

SOURCES Annual Conference

***Teaching with Primary Sources at the University
of Central Florida***

4000 Central Florida Boulevard

Orlando, Florida 32816

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**Teaching with Primary Sources:
African American Sacred Music**

Presenter: Sherry Sherrod DuPree, Ed.S.

Sacred Music with a Jazz Beat

- **“Lift Every Voice & Sing” Negro National Anthem sung by Ray Charles & group**

<http://www.youtube.com/watch?v=QU8921j20e8&NR=1>

In 1901, James Weldon Johnson wrote the lyrics and his brother Rasamond Johnson wrote the music to "Lift Ev'ry Voice and Sing." It was originally written for a celebration in February of Abraham Lincoln's birthday at Stanton School in Jacksonville, FL. This sacred song expresses the struggles and hope of a people. It was sung every time the worship doors opened especially on Sunday in most African American churches and daily in schools all over the United States until the integration of public schools.

The Goals and Objectives: Teaching with Primary Sources: African American Sacred Music

10th-12th grade students engage in learning, develop critical thinking skills, and build content knowledge, specifically in one or more of the following ways:

- *Accessing photographs which are primary sources and teaching resources from the Library of Congress.*
- *Analyzing sacred music from the 1940s photographs made with the WPA/ FSA, and New Deal funds to give jobs to skilled workers*
- *Analyzing a set of related cultural photographs from Chicago and Washington, DC in order to identify multiple perspectives of sacred music based on age and gender.*
- *Demonstrating how African American photographs can support teaching strategy (for example, literacy, inquiry-based learning, historical thinking, etc.)*

ACCESSING SCARED PHOTOGRAPHS

- Library of Congress Homepage, American Memory
<http://www.loc.gov/>

- Prints & Photographs Online Catalog
<http://www.loc.gov/pictures/>

Farm Security Administration (FSA)/Office of War Information Black-and-White Negatives <http://www.loc.gov/pictures/collection/fsa/>

- Search Box type Church Chicago
<http://www.loc.gov/pictures/search/?q=church%20chicago&co=fsa>

- Search Box type Church of God in Christ
<http://www.loc.gov/pictures/search/?q=church%20of%20god%20in%20chri>

The Instructor will do the following:

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EXPECTATION Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, musical instruments, locations, acronyms, concrete details or other information and examples appropriate to the student's knowledge of the topic.

The Instructor will do the following:

- **Encourage everyone to participate and to be accountable**
- **Give all students background history of the U.S. government 1940-1945 and the New Deal**
- **Give an oral and written quiz at the end of unit**
- **Use visuals, hands on of musical instruments and reading assignments to stimulate learning**
- **Allow students to share cultures in learning and evaluate each other**
- **Find creative ways to engage reluctant students with reading and sharing experiences**
- **Curriculum resources: LP records, CDs, MP3 players, DVDs, books, Internet, computers and a printer with a scanner.**

Using Photographs \ Primary Sources

- Primary sources are the raw materials of history — original documents and objects which were created at the time under study. Examining primary sources gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills.
- **1. Engage students with primary sources.**
- Draw on students' prior knowledge of the topic.
- Ask students to closely observe each primary source.
- Who created this primary source?
- When was it created?
- Where does your eye go first?
- Help students see key details.
- What do you see that you didn't expect?
- What powerful ideas are expressed?
- Encourage students to think about their personal response to the source.
- What feelings and thoughts does the primary source trigger in you?

Using Photographs \ Primary Sources

■ **2. Promote student inquiry.**

Encourage students to speculate about each source, its photographer, and its context.

What was happening during this time period?

What was the photographer's purpose in making this primary source?

What does the photographer do to get his point across?

What was this primary source's audience?

What biases or stereotypes do you see?

Ask students to test their assumptions about the past.

Ask students to use primary sources that offer support or contradiction.

■ **3. Assess how students apply critical thinking and analysis skills to primary sources.**

Have students summarize what they've learned.

Ask for reasons and specific evidence to support their conclusions.

Help students identify questions for further investigation, and develop strategies for how they might answer them.

“A picture is worth a thousand words”

These photographs are opening new research by covering choirs and solos. We are exploring youth, adult men and women, use of musical instruments, observing the audience and encouraging students and scholars to find new approaches in studying and teaching African American history.

Ask students to imagine that they are the editor of a book and must choose one image to represent sacred music on their book's cover.

Time Frame of Photographs - 1941 & 1942

United States of America

- World War II,— during President Franklin Delano Roosevelt's New Deal, 1933-1945 program, Works Progress Administration (WPA) introduced jobs to writers, artists, photographers and others.
- Students should note that the Library of Congress (American Memory Collection) is the Library's larger Federal Writers' series with the Farm Security Administration (FSA)/Office of War Information Black-and-White Negatives serving as the home of these photographs.
- The following pictures were made while Gordon Parks and Russell Lee worked for the WPA which employed almost eight million people between 1935-1943. The photographs have not been altered for presentation.
- Users are reminded that these primary materials are provided by the Library of Congress for educational and scholarly purposes and that transmission or reproduction of protected items beyond that allowed by fair use requires the writer to ask for permission. **No known restrictions on use of pictures.** For information, see U.S. Farm Security Administration/Office of War Information Black & White.

Analyzing Photographs

Primary Sources

Go back and forth between the areas, there is no correct order

■ Observe

- Identify and note details
- Describe what you see
- What do you notice first?
- What people and objects are shown?
- What other details can you see?

■ Reflect - Generate and test hypotheses about the image

- Why do you think this image was made?
- What's happening in the image?
- What can you learn from examining this image?
- If someone made this today, what would be different?
- What would be the same?

■ Question

- Ask questions to lead to more observations and reflections
- What do you wonder about.....who? What? When? Where? Why? How?

Subjects:

Afro American History, Music, Humanities, Social Science, Religion, and Culture

Questions for the class

Scenario A & B

- What were the musical roles of men, women, youth and children in African American worship?
- To help students understand these photographs what terms were used (migration, mid-west, east, New Deal, Negro, Colored, culture, worship, church, religion, sacred music, gospel music, integration)
- What were the roles of the leaders?
- What forms of media were used in the 1940s? (radio, LP records)
- The format of performance (choir singing hymns, men's choir, youth marching, solo, youth choir, audience singing)
- Sounds of Music (melody of sounds with instruments, sounds with clapping)
- **Creators of Primary Sources:**
 - **Parks, Gordon, 1912-2006**, photographer. Washington, DC, date of pictures November 1942
 - **Lee, Russell, 1903-1986**, photographer. Chicago, date of pictures April 1941

Scenario - Photographs

The instructor will use 10 minutes to introduce the unit. Groups A & B of 14 students each will view, discuss and analysis four pictures 30 minutes. The second day 40 minutes, all students will discuss Long Playing (LP) records and review Scenario A & B.

The third day a Q & A summary with an oral and written quiz of learning outcomes.

- **Group A Discussion of pictures 1-4**
- **Group B Discussion of pictures 5-8**

Scenario - Pictures

- **Group A**
- **Discussion of pictures 1-4**
- Photographers: Russell Lee, Chicago Leader: Lucy L. Smith
- Activities: choir, radio, hand clapping, drums, choir singing – Observe, reflect and questions
- Statistics: population, age and gender
- Sounds of music

1941- Children's Choir, Chicago, IL

Lee, Russell, 1903-1986 photographer

Picture 1 - OBSERVE, REFLECT, QUESTION

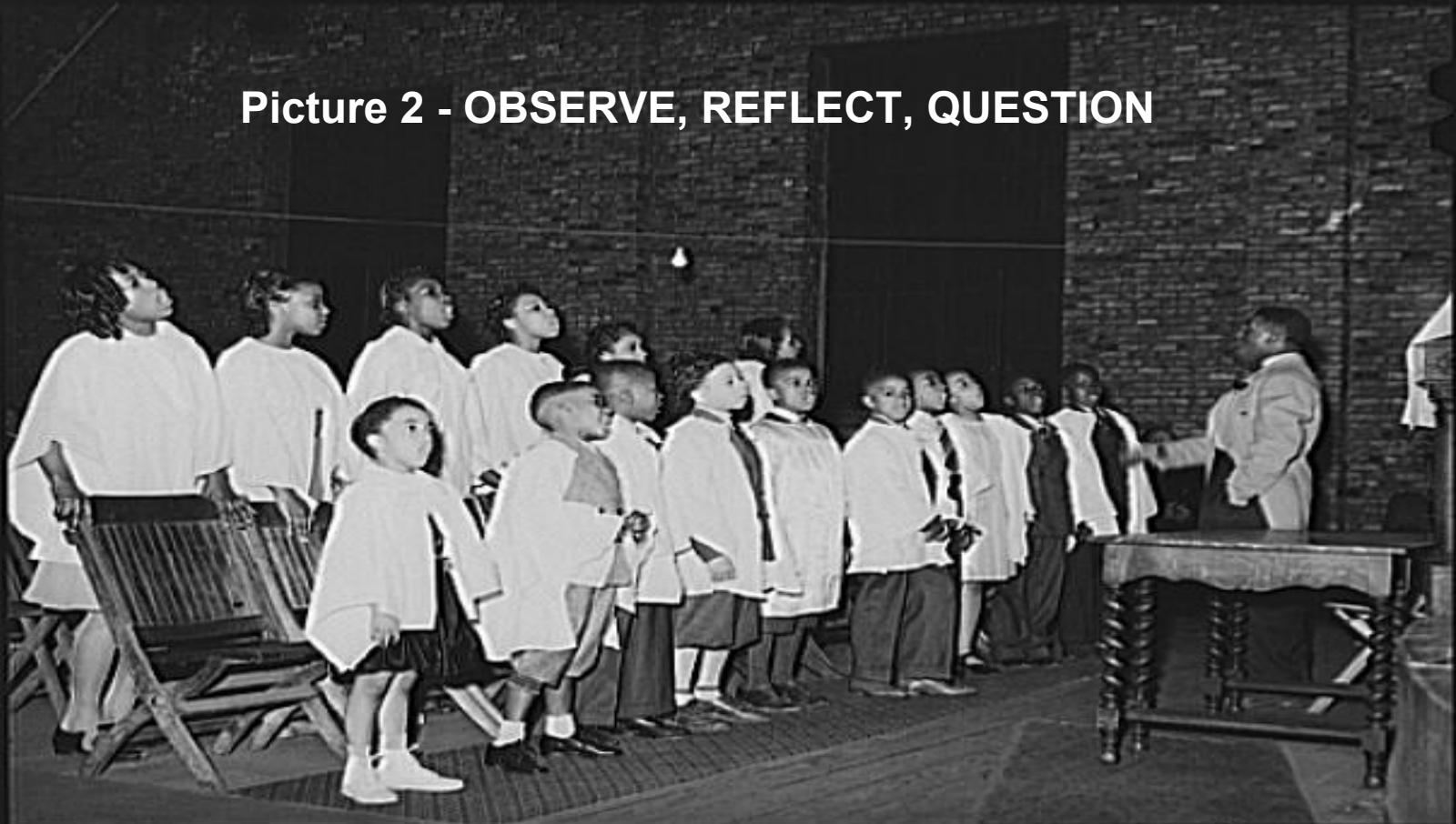


28505-2

1941- Children's Choir, Chicago, IL

Lee, Russell, 1903-1986 photographer

Picture 2 - OBSERVE, REFLECT, QUESTION



38743-B

1941- Chicago, IL

Lee, Russell, 1903-1986 photographer



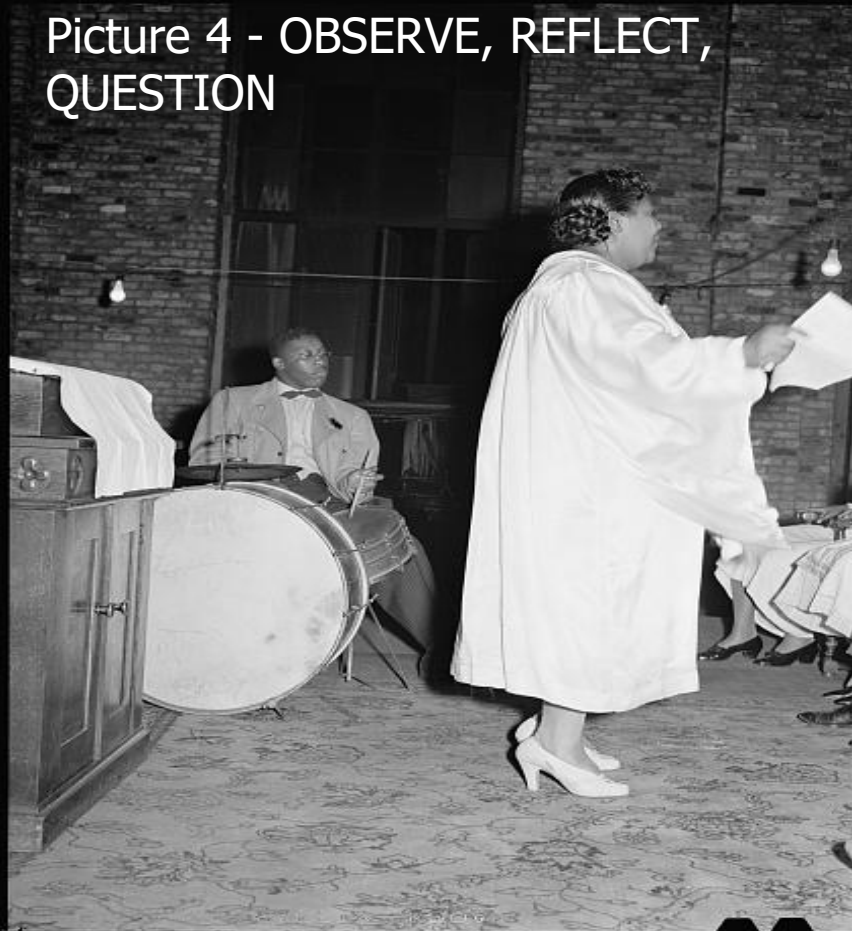
Picture 3 - OBSERVE, REFLECT,
QUESTION

Lucy Madden Smith
(1874-1952) founder of the All Nations Pentecostal Church. She founded her church in 1914. Smith raised her eleven children with her husband and kept a daily radio program. Her church ran a food bank and clothing operation. Her church helped people who migrated from the South to Chicago to find jobs and living arrangements on the Southside of Chicago.

1941- Chicago, IL

Lee, Russell, 1903-1986 photographer

Picture 4 - OBSERVE, REFLECT,
QUESTION



- A lady reading music, singing a solo accomplished by a man playing the drums

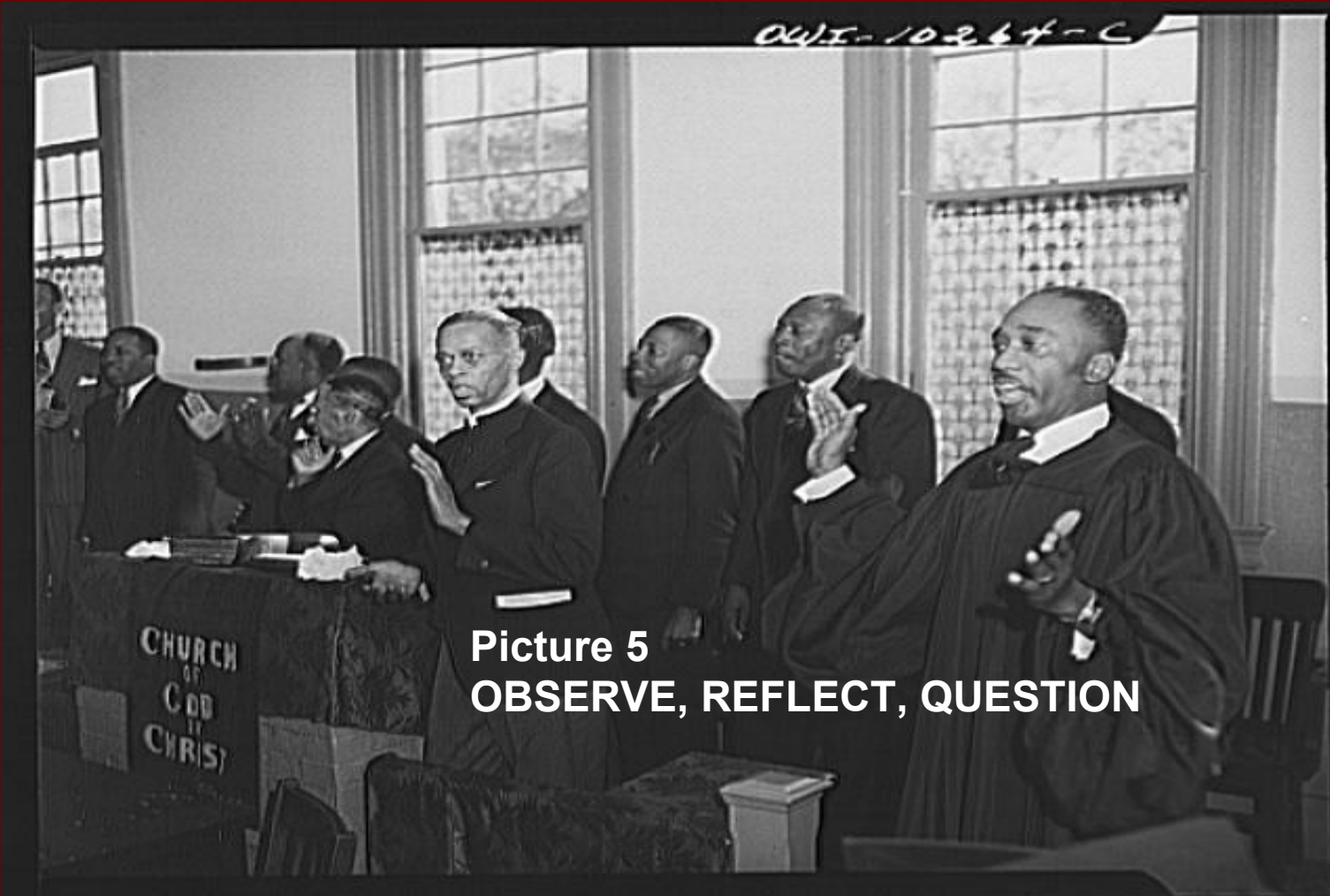
Scenario - Pictures

- Group B
- Discussion of pictures 5-8
- Photographer: Gordon Parks, Washington, DC
- Worship leader: Samuel Kelsey
- Activities: tambourine, guitar, choir, hand clapping, choir singing, audience singing – Observe, reflect and questions
- Statistics: population, age and gender
- Sounds of music

1942 - Washington, DC

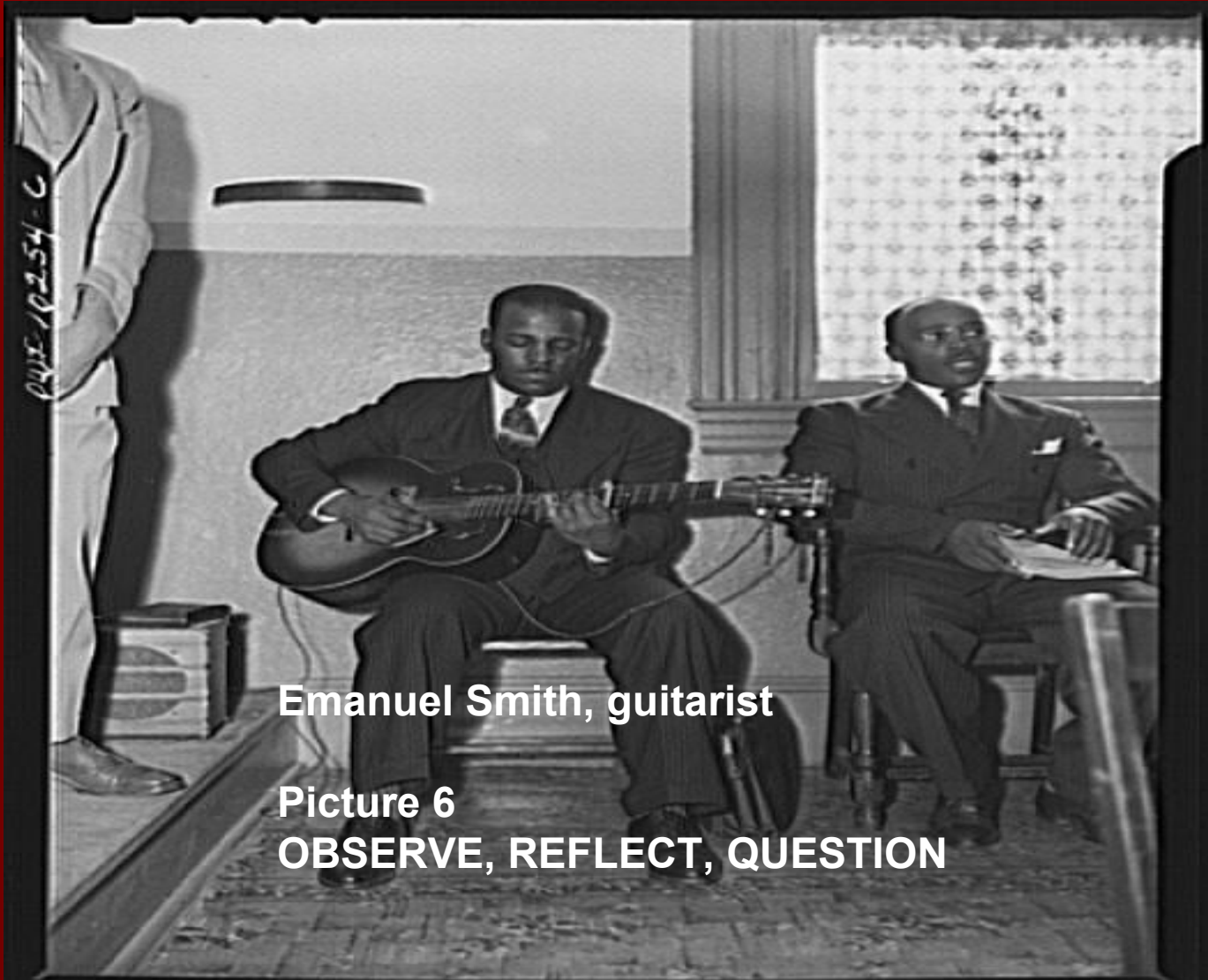
Parks, Gordon, 1912-2006, photographer

Pastor, Samuel Kelsey at the far right, leading the men in a song



1942 - Washington, DC

Parks, Gordon, 1912-2006, photographer



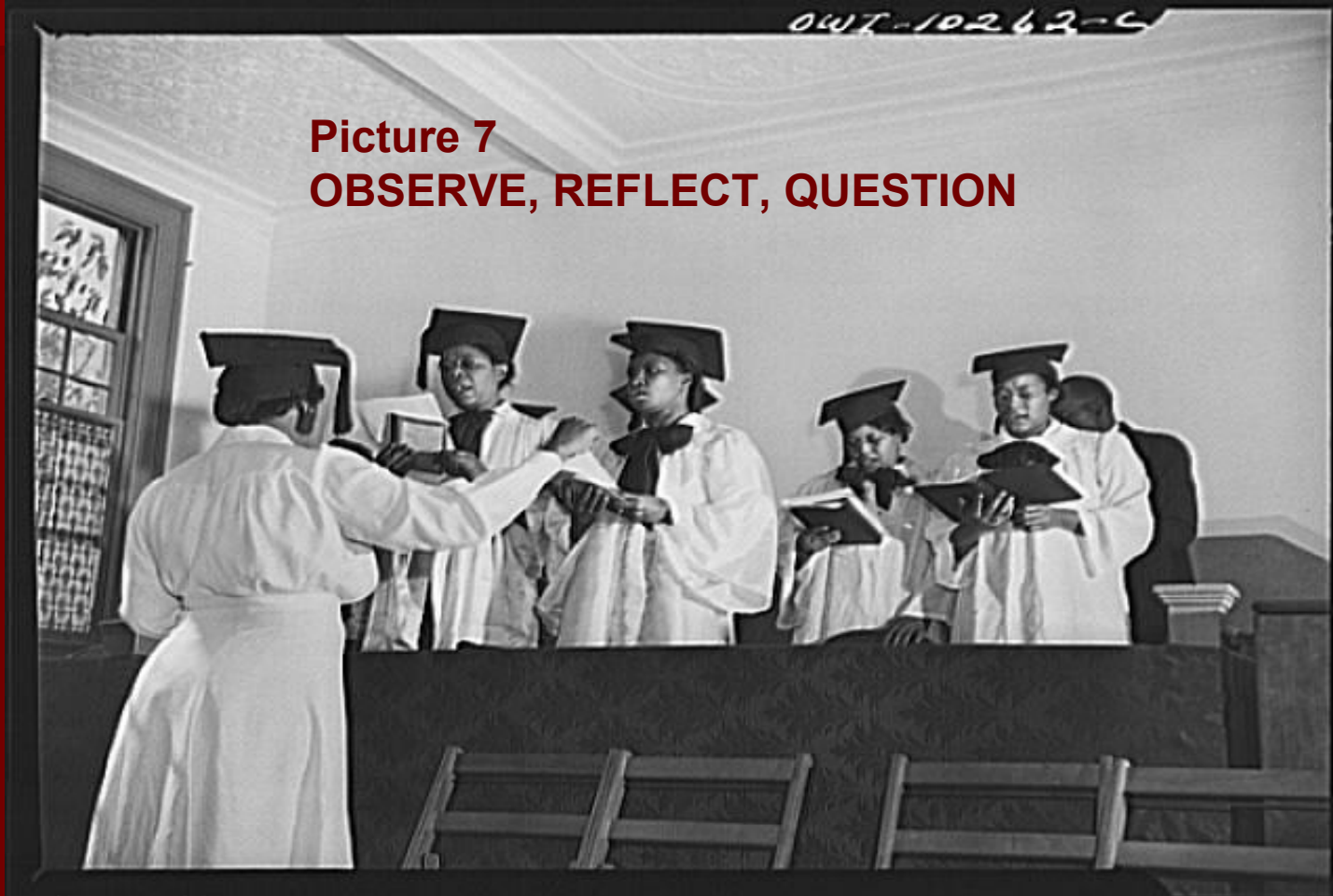
Emanuel Smith, guitarist

Picture 6

OBSERVE, REFLECT, QUESTION

1942 - Washington, DC

Parks, Gordon, 1912-2006, photographer
The Choir renders a hymn selection



1942 - Washington, DC

Parks, Gordon, 1912-2006, photographer

The one female member is clapping and the other female is playing the tambourine. Look at the hair styles and pleasant smiles as the audience sings

- STANDARD Write informative/explanatory texts, including the narration of the activities

Picture 8

OBSERVE, REFLECT, QUESTION

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Scenario – Picture 9

Picture 9 – Listen and Class Discussion of Sacred LP Records – Day Two, 20 minutes

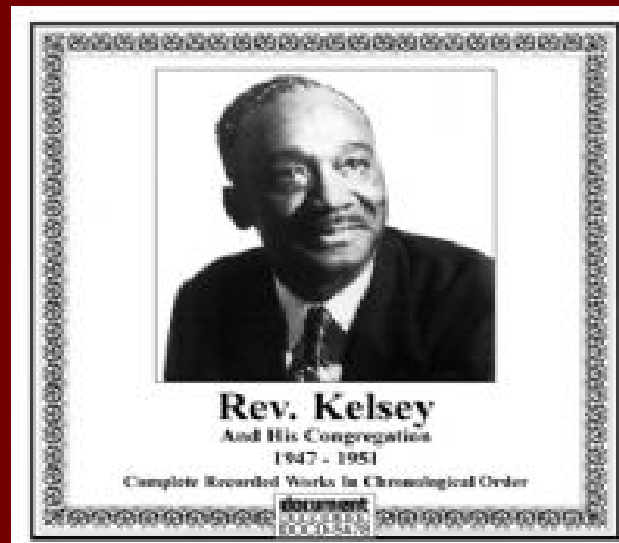
- **What is a Long Playing (LP) record? The LP (Long Play) or 33 1/3 rpm microgroove vinyl record, is a format for phonograph (gramophone) records, an analog sound storage medium. Introduced by Columbia Records in 1948, it was soon adopted as a new standard by the entire record industry. The important later addition of stereophonic sound capability, it has remained the standard format for vinyl albums.**

Washington, DC

Picture 9 – Samuel Kelsey in 1989 on youtube

(poor quality)

<https://www.youtube.com/watch?v=LTeBjPbtJW8>



10 minute reviews - Scenario A & B - Day Two

Oral and Written Evaluations

Day Three, 40 minutes

- **The significant of the 1940s and The New Deal in the United States.**
- **Who were the Presidents of the United States: Hoover & Roosevelt**
- **The roles of men, women, youth and children in expressing sacred music.**
- **What musical instruments were used in the 1940s to express sacred music?**
- **Who was James Weldon Johnson, Rasamond Johnson, Lucy M. Smith, Gordon Parks, Russell Lee, Samuel Kelsey, and Emanuel Smith?**
- **Evaluate two facts from your Scenario A or B? State one fact you learned covering Scenario 9.**
- **Give at least three terms you learned and apply them in a narrative.**
- **Discuss your group and individual observations, reflections and questions from this historical unit.**
- **Debate whether these photographs were appropriate use of government resources during the New Deal.**
- **Integrate what the students learned from comparing photographs and other items with what they already know, and what they learn from Scenario A and B and individual research, that helped them to understand sacred musical forms in two major cities in the United States.**

Summary

CCSS.ELA-Literacy.WHST.11EXPECTATION Provide a concluding statement or section that follows from and supports the information or explanation provided (e.g., articulating implications or the significance of the topic).

This is the coverage of people who migrated from the South to the North during the Great Depression. Primary Sources were produced to give work to skilled citizens under the New Deal, Work Progress Administration (WPA). These are original photographs of sacred music worship from the Midwest, Chicago and the East coast, Washington, DC. The significant is to explore an aspect of cultural diversity in American History.

End of Presentation