse Records 5131
The Story of the Blues, Volume 1. Columbia CBS 66218

Time
5-6 class periods

Procedures
1. To introduce students to the structure of the blues poetic form, distribute and discuss Handout 2a Poetic Form of the Blues, and show program #3 Blues Country To City. While viewing, students should note down examples of song lyrics they hear that follow the blues poetic form.

2. Introduce or review the terms on 2b Poetic Content Worksheet. Rescreen Segment #8 of Blues Country To City, in which Sonny Terry and Brownie McGhee perform “The Sun’s Gonna Shine In My Back Door Someday.” Students should complete the handout with reference to this song. Discuss how the lyrics and form combine to reflect life and the performers’ attitudes toward life.

Additional practice in this technique may be planned using any of the following:
– Recordings of classic blues
– Selections from Charters, Poetry of The Blues
– From Jumpstreet #9 Jazz Gets Blue (first 15 minutes)

3. Introduce students to examples of the Japanese form of poetry called Haiku (pronounced hi-coo), using selections from the books listed under Materials. Handout 2c provides background on Haiku, and may be distributed directly to students or used as the basis of a presentation.

To encourage students to develop their own examples of Haiku, distribute Handout 2d Guidelines for Developing Haiku.

4. Compare and contrast the strategies that poets of different cultures use to convey meaning. Handout 2e presents an example of Haiku by Masaoka Shiki and “Impasse” by Langston Hughes. For additional examples, students can recall blues lyrics studied earlier, or, screen From Jumpstreet #1 Jazz Vocalists, in which Carmen McRae discusses jazz lyrics.
5 The French poetic form, cinquain, also follows a prescribed structure which can be compared to Haiku and blues form. ‘Haiku’ 2f presents Guidelines for Developing Cinquain. A report on the derivation of cinquain and its cultural significance can be assigned as a companion to a writing project.

6 To evaluate students’ comprehension of this material, select from the following questions:
- How does the poetic structure of Haiku relate to the poetic structure of Blues? How does the structure of each form contribute to its symbolism and its functional use as a cultural expression?
- Compare and contrast the selection and use of words in Haiku and Blues.
- Select an example of Blues’ lyrics and an example of Haiku and compare the manner in which they reflect and communicate attitudes toward life that are reflective of the culture from which they emerged.

Suggested Reading
Behn, Harry (trans.) Cricket Songs New York Harcourt Brace & World Inc. 1964
Charters, Samuel The Poetry of The Blues New York Oak Publications 1967
Hackett, James The Way of Haiku An Anthology of Haiku Poems (Original creations in English) Tokyo Japan Publications Inc. 1969
Henderson, Harold G. Introduction to Haiku Garden City NY Doubleday and Co 1958
Keene, Donald Landscapes and Portraits Appreciation of Japanese Culture Chapter II ‘The World of Haiku’ Tokyo Kodonsha International Ltd. 1971
Ueda, Makoto Modern Japanese Haiku An Anthology (Compiled and translated by Ueda) Toronto University of Toronto Press 1976
Following are two examples of blues lyrics:

**STRUCTURE**

A. Good lookin' woman make a bull dog break his chain
B. Good lookin' woman make a snail catch a passenger train

or

A. I'm awful lonesome, all alone and blue
B. Ain't got nobody to tell my troubles to


The three line structure of the lyrics was used to support the 12-bar AAB form of early blues music and was generally organized as follows:

**MELODY**

A. Statement

A. Re-statement emphasizes importance of phrase
   reinforces it in memory

B. Explanation of consequences or solution to problem

**POETRY**

Description of situation

Re-statement stresses importance of situation, the seriousness of the possible consequences, or the necessity for solution

Contrasting phrase provides satisfaction by averting monotony through the introduction of new material.
2b. POETIC CONTENT WORKSHEET

Directions: Complete this chart after either viewing and/or listening to a vocal blues composition. Use short descriptive phrases and refer to the lyrics to help you recall what you notice.

1. Poetic Structure

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Symbolism

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. Functionalism

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. Attitudes

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Haiku originated from a 16th century Japanese poetic form called Haikai. This is a witty collection of linked verses it may consist of as many as 100 verses that were composed by a team of poets who adhered to very strict sets of rules and guidelines. The team leader, usually the most respected member of the team, would start the collection with a verse called hokku. It consisted of three lines: the first using text of 5 syllables, the second using text of 7 syllables, and the last using text of 5 syllables. A second poet would add to this verse a two line verse (couplet) with 7 syllables in each line. This 5-7-5 syllable verse pattern (composed by the team leader) and 7-7 syllable verse pattern (composed by a team member) would be continued with other poets adding their contributions until the Haikai was complete.

A famous team leader and hokku was Matsuo Basho (1640-94). Obviously, the hokku was the most important poet of the Haikai form. Increasingly, it came to be used and composed independently of the Haikai form, resulting in the Haikai tradition that we know today.

Traditionally, the content of Haiku has reflected the Japanese culture’s emphasis on the beauty of nature and its effects on people. Thus, Haiku most often has the following characteristics:
- It reflects nature and the experience of nature.
- It expresses, through symbolism, metaphor and imagery, immediate and fleeting sensations of nature.
- It expresses the sensations of nature also by asking the reader to enter into a private relationship between the poem and poet. In fact, it asks the reader to use his imagination constantly in order to bring to full fruition the total meaning of Haiku.
- It reveals wonders of natural phenomena—nature’s handiwork.
- As all art, it strives to give a sense of reality. Unlike most discursive forms or more like symbolic forms such as music, Haiku seems to transcend the severe limitation of words to convey a real sense of the affective. As does music, Haiku tries and often succeeds in being analogous to how life feels and moves.
- It expresses these feelings through unique choices and uses of sound, rhythm, silence and beat, and manages to do this within a relatively simple but prescribed form or structure.

For one who does not read Japanese, but favors Haiku poetry, there is a severe handicap. There are still a vast number of Haiku poets who are unknown outside of Japan, although a small number of poets (such as Basho) have been translated. Several translations often are made of the same Haiku in order to get as near as possible to the original spiritual and cultural quality of the poem. Makoto Ueda points out some additional problems associated with Haiku translations:

Any poem demands a measure of active participation on the part of the reader, but this is especially true of haiku. With only slight exaggeration, it might be said that the haiku poet completes only half of his poem, leaving the other half to be supplied in the reader’s imagination. The act of translating haiku therefore has negative implications, as it brings an extra person into what should be a private relationship between the reader and the poem.

Because of this, publications of Haiku such as those compiled and translated by Ueda (Modern Japanese Haiku: An Anthology), and Harold G. Henderson (Introduction to Haiku) give Haiku examples in a format that carries the original Japanese wording, with a word-by-word English translation.

1. The Haiku verse form consists of three lines totaling 17 syllables and always is written in a specific form:

<table>
<thead>
<tr>
<th>Structure</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>First line</td>
<td>5 syllables</td>
</tr>
<tr>
<td>Second line</td>
<td>7 syllables</td>
</tr>
<tr>
<td>Third line</td>
<td>5 syllables</td>
</tr>
</tbody>
</table>

   A river leaping
   tumbling over rocks roars on
   as the mountain smiles

2. The traditional subject matter of Haiku is nature and the impact of nature on one's senses. Use words, phrases, sounds and rhythms to evoke images that closely approximate what you feel about your subject and how to respond to it.

3. Avoid the temptation to end lines in rhyme.

4. Have your Haiku read aloud. Listen intently to judge whether you have achieved your goal.

5. Adjust your Haiku as needed to achieve the effect you are seeking.
Directions: Compare the strategies that poets of different cultures use to convey meaning.

Haiku by Masaoka Shiki

On a sandy beach
glassy chips sparkle
in the spring sunshine

Blossoms have fallen
and the water is flowing
towards the south

Sunahama/n i / kirara-no / hikaru / haru / hi-faka
Sand-beach / on / (riots / sparkling / spring / sunshine

Hana / chitte / mizu / wa / minami / e / nagare-ken
Blossoms / falling / water / as for / south / to / flow

Translated by Makoto Ueda in
Modern Japanese Haiku An Anthology
Toronto University of Toronto Press, 1976
Used with permission

Impasse by Langston Hughes

I could tell you
If I wanted to
What makes me what I am
But I don't really want to
And you don't give a damn

From The Panther and the Lash
by Langston Hughes. Copyright,
Alfred A. Knopf, Inc. Used with
permission
In France there is also a form of poetry which has a pattern that must be followed in order to maintain its character. It is called CINQUAIN (pronounced sin-qwane).

Cinquain in French means five and cinquain always has five lines. Also each line always must have a certain number of words.

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Line</td>
<td>One word giving title</td>
<td>Boys</td>
</tr>
<tr>
<td>Second Line</td>
<td>two words</td>
<td>sometimes rough</td>
</tr>
<tr>
<td>Third Line</td>
<td>three words</td>
<td>doing things together</td>
</tr>
<tr>
<td>Fourth Line</td>
<td>four words</td>
<td>running here and there</td>
</tr>
<tr>
<td>Fifth Line</td>
<td>One word summary</td>
<td>Active</td>
</tr>
</tbody>
</table>

Try your own cinquain. Use a variety of titles including animal names, dates, people, places, feelings and the like. Remember you must use the pattern described if your poem is to be a cinquain.
Appendix 1.
Program Synopses and Segment Breakdowns
FROM JUMPSTREET #1. JAZZ VOCALISTS

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer)</th>
<th>Composer/Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Standard series opening</td>
<td>Jumpstreet Theme Music</td>
<td>B Quinn, B Kaiser</td>
<td>0</td>
<td>1:18</td>
</tr>
<tr>
<td>2. The program opens with host Oscar Brown, Jr relating the possibly mythical origins of Louis Armstrong's famous scat singing style</td>
<td>Heebie Jeebies</td>
<td>(Louis Armstrong) Boyd Atkins</td>
<td>1:19</td>
<td>1:07</td>
</tr>
<tr>
<td>3. This segment highlights the golden era of jazz vocalists during the 1930s and 1940s, and establishes the relationship between the vocalists and the top big bands of the time. Basic styles of jazz singing are demonstrated through a montage of several important artists of the era</td>
<td>Fine and Mellow</td>
<td>(Billie Holiday)</td>
<td>2:27</td>
<td>2:07</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Mr. Five By Five&quot;</td>
<td>(Jimmy Rushing) G De Paul, D Raye</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;I Apologize&quot; (Billy Eckstine) Hoffman, Nelson, Goodhart</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Perdido&quot; (Sarah Vaughan) Lengstfelder, Drake, Tizol</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Pent-up House&quot; (Betty Carter) Sonny Rollins et al</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Only A Moment Ago&quot; (Dinah Washington), M Asar, B Rose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. In a performance setting called The Black Orchid, Oscar introduces jazz vocalist Carmen McRae, who performs and discusses her formative years as a pianist in New York's Minton's Playhouse during the early 1940s, a time when jazz was in transition to bebop. Ms McRae also discusses her approach to lyric interpretation and selection of material, closing out the segment with another performance</td>
<td>I Have The Feeling I've Been Here Before</td>
<td>(Carmen McRae) A. &amp; M Bergman</td>
<td>4:35</td>
<td>8:57</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Bursting With The Dawn&quot; (Carmen McRae) A. Jarreau</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Back on Jumpstreet, Oscar explains that many of the techniques of jazz singing are derived from traditional West African music. A brief film demonstrates how West Africans approach the concepts of improvisation, pitch and tonality. While the use of improvisation in folk music throughout the world is acknowledged, its role in jazz is stressed</td>
<td>Afric Improvisation</td>
<td></td>
<td>13:33</td>
<td>1:01</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Indian Improvisation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jamaican Improvisation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6. In this segment, Oscar explains how jazz musicians have discovered a whole range of expressive possibilities through improvisation including their ability to evoke human sounds through wind instruments, as shown by Duke Ellington. Another feature of jazz singing—voctalese, or the practice of setting lyrics to the melody of an established instrumental solo—is exemplified by the work of King Pleasure and others.

7. Oscar performs his own vocalese example

8. At the Black Orchid, Al Jarreau does a scat performance and discusses his apprenticeship in Milwaukee nightclubs. Mr. Jarreau also demonstrates how he uses his voice to imitate various instruments. Ms. McRae and Mr. Jarreau end the segment performing together.

9. Oscar closes with a brief synopsis of the program.

FROM JUMPSTREET -2. GOSPEL AND SPIRITUALS
4 A montage traces the development of spirituals, including the journeys of the Fisk Jubilee Singers in the late 1800s that resulted in international acclaim for the music of former slaves and raised sufficient money to keep open the then struggling Fisk University.

"Soon I Will Be Done With The Troubles of the World"
(Howard Roberts Chorale)

"Couldnt Hear Nobody Pray"
(Fisk Jubilee Singers)

"Steal Away"
(Howard Roberts Chorale)

5 In this segment viewers are exposed to the works of several renowned composers who arranged spirituals for the concert stage as well as to the use of spirituals in such movies as Hallelujah (1929) and Green Pastures (1936).

"Deep River"
(Paul Robeson)

"Roll Jordan n Roll"
(Marian Anderson)

"Don Found My Lost Sheep"
(Marian Anderson)

"Here's One"
(Howard University Choir)

"My Soul's Been Anchored In The Lord"
(Marian Anderson)

"Ezekiel Saw de Wheel 'from Hallelujah"
(Howard University Choir)

"Joshua Fit The Battle of Jericho"
(Call City Chorus)

6 The ability of gospel music to combine a religious message with popular musical sounds of the day is demonstrated by The Mighty Clouds of Joy. Mighty Clouds leader Joe Ligon discusses the development of contemporary gospel with Oscar Brown, Jr. and Reverend Cleveland.

"If God Is Dead"
(Mighty Clouds of Joy)
This segment illustrates the impact of gospel on rhythm and blues performers.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Length</th>
<th>Segment Start</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Today I Started Lovin' You Again&quot;</td>
<td>Bobby Blue Bland</td>
<td>20:05</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lonely Teardrops</td>
<td>Jackie Wilson</td>
<td>J Wilson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;I Feel Good&quot;</td>
<td>Al Green, F Jordan, R Fairfax Jr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walking The Line</td>
<td>The Emotions</td>
<td>M White, S Scarborough</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can I Get A Witness</td>
<td>Marvin Gaye</td>
<td>Holland Dozier Holland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This Train</td>
<td>Rosetta Thorpe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We'll Soon Be Done With Troubles and Trials</td>
<td>Clara Ward</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What Could I Do</td>
<td>Marion Williams</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faded Rose</td>
<td>Shirley Caesar</td>
<td>J Hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Didn't It Rain</td>
<td>Mahalia Jackson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Mighty Clouds of Joy</td>
<td>Reverend James Cleveland</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Lord Help Me To Hold Out&quot;</td>
<td>J. Cleveland</td>
<td>23:07</td>
<td>2:26</td>
<td></td>
</tr>
<tr>
<td>Jumpstreet Theme Music</td>
<td>B Quinn, B Kaiser</td>
<td>25:34</td>
<td>2:30</td>
<td></td>
</tr>
</tbody>
</table>

FROM JUMPSTREET #3: BLUES: COUNTRY TO CITY

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer) Composer/Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard series opening</td>
<td>Jumpstreet Theme Music B Quinn, B Kaiser</td>
<td>0</td>
<td>1:22</td>
</tr>
</tbody>
</table>
2 On Jumpstreet, host Oscar Brown, Jr explains that blues is an Afro-American music that developed in the wake of The Civil War to express the sorrows and joys of the freedmen. This earthy, but eloquent folk music, he notes, has survived the frequent disdain of the middle classes to become the bedrock of American popular music. "Sweet Home Chicago" (Willie Dixon & the Chicago Blues All Stars) R Johnson

3 Jumpstreet guests Willie Dixon and his Chicago Blues All Stars illustrate the lyrical and instrumental nature of urban blues in a performance. Seventh Son (Willie Dixon & the Chicago Blues All Stars)

4 In an interview with Oscar Dixon discusses his youth in Mississippi, his migration to Chicago and the nature of blues as a form of storytelling and communication. Dixon and his pianist demonstrate two major musical characteristics of blues: the difference between a blues scale and a major scale and the harmonic basis of an AAB blues form here illustrated with a boogie-woogie bass. Sweet Home Chicago (Willie Dixon & the Chicago Blues All Stars) R Johnson

5 This segment acknowledges the influence of Muddy Waters on young white musicians of the 1960s and 1970s. It's All Over Now (The Rolling Stones) B. Womack M. Waters

Back on Jumpstreet Oscar relates some blues history beginning with early field hollers and including the commercialization of blues through the publication of sheet music during World War I. Cocaine (Eric Clapton) J. Cale M. Waters

Walking Through The Park (Johnny Winter, M. Waters)

Field recording of field holler

Early In The Morning Texas prison field recording

Violin Blues

St Louis Blues (Paul Whiteman) W C Handy
| 6 | Brownie McGhee and Sonny Terry perform an example of country blues | The Sun's Gonna Shine In My Back Door Someday |
|   |                                                                         | (Sonny Terry and Brownie McGhee) |
|   |                                                                         | W. Broonzy |

| 7 | In an interview with Oscar they discuss their backgrounds and differences in themes between country blues and urban blues | Demonstration of foxhunt sounds on harmonica |
|   |                                                                         | (Sonny Terry) |
|   |                                                                         | Demonstration of train sounds on harmonica |
|   |                                                                         | (Sonny Terry) |

| 8 | The regional nature of blues is shown through several film clips | Stone Pony Blues |
|   |                                                                         | (Charlie Patton) |
|   |                                                                         | C. Patton |
|   |                                                                         | MoJo Hand |
|   |                                                                         | (Lightnin Hopkins) |
|   |                                                                         | Louis Robinson Hopkins |

| 9 | The contemporary sound of blues is shown through film clips | Goin To Chicago Blues |
|   |                                                                         | Joe Turner and Count Basie Band |
|   |                                                                         | W. Broonzy |
|   |                                                                         | Ain't That Loven You |
|   |                                                                         | D. Malone |
|   |                                                                         | Creeper Creeps Again |
|   |                                                                         | J. Cotton |
|   |                                                                         | Three Times A Fool |
|   |                                                                         | O. Rush |
|   |                                                                         | What My Mama Tole Me |
|   |                                                                         | J. Wells |
|   |                                                                         | Call My Job |
|   |                                                                         | J. Son Seals |
|   |                                                                         | Williams Perkins |
|   |                                                                         | Wang Dang Doodle |
|   |                                                                         | (Koko Taylor) |
|   |                                                                         | W. Dixon |

| 10 | Oscar closes with a brief synopsis of the program | The Blues Had A Baby (And They Named It Rock And Roll) |
|    |                                                                 | (Sonny Terry and Brownie McGhee) |
|    |                                                                 | M. Waters W. McGhee |
|    |                                                                 | Jumpstreet Theme Music |
|    |                                                                 | B. Quinn B. Kaiser |

| 11 |                                                                 | |
|    |                                                                 | |
|    |                                                                 | |
FROM JUMP STREET #4 THE WEST AFRICAN HERITAGE

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer)</th>
<th>Composer/Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Standard series opening</td>
<td>Jumpstreet Theme Music</td>
<td>B Quinn B Kaiser</td>
<td>0</td>
<td>1:21</td>
</tr>
<tr>
<td>2 On Jumpstreet, host Oscar Brown, Jr relates that much of the vast body of music created by black Americans is West African in origin. Oscar sets the tone of the program with a performance.</td>
<td>Afro Blue</td>
<td>(Oscar Brown, Jr)</td>
<td>1:22</td>
<td>2:25</td>
</tr>
<tr>
<td>3 A montage contrasts ancient and modern West Africa concluding with reference to the ancient kingdoms of Africa's Golden Age.</td>
<td>Africa</td>
<td>(John Coltrane)</td>
<td>3:48</td>
<td>1:09</td>
</tr>
<tr>
<td>4 In a setting that depicts an outdoor African festival the Wo se Dance Theater demonstrates the West African legacy in a performance of a dance done for 'royal occasions in Mali and Senegal.</td>
<td>Lamba</td>
<td>(The Wo se Dance Theater)</td>
<td>4:58</td>
<td>3:63</td>
</tr>
<tr>
<td>5 Oscar and Wo seateater Aidoo Mamedi discuss the origin and composition of the troupe which is part African and part American.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 A montage compares a traditional African view of music with a European view showing how Westerners frequently use music for contemplation and entertainment while in traditional African societies, music is primarily functional and an integral part of life. The use of functional music in Afro-American life also is demonstrated.</td>
<td>Happy Birthday To You</td>
<td>Nhemanusasa (the cutting of branches for temporary shelter)</td>
<td>8:51</td>
<td>2:09</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C A and S Magaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Talking drum</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>John Henry (Pine Top Slim)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Terry Collier)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>T Collier L Wade</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Say It Loud (I'm Black and I'm Proud)&quot;</td>
<td>(James Brown)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>J Brown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Back on Jumpstreet costumed as a community elder and surrounded by children, Oscar illustrates the nature of functionalism and the oral tradition by teaching the youngsters a musical game which was used during slavery as a vehicle for secret protest against slavery's inhumanity.</td>
<td>Patin Jibba</td>
<td>(Oscar Brown, Jr)</td>
<td>11:01</td>
<td>2:30</td>
</tr>
</tbody>
</table>
8 Oscar compares this oral teaching to the African tradition in which griots transmit African history and culture through music, as demonstrated and explained by Jumpstreet guests Alhaji Bai Konte and his son Dembo.

9 This segment concerns the reciprocity between Afro-American and African cultural traditions, including references to the parallels between the African independence struggles and the American civil rights movement.

10 The influence of black American music on contemporary African music is demonstrated by Hugh Masekela. Oscar and Masekela discuss Masekela's early life in South Africa, the influence of American jazz and popular music on his music, and the media's role in spreading American music to West Africa.

FROM JUMPSTREET =5. EARLY JAZZ

Segment and Content Synopsis

Music (Performer; Composer/Lyricist)

Approximate Segment Star Time Length

1 Standard series opening
Jumpstreet Theme Music

2 On Jumpstreet host Oscar Brown Jr explains that blue's brass band music, African rituals and ragtime are among the sources of early jazz. The roots of ragtime, which is identified as the first completely notated Afro-American music, are shown in a montage that includes the banjo and fiddle music of pre-20th century entertainment among Blacks such as cakewalking and marching bands and a comparison between John Philip Sousa's 'Stars and Stripes Forever' and Eubie Blake's ragged version of the same march. This comparison illustrates how the original march rhythm was kept in the left hand while the right hand played a syncopated version of the melody.
3 Back on Jumpstreet, Oscar explains that ragtime was initially considered to be unsavory music because of the sites in which it usually was played. A short montage tells the story of Tom Turpin, the first Black to have a ragtime composition published, and Scott Joplin known as "King of Ragtime." Here are some of his famous ragtime compositions:

<table>
<thead>
<tr>
<th>Title</th>
<th>Performer</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Harlem Rag&quot;</td>
<td>Tom Turpin</td>
<td>3:07</td>
</tr>
<tr>
<td>&quot;Maple Leaf Rag&quot;</td>
<td>Scott Joplin</td>
<td>1:04</td>
</tr>
</tbody>
</table>

4 This segment focuses on another antecedent of early jazz—the brass bands that were organized by black fraternal organizations and secret societies. A montage presents examples of African and New Orleans funerals to demonstrate their similarity and to show some of the circumstances in which brass bands were used:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Lord, Lord, Lord&quot;</td>
<td>(Eureka Brass Band)</td>
</tr>
<tr>
<td>African funeral music</td>
<td></td>
</tr>
<tr>
<td>&quot;What A Friend We Have in Jesus&quot;</td>
<td></td>
</tr>
</tbody>
</table>

5 Back on Jumpstreet, Oscar describes the early New Orleans jazz combo that evolved from these various musics, and introduces Jumpstreet guests Alvin Alcorn and his Tuxedo Band performing at a traditional New Orleans patio party. Oscar and Alcorn discuss the history of the band, the New Orleans settings where jazz musicians played, and the role of improvisation in New Orleans jazz.

6 A montage identifies selected New Orleans greats:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Muskrat Ramble&quot;</td>
<td>(Alvin Alcorn &amp; Co)</td>
</tr>
<tr>
<td>&quot;Yellow Dog Blues&quot;</td>
<td>(Alvin Alcorn &amp; Co)</td>
</tr>
</tbody>
</table>

7 In this segment, jazz great Roy Eldridge performs in a setting called The Metronome reminiscent of jazz spots along New York's 52nd Street. Oscar joins Eldridge for a discussion of Eldridge's early development and influences. Eldridge and his group close out the segment with another performance.

8 Oscar closes with a brief synopsis of the program.

<table>
<thead>
<tr>
<th>Composition</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Sometimes I'm Happy&quot;</td>
<td>3:49</td>
</tr>
<tr>
<td>Blues improvisation</td>
<td></td>
</tr>
<tr>
<td>&quot;Kidney Stew and Lobster Sauce&quot;</td>
<td></td>
</tr>
</tbody>
</table>

The program includes performances of:

- "London Blues" (Jelly Roll Morton and F. Morton)
- "Dippermouth Blues" (King Oliver and Louis Armstrong and J. Oliver)
- Louis Armstrong example

Performances include:

- "Muskrat Ramble" (Alvin Alcorn & Co)
- "Yellow Dog Blues" (Alvin Alcorn & Co)
- "London Blues" (Jelly Roll Morton)
- "Dippermouth Blues" (King Oliver and Louis Armstrong)
- Louis Armstrong example

The program concludes with performances of:

- "Sometimes I'm Happy" (Roy Eldridge & Co)
- "Blues improvisation" (John Morris)

Performances conclude with:

- "Kidney Stew and Lobster Sauce" (Roy Eldridge & Co)
### FROM JUMPSTREET #6. DANCE TO THE MUSIC

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer)</th>
<th>Composer/Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standard series opening</strong></td>
<td>Jumpstreet Theme Music</td>
<td>B Quinn, B Kaiser</td>
<td>0</td>
<td>1.14</td>
</tr>
<tr>
<td>2. The program opens on Jumpstreet with host Oscar Brown, Jr. explaining that most music from the African tradition provokes bodily movement. Dance he notes, is the physical expression of the music. With the help of two couples, Oscar compares Afro-American social dances to traditional African dance noting the similarities in basic movements, rhythmic interest, use of improvisations and pelvic movements.</td>
<td>Street Life</td>
<td>(The Crusaders)</td>
<td>W Jennings, J Sample</td>
<td>1.15</td>
</tr>
<tr>
<td>3. In this segment Oscar points out that while Americans have retained many African dance movements traditionally these movements were related to specific functions and social activities in African culture. These relationships have largely been lost in the transition. The relationship of specific dances to specific styles of Afro-American music however remains strong as shown in film clips of dances from the 1900s, 1930s and 1940s.</td>
<td>‘Africano’</td>
<td>(Earth, Wind &amp; Fire)</td>
<td>M White &amp; L Dunn</td>
<td>5.07</td>
</tr>
<tr>
<td>4. The influence of traditional African dance on American modern dance is demonstrated by the Rod Rodgers Dance Company. In an interview Rodgers discusses his early influences, the use of African and Afro-American elements in his work and relates the interpretive skills of a modern dancer to those of a jazz musician. The Dance Company performs a second time— to Valerie Simpson’s music. A montage traces African influences in the work of other Afro-American choreographers including Katherine Dunham and Pearl Primus.</td>
<td>Rhythm Ritual</td>
<td>(Rod Rodgers Dance Co)</td>
<td>R Rodgers</td>
<td>6.28</td>
</tr>
<tr>
<td></td>
<td>‘I Don’t Need No Help’</td>
<td>(Valerie Simpson and Nick Ashford)</td>
<td>V. Simpson &amp; N Ashford</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Misa Negra’</td>
<td>(Jesus ‘Chincho’ Valdes)</td>
<td>J Valdes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘Caravan’</td>
<td>(Duke Ellington), Ellington, ‘Tigol’ Mills</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5 In this segment, Oscar discusses such early Afro-American dances as the juba dance and the ring shout, both developed during slavery, noting that many such dances were adopted by whites for use in blackface minstrel shows in the later 1800s. Ultimately minstrelsy was reinvigorated by Blacks, and dances made famous there—such as the buck and wing, the corn strut and the cakewalk—were added to the American dance vernacular. A montage traces the influence of black dance and music on American musical theater.

6—Honi Coles, master tapdancer, performs. He also discusses the origins of tap dance in particular the style known as Harlem Tap, and the overall musicality of tap dancing. Coles concludes the segment with a signature routine he calls The Exterminator.

7 A fast-paced look at a variety of 20th century social dances that reflect the African and Afro-American tradition is the focus of this segment.

8 Oscar closes with a brief synopsis of the program.
### Segment and Content Synopsis

<table>
<thead>
<tr>
<th>Segment</th>
<th>Music (Performer)</th>
<th>Composer/Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jumpstreet Theme</td>
<td>B Quinn, B Kaiser</td>
<td>0</td>
<td>1:17</td>
</tr>
<tr>
<td>2</td>
<td>Dizzy Atmosphere</td>
<td>D Gillespie</td>
<td>1:18</td>
<td>9:02</td>
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<tr>
<td></td>
<td>&quot;Con Alma&quot;</td>
<td>D Gillespie</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>&quot;Tanga&quot;</td>
<td>D Gillespie</td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td>Wrapping It Up</td>
<td>Fletcher Henderson</td>
<td>10:21</td>
<td>1:32</td>
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<tr>
<td></td>
<td>&quot;Dickie's Dream&quot;</td>
<td>Count Basie and Lester Young</td>
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<td></td>
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<tr>
<td></td>
<td>Lester Young performance in &quot;Jammin' The Blues&quot;</td>
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<td></td>
<td></td>
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<tr>
<td>4</td>
<td>Rhythm Is Our Business</td>
<td>Jimmy Lunceford</td>
<td>11:54</td>
<td>2:58</td>
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<tr>
<td></td>
<td>&quot;After Hours&quot;</td>
<td>Eskine Hawkins &amp; His Orchestra</td>
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<tr>
<td></td>
<td>Duke Ellington performance in a film short</td>
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<tr>
<td>5</td>
<td>Pansan Thoroughfare</td>
<td>Max Roach and Clifford Brown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music (Performer)</td>
<td>Composer/Lyricist</td>
<td>Segment Start Time</td>
<td>Segment Length</td>
<td>Approximate Duration</td>
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</tr>
<tr>
<td>&quot;Free Jazz&quot;</td>
<td>Ornette Coleman</td>
<td>14:53</td>
<td>1:55</td>
<td></td>
</tr>
<tr>
<td>&quot;Ja&quot;</td>
<td>Art Ensemble of Chicago</td>
<td>15:49</td>
<td>6:17</td>
<td></td>
</tr>
<tr>
<td>&quot;Afro Blue&quot;</td>
<td>John Coltrane</td>
<td>22:07</td>
<td>2:52</td>
<td></td>
</tr>
</tbody>
</table>

**FROM JUMPSTREET #8: BLACK MUSIC IN THEATER AND FILM**

1. Standard series opening
   - Jumpstreet Theme Music
   - B. Quinn, B. Kaiser
   - 0
   - 1:16

2. The role of black music culture in theater and film is introduced by Jumpstreet host, Oscar Brown, Jr. who cites minstrelsy, with roots in the early 1800s, as the first American musical theater. While minstrelsy as first featured white performers imitating and caricaturing Blacks, and later included Blacks performing in burnt cork, minstrelsy at the time was the only avenue open to black performers

- "Tomorrow"
  - G & L Johnson
  - 1:17
  - 1:08
- "La Pas La Ma"
  - 0
  - 1:16

6. The radical alternatives to traditional jazz that were developed during the 1960s are highlighted here

- "C-Jam Blues"
  - Oscar Peterson
  - D. Ellington, R. Roberts, B. Katz
- "Blue Monk"
  - Thelonious Monk
  - T. Monk, G. Fuller
- "The Preacher"
  - The Jazz Messengers
  - H. Silver, B. Gonzales

7. Back at Blues Alley, Oscar introduces Jumpstreet guest Jackie McLean, who performs with his group. In an interview, McLean discusses the limitation of stylistic labels and stresses the significance of jazz as the American music. McLean closes the segment with a second performance.

- "Minor March"
  - Jackie McLean & Co
  - J. McLean
- "Star Eyes"
  - Jackie McLean & Co
  - R. DePaul

8. Oscar closes with a brief synopsis of the program
3. The minstrel tradition is presented in this segment by L.O. Sloane's Three Black and Three White Refined Jubilee Minstrels, who perform a sampler of American entertainment from the minstrel era. In his dressing room, L.O. Sloane explains the origin of the troupe's name and discusses the tradition of blackface, explaining why the troupe refuses to use it. The segment closes with a second performance.

4. Oscar introduces post-minstrel black American theater begun around 1899 with "The Cradle Show." A montage features archival photographs from this and other early black musicals, concluding with a look at one of the most successful, "Shuffle Along." Cakewalking Babies' (Red Onion Jazz Babies)

5. That the black musical tradition still grows is illustrated by Oscar's performance of a song he wrote for the musical "Buck White," which starred Muhammad Ali.

6. By the 1920s, a new medium—talking pictures—had become a major force in the entertainment industry. Oscar points out, however, that more often than not black roles and the selection of black music reflected white authors' fantasies of black life. The scenes in which Black appeared often featured gospel music or spirituals, musical styles consistent with the stereotypes of black life held by white authors rather than the blues or jazz which were popular in the black community at the time. While such black activists as W.E.B. DuBois attacked Hollywood's stereotyping of Blacks, and black entrepreneurs such as Oscar Micheaux created an independent black cinema, most Hollywood films still show Blacks in musical and social stereotypes.

"On, Dem Golden Slippers" (Jubilee Minstrels)
James Bland

"Every Time I Feel The Spirit" (Jubilee Minstrels)
C. Mills, arr

"Walkie Talkie Jenny" (Jubilee Minstrels)
L. Sloane & Mills, lyrics

Come After Breakfast" (Jubilee Minstrels)

Cakewalking Babies' (Red Onion Jazz Babies)
C. Williams, D. Smith & A. Troy

Dartown Is Out Tonight (Danny Barker and Dick Hyman)
W.M. Cook

"I'm Just Wild About Harry" (Eubie Blake and "Shuffle Along" Orchestra)
E. Blake 'N Sissle

Black Balloons (Oscar Brown, Jr.)
O. Brown

Symphonic Raps
B. Stevens, I. Abrams

"Were You There"
W. Lawson

Trumpet solo in the Oscar Micheaux film "Swing"
Duke Ellington Orchestra in film short

"Hi-De-Ho"
(Cab Calloway Orchestra) in film short

"Honeysuckle Rose"
(Fats Waller)
T. Waller, A. Razoff

"Water Boy"
(Paul Robeson)
Today, black musicians are beginning to make their own mark in Hollywood films on their own terms, with film scores by such composers as Quincy Jones and Isaac Hayes. Both in films and on stage, some black performers are being offered a wider range of roles. Jumpstreet guest Pearl Bailey has done it all. In this segment she talks with Oscar about the range of her stage and screen career and calls out for new systems of apprenticeship where young black performers can be exposed to the great artists of their time. The segment ends with a photo essay on Ms. Bailey's career.

Oscar closes with a brief synopsis of the program.

FROM JUMPSTREET #9: JAZZ GETS BLUE

Segment and Content Synopsis | Music (Performer) | Composer/Lyricist | Approximate Segment Start Time | Segment Length
--- | --- | --- | --- | ---
1 Standard series opening | Jumpstreet Theme Music | B Quinn & B Kaiser | 0 | 117

2 The program opens on Jumpstreet as host Oscar Brown, Jr introduces the concept of basic blues form as a framework that has provided jazz artists with the freedom to improvise for more than half a century. The basic blues form is discussed and demonstrated by bluesman Willie Dixon.

Blues improvisation: (Willie Dixon & The Chicago Blues All Stars)
Blues improvisation: (Lafayette Leake)

3 The impact of blues on even the earliest jazz musicians is illustrated through film clips: "Dead Man Blues" (Jelly Roll Morton)
"Dippermouth Blues" (King Oliver and Louis Armstrong)
4. In this segment, jazz trumpeter Roy Eldridge talks about blues feeling, and discusses with Oscar the difference between a musician perfecting the technique of blues and communicating the emotion of blues. Eldridge points out that many blues people had little, if any, technique, but their special sound and feeling was what communicated their music. His jazz interpretation of the blues is demonstrated in an improvisation.

5. A montage shows the place where jazz and blues really fused—the Midwest, particularly Kansas City.

6. Oscar points out that Billie Holiday was not the first woman to sing the blues. Classic blues singers seen on film demonstrate the domination of the early 1920s by female vocalists backed up by jazz combos. Many of these began their careers with tent shows and vaudeville. Their recordings changed the face of the recording industry.

7. Oscar performs a modern jazz composition to illustrate how the success of blues in the early 1920s solidified the form that would provide a musical framework for jazz people for years to come.

8. A montage exposes viewers to the music of other jazz artists whose compositions explore new interpretations of the blues.

9. Oscar talks with saxophonist Jackie McLean about the form, feeling and environment for creating blues. McLean and his group close out the segment with a jazz/blues improvisation that he titled, "Blues For Oscar Brown."
6. Oscar sums up the soul statements of the 1960s in a performance of his own "Brown Baby".

7. Back on Jumpstreet, Oscar discusses another aspect of the 1960s soul—the evolution of several black recording companies, each producing its own variation of the soul sound. The best known of these—Motown—is where Stevie Wonder got his start.

8. In a discussion with Oscar, Stevie Wonder talks about his career, beginning with his first big hit at the age of twelve. Wonder recalls his life as a teenage superstar, including the rigid schedule he maintained so he could continue in school. During the interview, Wonder sits at the piano and plays snatches of several of his songs as he explains their origins. He sums up his philosophy and closes the segment with a performance.

9. "We're A Winner" (The Impressions) O Brown

10. "Brown Baby" (Oscar Brown, Jr) O Brown

11. "Respect" (Otis Redding) O Redding

12. "I'm In Love" (Wilson Pickett) B Womack

13. "Green Onions" (Booker T & The MGs) B Jones, S Copper, L Steinberg, A Jackson

14. "Betcha By Golly Wow" (The Stylistics) T Belt, L Creed

15. "Didn't I Blow Your Mind This Time" (The Delphonics) T Bell, W Hart

16. "Dancing In The Streets" (Martha & The Vandellas) W Stevenson, M Gaye I Hunter

17. "Baby Love" (The Supremes) H Holland, Dozier, Holland

18. "It's Growing" (The Temptations) W Robinson W Moore

19. "Reach Out, I'll Be There" (The Four Tops) H Holland, Dozier, Holland

20. "Ooh, Baby Baby" (Smokey Robinson) W Robinson, W Moore

21. "My Cherie Amour" (Stevie Wonder) H Cosby, S Wonder, S Moy

22. "You Are The Sunshine Of My Life" (Stevie Wonder) S Wonder
"We're A Winner"
(The Impressions)
C Mayfield

6 Oscar sums up the soul statements of the 1960s in a performance of his own "Brown Baby"
"Brown Baby"
(Oscar Brown, Jr)
O Brown

7 Back on Jumpstreet, Oscar discusses another aspect of the 1960s soul—the evolution of several black recording companies, each producing its own variation of the soul sound. The best known of these—Motown—is where Stevie Wonder got his start.
"Respect"
(Otis Redding)
O Redding

8 In a discussion with Oscar, Stevie Wonder talks about his career, beginning with his first big hit at the age of twelve. Wonder recalls his life as a teenage superstar, including the rigid schedule he maintained so he could continue in school. During the interview, Wonder sits at the piano and plays snatches of several of his songs as he explains their origins. He sums up his philosophy and closes the segment with a performance.
"My Cherie Amour"
(Steve Wonder)
H Cosby, S Wonder, S Moy

06 11.06 3:30
06 14.37 4.39
19 17 8.56
191
9 Oscar closes with a brief synopsis of the program

"Tomorrow"
(The Brothers Johnson)
G & L Johnson

FROM JUMPSTREET #11: BLACK INFLUENCE IN THE RECORDING INDUSTRY

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer)</th>
<th>Composer/Sentist</th>
<th>Approximate Segment Start Time</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Standard series opening</td>
<td>Jumpstreet Theme Music</td>
<td>B Quinn, B Kaiser</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>2 As the program opens, host Oscar Brown, Jr is walking down Jumpstreet carrying an armload of records—&quot;the most accurate documentation of the black American experience from the depression through the 1970s to be found in any medium.&quot; A quick visit to a Los Angeles recording studio where Quincy Jones is producing a new George Benson album sets the scene for the program—one to which Oscar will return later</td>
<td>&quot;Tomorrow&quot;</td>
<td>(The Brothers Johnson)</td>
<td>G &amp; L Johnson</td>
<td>1 16</td>
</tr>
<tr>
<td>3 Oscar narrates some recording history as viewers see film clips and archival photographs. He begins in &quot;1877 with the manufacture of the first Victrola. At the time, however, black music was recorded mostly by whites and mostly for amusement. The 1920s saw the rise and success of &quot;race records,&quot; a term applied to almost any black music of the period. The 1920s, however, were a time of phenomenal success for such classic blues artists as Mamie Smith and Bessie Smith, although they rarely reaped the financial rewards that successful recording artists get today. The production of portable sound equipment in the late 1920s made it possible for many country blues singers to be recorded where they lived. No matter how successful black recorded music was, however, it was always at the mercy of other events, including the Depression, the rise of radio and jukeboxes, the unions, and the whims of the major recording companies.</td>
<td>&quot;Crazy Blues&quot;</td>
<td>(Mamie Smith)</td>
<td>P Bradford</td>
<td>3 23</td>
</tr>
<tr>
<td></td>
<td>&quot;Downhearted Blues&quot;</td>
<td>(Bessie Smith)</td>
<td>A Hunter, L Austin</td>
<td>Field recording</td>
</tr>
</tbody>
</table>
Finally, in the 1960s and 1970s, new recording companies emerged to compete with the larger, established firms. Many of these were and are led by black recording artists like Maurice White, Curtis Mayfield and composer/arranger/seven-time Grammy winner/president of Qwest Records/and Jumpstreet guest, Quincy Jones.

“Love Is Like A Heatwave”
(Martha and the Vandellas)
Holland, Dozier, Holland

“Sing A Happy Song”
(The O’jays)
T Gamble, K Huff

“We Are Family”
(Sister Sledge)
N Rogers, B Edwards

“Bustin’ Loose”
Chuck Brown & The Soul Searchers
C Brown

“I Just Want To Be”
(Cameo)
G Johnson, L Blackmon

“In Just Knee Deep”
(Parliament/Funkadelic)
G Clinton, P Wynne

4. Oscar returns to the recording studio where Quincy Jones is working. During takes, viewers see the skills of guitarist George Benson, vocalist Patti Austin and percussionist Paulino da Costa at work. Between takes, Oscar talks with the artists, with Quincy Jones, and with long-time Jones associate, recording engineer Bruce Sweden.

Jones discusses the consummate musicianship that allows the performers to respond to changes instantly, and notes that da Costa’s music is the essence of the fusion of Brazil’s European and African roots. Jones talks also about his ten years as a horn player and how he first taught himself to read music.

As the composer and/or arranger of more than 30 film scores, Jones is uniquely able to compare filmmaking to record producing. A film, he notes, begins with a script and then a cast. In the recording business, the script is the music. But unlike film, you can start with just the performer and build the music around that artist’s sound.

At the end of the segment, we hear a complete run through of one of the new songs on Benson’s album, “Love X Love.”
5 Oscar closes with a brief synopsis of the program.

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FROM JUMPSTREET #12. RHYTHM AND BLUES

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer)</th>
<th>Composer / Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Standard series opening</td>
<td>Jumpstreet Theme Music</td>
<td></td>
<td>0</td>
<td>1.12</td>
</tr>
<tr>
<td>2 The program opens with host Oscar Brown, Jr on Jumpstreet. As an <em>a cappella</em> singing group, they hum a 'doo-wop' harmony in the background. Oscar joins in with a brief falsetto solo and then cites the social and economic trends which contributed to the development of rhythm and blues.</td>
<td>“Doo-wop” vocal improvisation</td>
<td></td>
<td>1.13</td>
<td>1.39</td>
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<tr>
<td></td>
<td>“I Found A Job” vocal improvisation</td>
<td>A Booker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 A montage identifies elements in antecedent black musics (e.g., Kansas City swing, boogie woogie, jump bands, blues) that have been incorporated in rhythm and blues.</td>
<td>Improvisational jazz demonstration</td>
<td>(Count Basie)</td>
<td>2.53</td>
<td>2.39</td>
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<tr>
<td></td>
<td>“Roll 'Em Pete”</td>
<td>(Joe Turner)</td>
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<td></td>
<td>P. Johnson, J. Turner</td>
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<tr>
<td></td>
<td>“Texas and Pacific”</td>
<td>(Louis Jordan)</td>
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<td></td>
<td>J. Wolf, J. Husch</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>“Jammin' The Blues”</td>
<td>(Illinois Jacquet &amp; Co)</td>
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<tr>
<td></td>
<td>Improvisation</td>
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<tr>
<td></td>
<td>“Black Snake Moan”</td>
<td>(Blind Lemon Jefferson)</td>
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<td></td>
<td>B. Jefferson</td>
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<tr>
<td></td>
<td>“I Got My Mojo Working”</td>
<td>(Muddy Waters)</td>
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<td></td>
<td>M. Waters</td>
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<tr>
<td></td>
<td>“Hide Me In The Bosom”</td>
<td>(The Hummingbirds)</td>
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<td></td>
<td>T. A. Dorsey</td>
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<tr>
<td></td>
<td>“Rock Island Line”</td>
<td>(Ledbelly)</td>
<td></td>
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<tr>
<td></td>
<td>H. Ledbetter</td>
<td></td>
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<tr>
<td>4 Oscar presents guitarist and songwriter Ellis McDaniell, popularly known as Bo Diddley. Diddley performs one of his best known songs.</td>
<td>“I'm A Man”</td>
<td>(Bo Diddley)</td>
<td>5.33</td>
<td>4.23</td>
</tr>
<tr>
<td></td>
<td>M. Waters</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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---
5. This segment presents a montage of rhythm and blues pioneers:

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Johnny Be Good&quot;</td>
<td>Chuck Berry</td>
</tr>
<tr>
<td>&quot;Tutti Frutti&quot;</td>
<td>Little Richard</td>
</tr>
<tr>
<td>&quot;Blueberry Hill&quot;</td>
<td>Fats Domino</td>
</tr>
<tr>
<td>&quot;Jim Dandy&quot;</td>
<td>LaVern Baker</td>
</tr>
<tr>
<td>&quot;5-10-15 Hours of Your Love&quot;</td>
<td>Ruth Brown</td>
</tr>
<tr>
<td>&quot;I Put A Spell On You&quot;</td>
<td>Screaming J. Hawkins</td>
</tr>
</tbody>
</table>

During a brief interview, Diddley recalls his experiences as a young performer in Chicago and tells how he got his novel nickname. He closes out the segment with a performance of his theme song "Bo Diddley".

Back on Jumperstreet, Oscar credits rhythm and blues with exerting a major influence on post-World War II American popular music because of the way in which it captured the spirit of assertiveness emerging in the black community at the time. This new mood is seen in the urgency of the rhythms and dances, in the emotional directness of the performers, and in the new range of dynamics made possible by the amplification of traditionally acoustic instruments. Through film, viewers also see how rhythm and blues provided social and economic outlets for blacks, and how white musicians copied and/or watered down the music of black rhythm and blues artists in versions that came to be called "cover records".
"Shake, Rattle & Roll"
(Bill Haley & The Comets)
I. Calhoun

"Hound Dog"
(Big Mama Thornton)
J. Lieber, M. Stoller

"Hound Dog"
(Elvis Presley)
J. Lieber, M. Stoller

"Fever"
(Little Willie John)
J. Davenport, E. Cooley

"Fever"
(Peggy Lee)
J. Davenport, E. Cooley

8. The Dells, one of the first groups to surface in the 1950s, demonstrate that rhythm and blues is not only solo music. They perform one of their greatest hits.

"Oh, What A Night"
(The Dells)

9. Oscar closes with a brief synopsis of the program.

"Tomorrow"
(The Brothers Johnson)
G & L. Johnson

FROM JUMPSTREET #13. THE SOURCE OF SOUL

<table>
<thead>
<tr>
<th>Segment and Content Synopsis</th>
<th>Music (Performer)</th>
<th>Composer/Lyricist</th>
<th>Approximate Segment Start Time</th>
<th>Segment Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Standard series opening</td>
<td>B. Quinn, B. Kaiser</td>
<td></td>
<td>0</td>
<td>1 55</td>
</tr>
<tr>
<td>2. The program opens with host Oscar Brown, Jr introducing viewers to the idea of Jumpstreet as a metaphor for the range of circumstances from which black music emanates. A montage surveys some of the musicians and styles which are part of this tradition.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Runnin'&quot;</td>
<td>(Earth, Wind &amp; Fire)</td>
<td>M. White, L. Dunn, E. del Barrio</td>
<td>1 56</td>
<td>1 09</td>
</tr>
</tbody>
</table>
3. In this segment Oscar explains that Afro-American musicians share many things with their West African counterparts, including the dual roles of storyteller and entertainer. Some musical retentions of West Africa are demonstrated in a performance by Chuck Brown and The Soul Searchers. To illustrate further one of the relationships between African and Afro-American music, Chuck Brown demonstrates the tonality of a typical Soul-Searchers blues-based melody, which Oscar compares to the tonality of a melody he plays on an mbira (African thumb piano), showing the similarity along with the adaptation.

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Bustin' Loose&quot;</td>
<td>Chuck Brown &amp; The Soul Searchers</td>
<td>3:06</td>
<td>(C Brown)</td>
</tr>
</tbody>
</table>

4. Another retained musical practice—the use of call and response patterns—is shown in a film montage.

- "Praise Song For Farmers" (folksong)
- "A̱ğilongo Lokele" (folksong)
- "What'd I Say" (Ray Charles)

5. Oscar and Chuck Brown introduce Babatunde Olatunji and his drum ensemble in performance of a traditional African musical selection. A split screen helps to demonstrate the polyrhythmic layering of African drum patterns, and, in conversation, Olatunji and Oscar discuss the banning of the drum during slavery because of its ability to "talk" and thereby foment rebellion. Chuck Brown suggests that the syncopation evident in such Afro-American styles as swing and funk actually is an adaptation of African rhythmic patterns to European meters.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>African Drum Ensemble (Babalunde Olatunji &amp; Co)</td>
<td>Example of polyrhythmic layering</td>
</tr>
<tr>
<td>Example of talking drum</td>
<td></td>
</tr>
</tbody>
</table>

6. Oscar Brown interviews Chuck Brown and Olatunji in this segment. Chuck Brown reveals his early musical experience in the church, his career as a backup guitarist, and his development as leader of a musical group. In contrast, Olatunji's training came as an apprentice to a master musician. Olatunji illustrates the tonal language of his native Nigeria on the talking drum, showing how the drum reproduces the pitch inflections that determine the meaning of words.

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Can't Help Myself (Sugar Pie, Honey Bunch)&quot;</td>
<td>The Four Tops</td>
<td>3:56</td>
<td>(B King)</td>
</tr>
</tbody>
</table>
7 To demonstrate how black music chronicles black life, Oscar performs, "Bid 'Em In," a reenactment of a slave auction.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Time 1</th>
<th>Time 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Bid 'Em In&quot;</td>
<td>Oscar Brown, Jr</td>
<td>16:03</td>
<td>2:25</td>
</tr>
</tbody>
</table>

8 A montage illustrates the range of emotions and experiences expressed through Afro-American music.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Time 1</th>
<th>Time 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;This Time&quot;</td>
<td>Earl Klugh</td>
<td>17:29</td>
<td>1:21</td>
</tr>
</tbody>
</table>

9 Oscar and guests show the commonality of the two traditions in a grand improvisation.

<table>
<thead>
<tr>
<th>Style</th>
<th>Artist(s)</th>
<th>Time 1</th>
<th>Time 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afro-Funk</td>
<td>Oscar Brown Jr, Chuck Brown &amp; The Soul Searchers, Babatunde Olatunji</td>
<td>18:51</td>
<td>6:09</td>
</tr>
</tbody>
</table>

10 Oscar closes with a brief synopsis of the program.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Time 1</th>
<th>Time 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Tomorrow&quot;</td>
<td>The Brothers Johnson</td>
<td>25:01</td>
<td>2:52</td>
</tr>
</tbody>
</table>

Jumpstreet Theme Music

B Quinn, B Kaiser
Appendix 2.
How to Use Sony 3/4" Videocassette Equipment
HOW TO USE SONY Video Cassette Equipment

- How to connect the videocassette player to the monitor or television
- How to connect the power cord
- How to play a cassette
- How to find a particular segment
- What to do if the videocassette equipment is not working properly

The instructions will tell you how to connect the videocassette player/recorder to the monitor or television set, how to play the tapes, and how to find a segment of a tape. To simplify the instructions, they refer only to playing re-recorded cassettes.

Instructions are given for two SONY models: V01800 and V02600. The model number of your machine can be found either on the front or on the top of the recorder.

How to Connect the Videocassette Player to the Monitor or Television

1. Determine what kind of cable hook-up you have. Four configurations are shown below.

- Figure A. 8-PIN CABLE
- Figure B. SEPARATE CABLES
- Figure C. RF MODULATOR (1)
- Figure D. RF MODULATOR (2)

2. Follow the instructions that follow for the type of cable you have.
8-PIN CABLE

An 8-pin cable carries both video and audio signals. Each end of the cable has a plug with 8 pins, 2 of which are set above the others.

1. Connect one end of the cable into the 8-point connection on the back of the monitor. The two separate pins must be at the top.

2. Connect the other end of the cable to the back of the videocassette player in the 8-point connection marked TV.

3. On the front of the monitor, set the TV/VTR/LINE selector to VTR. If your monitor has only two positions, choose the non-TV position.
SEPARATE CABLE

1. The video cable has a screw connection with a center prong at each end. Connect one end of the video cable to VIDEO OUT on the back of the videocassette player. Push prong in. Then screw connection tight. Connect the other end of the video cable into VIDEO IN or LINE IN on the back of the monitor.

2. The audio cable has a different plug at each end. Choose the end which has a center prong and an outside ring and plug this into the videocassette player into LINE OUT, CHANNEL 1. Connect the other end (which has a center prong but no outside ring) to AUDIO IN or LINE IN on the back of the monitor.

3. On the front of the monitor, set the TV/VTR/LINE selector to LINE. If your monitor has only two positions, choose the non-TV position.
RF MODULATOR (1)
An RF modulator allows an ordinary television set to be used as a monitor. The RF cable has a screw connection at one end with a pin in the center. At the other end is a set of U-shaped hooks. Some RF cables may have two sets of hooks, one marked VHF and one marked UHF.

1. The hooks are attached to the antenna leads on the back of the television set. Loosen the screws on the antenna leads, slide in the hooks and tighten the screws again.
   - If there is one set of hooks, attach them to the VHF antenna leads.
   - If there are two sets of hooks, attach the VHF hooks to the VHF leads. It is not necessary to attach the UHF hooks.

2. Connect the other end of the cable to the RF OUT on the back of the videocassette player. Insert pin gently and screw connection tight.

3. On some videocassette players there is a switch on the back to select the TV channel on which the tape will be shown. Select channel 3 or 4, whichever does not broadcast in your area. Set the channel selector on the front of the television to the same channel.
RF MODULATOR (2)

This RF modulator cable has a screw connection at each end with a fine pin in the center.

1. Connect one end to the television monitor. Gently push the pin into the connection marked 75 and screw the head tight. Set the switch on the back of the monitor to the 75 position.

2. Connect the other end of the cable to the back of the videocassette player to RF. OUT. Insert the pin and screw the head tight.

3. On some videocassette players there is a switch on the back to select the TV channel on which the tape will be shown. Select channel 3 or 4 whichever does not broadcast in your area. Set the channel selector on the television to the same channel.
**HOW TO CONNECT THE POWER CORD**

**Model VO 2600**
The VO2600 has a built-in power cord. Plug it into a wall outlet or audio cart. Plug in the monitor or television.

**Model VO 1800**
The Model VO1800 has separate power cords. Connect the monitor power cord into AC OUT on the back of the videocassette player. Plug one end of the separate power cord into AC IN on the back of the videocassette player and the other end into the wall plug or AV cart.

**HOW TO PLAY A CASSETTE**

1. Push down the power button on the left hand side of the videocassette player, making sure that the power light comes on.

   **NOTE** When the yellow stand by light is on, do not touch any of the controls. Wait until the light goes off.

2. The tape tray must be in the up position before you can insert the cassette. If it is not, push the EJECT button (MODEL VO 2600) or pull the EJECT lever toward you (MODEL VO 1800). This will cause the tape tray to rise. Insert the cassette, notched edge first, solid side up into the tape tray.

3. On MODEL VO 1800 the tape tray will lower itself when the tape is fully inserted. On MODEL VO 2600 gently push the tape tray down until it checks into position.
HOW TO FIND A PARTICULAR SEGMENT

1. When the station logo appears (WETA), set the digital counter located on the top left hand side of the videocassette player to 000.

2. Use the chart below to determine approximately where the segment begins that you wish to see.

3. Press FAST FORWARD watching the digital counter as it approaches the number you seek. Stop the machine before it reaches that number.

<table>
<thead>
<tr>
<th>Time Counter Relationship for 3/4&quot; Videocassettes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minutes</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
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<tr>
<td>13</td>
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<tr>
<td>14</td>
</tr>
<tr>
<td>15</td>
</tr>
</tbody>
</table>

4. Do not worry if you are not exactly at the right point on the tape. If there are still a few minutes to go before your segment will appear, set the recorder on play and turn the sound all the way down. You can then discuss the segment you are about to see with students while waiting for it to appear.

5. If you have overshot the point you want, depress the rewind (RFD) button briefly, then the STOP button. Let the tape play without sound until your segment appears.

6. Press RWD button to make sure the tape is completely rewound. The button should release itself when the tape is fully rewound. If it does not, depress the STOP button to release the RWD button.

7. Check the audio monitor selector. It should be in the MIX or center position on the videocassette player.

8. Turn the monitor/television on. It is a good idea to turn the sound all the way down first.

9. Depress the FWD button on the videocassette player to begin the tape. The yellow stand-by light will come on momentarily. Once it goes off you may adjust sound and picture.

10. When the tape or segment is finished press STOP button. The stand-by light will come on momentarily. When it goes off depress the RWD button to rewind the tape. When the tape has rewound the button will release automatically.

11. Press EJECT Stand-by light will come on momentarily. Tape tray will rise. Slide out cassette.

12. Switch off monitor or television.

13. Depress power button to switch off videocassette player.
WHAT TO DO IF THE VIDEOCASSETTE EQUIPMENT IS NOT WORKING PROPERLY

1. First check the cable connections (as described earlier) to ensure that the system is hooked up correctly and that the connections are not loose.
2. Also check that all the switches are in the right positions.
3. If all of these seem in order but the picture is still unusually fuzzy or flutters, adjust the TRACKING button on the left hand side of the videocassette player. Turn the knob until the flutter disappears.
   
   On MODEL VO1800 the TRACKING knob must be pulled on, turned until the picture has improved and then pushed back down. This model also has an additional control that can be adjusted if the picture bends in the upper section of the screen. This is the SKEW knob, positioned above the TRACKING control. Turn the SKEW control until the bending disappears.
4. If none of these adjustments solve the problem, have the machine checked by a technician.

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Model VO 2600

Model VO 1800