



A Questlove Jawn

Summer of Soul

(...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISED)



Summer of Soul

Curriculum Guide

Journeys in Film
www.journeysinfilm.org



Educating for Global Understanding

www.journeysinfilm.org

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About *Journeys in Film*

Founded in 2003, *Journeys in Film* operates on the belief that teaching with film has the power to prepare students to live and work more successfully in the 21st century as informed and globally competent citizens. Its core mission is to advance global understanding among youth through the combination of age-appropriate films from around the world, interdisciplinary classroom materials coordinated with the films, and teachers' professional development offerings. This comprehensive curriculum model promotes widespread use of film as a window to the world to help students to mitigate existing attitudes of cultural bias, cultivate empathy, develop a richer understanding of global issues, and prepare for effective participation in an increasingly interdependent world. Our standards-based lesson plans support various learning styles, promote literacy, transport students around the globe, and foster learning that meets core academic objectives.

Selected films function as springboards for lesson plans in subjects ranging from math, science, language arts, and social studies to other topics that have become critical for students, including environmental sustainability, poverty and hunger, global health, diversity, and immigration. Prominent educators on our team consult with filmmakers and cultural specialists in the development of curriculum guides, each one dedicated to an in-depth exploration of the culture and issues depicted in a specific film. The guides merge effectively into teachers' existing lesson plans and mandated curricular requirements, providing teachers with an innovative way to fulfill their school districts' standards-based goals.

Why use this program?

To be prepared to participate in tomorrow's global arena, students need to gain an understanding of the world beyond their own borders. *Journeys in Film* offers innovative and engaging tools to explore other cultures and social issues, beyond the often negative images seen in print, television, and film.

For today's media-centric youth, film is an appropriate and effective teaching tool. *Journeys in Film* has carefully selected quality films that tell the stories of young people living in locations that may otherwise never be experienced by your students. Students travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven*, play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home*, watch the ways modernity challenges Maori traditions in New Zealand in *Whale Rider*, tour an African school with a Nobel Prize-winning teenager in *He Named Me Malala*, or experience the transformative power of music in *The Music of Strangers: Yo-Yo Ma & the Silk Road Ensemble*.

In addition to our ongoing development of teaching guides for culturally sensitive foreign films, *Journeys in Film* brings outstanding documentary films to the classroom. Working with the Rossier School of Education at the University of Southern California, *Journeys in Film* has identified exceptional narrative and documentary films that teach about a broad range of social issues in real-life settings such as famine-stricken and war-torn Somalia, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. *Journeys in Film* guides help teachers integrate these films into their classrooms, examining complex issues, encouraging students to be active rather than passive viewers, and maximizing the power of film to enhance critical thinking skills and to meet the Common Core Standards.

Journeys in Film is a 501(c)(3) nonprofit organization.

A Letter from Questlove



Dear Teacher,

There was always an educational component to *Summer of Soul*. At first, it was my own education. I couldn't believe that I had not heard about this major music festival in the summer of 1969, just weeks away from Woodstock, featuring the top Black artists of the day.

As I made the movie, it became more and more apparent that the film could, and should, also be a source of education for others. For starters, the rediscovery of the festival—the way in which it was rescued from the forgotten corners of history—contained an important lesson about the dangers of erasure. History isn't just what we know. It's also what we don't know. The more generations that were born and schooled without this festival on their radar, the more people would be operating with only a partial field of vision. An obstructed view is not a clear one.

And then there are the performances themselves, vibrant acts of Black genius that not only illuminate the singers and the bands but also those who came to Harlem to hear them. The festival and the movie sit at the heart of a living, breathing body of stories about Black life, Black living, and Black joy in the late sixties. I am thrilled that this curriculum exists to help the film do its part in explaining our shared American past—and by extension, our present.

Sincerely,

Questlove

A handwritten signature in black ink, appearing to be "Q" followed by a stylized flourish.

Introducing *Summer of Soul*

In the eventful summer of 1969, the countercultural music festival of Woodstock caught the nation's eye and received reams of press coverage for its celebration of drugs, sex, and rebellious youth, as well as for rock and roll. Meanwhile another major music festival was under way, running in the north end of Manhattan for six weekends—the Harlem Cultural Festival, featuring many of the top Black performers in the country and attended by thousands of enthusiastic celebrants—all largely ignored by major press outlets. Despite performances by Stevie Wonder, Nina Simone, Sly & the Family Stone, Gladys Knight & the Pips, Mahalia Jackson, B.B. King, The 5th Dimension, and more, the festival soon faded into historical oblivion, except in the memories of concert-goers.

Through this documentary, new generations are coming to appreciate the wide range of Black music: spirituals, gospel, rhythm and blues, jazz, soul, hip hop, and more. Music of the Black diaspora, including Afro-Cuban music, is included as well. Questlove's brilliant direction has located the music in the context of the 1960s: from the excitement of the NASA's moon landing to the devastating assassinations of pioneers and political leaders like Medgar Evers, Malcolm X, and Martin Luther King, Jr., and from the optimism of the civil rights movement to the destruction of Black neighborhoods in urban rioting.

Premiering at the Sundance Film Festival in 2021, *Summer of Soul* won a Grand Jury Prize and an Audience Award. Subsequently, the documentary has been nominated for many additional film prizes and has won frequently, while receiving almost universal critical acclaim.

DIRECTED BY: Ahmir “Questlove” Thompson

PRODUCED BY: Joseph Patel p.g.a., Robert Fyvolent p.g.a., David Dinerstein p.g.a.

EXECUTIVE PRODUCERS: Jen Isaacson, Jon Kamen, Dave Sirulnick, Jody Allen, Ruth Johnston, Rocky Collins, Jannat Gargi, Beth Hubbard, Davis Guggenheim, Laurene Powell Jobs, Jeffrey Lurie, Marie Therese Guirgis, David Barse, Ron Eisenberg, Sheila C. Johnson, Ahmir “Questlove” Thompson

MUSIC SUPERVISOR: Randall Poster

EDITED BY: Joshua L. Pearson

MUSIC BY: Adam Peters

DIRECTOR OF PHOTOGRAPHY: Shawn Peters

Awards and Nominations

Sundance Film Festival Winner

February 3, 2021

Grand Jury Prize – Documentary
Audience Awards – Documentary

Critics' Choice Documentary Awards Winner

November 14, 2021

Best Documentary Feature
Best Archival Documentary
Best Music Documentary
Best First Documentary Feature, Ahmir “Questlove” Thompson
Best Director, Ahmir “Questlove” Thompson
(tied with Elizabeth Chai Vasarhelyi and Jimmy Chin for *The Rescue*)
Best Editing, Joshua L. Pearson

National Board of Review Winner

December 3, 2021

Documentary Film

Los Angeles Film Critics Association Awards Winner

December 18, 2021

Best Documentary/Non-Fiction Film

Los Angeles Film Critics Association Awards Winner

December 18, 2021

Best Editing, Joshua L. Pearson

Grammy Awards Nominated

January 31, 2022

Best Music Film

Producers Guild of America Awards Nominated

February 26, 2022

Outstanding Producer of Documentary Motion Pictures

Independent Spirit Awards Nominated

March 6, 2022

Best Documentary Feature

To the Teacher

This curriculum guide, like other Journeys in Film resources, is based on these fundamental beliefs:

- That a well-made, relevant film is an excellent way to convey information and teach students important critical thinking skills.
- That talented teachers interacting with real students on a daily basis are best positioned to write good lesson plans.

There are six lessons in this guide. Although it is possible to use all of these lessons, most teachers will select just one or several to use with their classes.

Lesson 1 introduces students to the history of the northern part of Manhattan, named “Nieuw Haarlem” by the first Dutch settlers after a city in the Netherlands. The survey of Harlem’s history—from takeover by the English through settlement, development, urbanization, the Harlem Renaissance, the Great Depression, and other events preceding the Cultural Festival—is told through a series of images that requires students to observe carefully and formulate hypotheses.

Lesson 2 focuses on the music of the event itself. After identifying certain key elements of any piece of music, students explore the various genres of music that were presented at the festival and showcased in the documentary, from pre-Civil War spirituals to hip hop. They see the elements that link these genres together and research some of the great musicians whose artistry made this music central to American culture.

Lesson 3 helps students understand the events that concert-goers had lived through in the previous decade that shaped their response and gave new meaning to the music itself. The 1960s was a turbulent decade for Black Americans. The struggles of the civil rights movement, the fights for passage of the Civil Rights Act and the Voting Rights Act, the founding of the Black Panthers, the assassinations of beloved leaders, and the urban rioting that destroyed

neighborhoods all left the community on edge. The concert was an opportunity to rejoice in accomplishments and to feel a healthy sense of community.

In Lesson 4, students research and discuss government spending priorities. Concert attendees interviewed in *Summer of Soul* questioned the government’s decision to spend vast amounts of taxpayer money on a moon landing rather than using it to address poverty, failing schools, and rundown infrastructure in the United States, particularly in urban areas. In a series of activities, including a news broadcast, a formal debate, and a persuasive speech, students reflect on contemporary needs in light of spending on NASA’s Mars initiative.

Lesson 5 is a film literacy lesson that begins with simply viewing the film and reacting to it. Then students learn about the concept of a montage in filmmaking and do a careful study of how one montage of images in the film conveys the chaotic and stressful nature of race relations in the United States in the 1960s. They also study a group of film reviews and then write one of their own analyzing and evaluating *Summer of Soul*.

To conclude the unit, Lesson 6 brings students to contemporary Harlem, to see what changes have occurred since the Harlem Cultural Festival. The percentage of the native-born Black population has dropped. Immigration has brought an increase in the Hispanic and Caribbean populations, and gentrification has affected housing costs. Students will research to see what specific changes have occurred, using the latest census data, newspaper reports, real estate advertising, and other resources. An extension activity lets students plan a Harlem Cultural Festival that represents Harlem as it is today.

For more information about other free Journeys in Film curriculum and discussion guides, please see the Journeys in Film website at www.journeysinfilm.org.



Putting the Festival in Context: The History of Harlem

Enduring Understandings

- The history of Harlem is complex and has included diverse groups of people from the time of its founding through today.
- Harlem became a center of Black culture, expression, and population, providing a background for the Harlem Cultural Festival in the summer of 1969.
- National and international events impact cities, towns, and neighborhoods in a number of ways.

Essential Questions

- Why did people refer to Harlem as a Black Mecca?
- In what ways does Harlem's history as an incubator for Black culture and expression help to explain the importance of the Harlem Cultural Festival?
- How did world events impact the history of the neighborhood of Harlem?

Notes to the Teacher

This lesson will give students an overview of Harlem's history to 1960. Harlem has been known internationally as the Black Mecca since the 1920s, but throughout its history Harlem has been home to many races and ethnic groups, including American Indians, the Dutch, the Irish, the Germans, the Italians, and the Jewish. Harlem was originally inhabited by the Wecksquaesgeek (pronounced "WEK-wees-jeek") Indians who farmed some of the rather hilly land that deterred settlement by the Dutch, who arrived in 1658 and gave the place its name, *Nieuw Haarlem*. Later, the English took over the area and it remained mostly farmland and wilderness in colonial times. During the Revolutionary War, General Washington made his headquarters there and it played host to what became known as the Battle of Harlem. Still, the land remained largely undeveloped for nearly another 100 years.

As New York's population grew in the post-Civil War era, the development of the Harlem territory was inevitable. Elevated train lines were built, allowing residential and commercial expansion to move northward. Speculators couldn't resist buying up the land and building handsome townhouses and family-sized apartments, creating a neighborhood where many immigrant families settled. Further expansion of the train lines followed in the early 20th century, opening a number of new suburbs for settlement. This time, investors hoped to lure people to Harlem from lower Manhattan, but with so many other areas now accessible by train, apartments were overbuilt and remained empty.

Black real estate agent and entrepreneur Phillip A. Payton, the "father of Black Harlem," approached several Harlem landlords with a proposal to fill their empty or partially occupied properties with Black tenants. The landlords agreed and Payton began moving Black families into buildings of Central Harlem. In 1910, the population of Central Harlem was about 10% Black. The Great Migration, the movement of Black southerners to the North in search of an escape from the Jim Crow South and in hopes of gaining economic prosperity, further drove Black settlement in the area. The NAACP became active in Harlem in 1910 and soon grew to be the largest chapter in the country. A chapter of Marcus Garvey's Universal Negro Improvement Association was founded there in 1916. A. Philip Randolph lived in Harlem and organized the Brotherhood of Sleeping Car Porters union there. By 1920, central Harlem was 32.43% black.

The 1920s saw Harlem become the center of Black culture and expression and home to the Harlem Renaissance. During this time, Garvey, W.E.B. DuBois, and other Black activists lived and published in Harlem. So did many Black musicians, artists, and writers like Cab Calloway, Langston Hughes, Louis Armstrong, and Zora Neale Hurston; they felt that they could use their creativity to show America and the world that Blacks are intellectual, artistic, and compassionate



and should be treated as such. This movement pushed Black culture into the mainstream, drawing people from around the city and the world to Harlem. This encouraged more settlement by Blacks in the area, and by the 1930 census, 70.18% of Central Harlem's residents were black.

The Great Depression of 1929 devastated Harlem. The pressure of high rent, unemployment, and racist practices culminated in the Harlem riot of 1935. The riot and rising concerns over violence scared away the wealthy whites who had supported the neighborhood's artists. The Second World War offered Blacks few opportunities for advancement, with many relying on work in the shipyards and the military. Another riot in 1943 killed off any remaining hope that Harlem would recover its former glory.

While the economy of Harlem was weakening, its political influence was growing. Leaders who were involved in local activism set the stage for the 1960s civil rights movement. These new leaders often followed the examples of folks like Garvey and Randolph and took to Speaker's Corner in the heart of Harlem to express their opinions. Such accessible and impassioned rhetoric continued to bring Black thinkers to Harlem as the modern civil rights era dawned.

Part 1 of the lesson is based on a timeline of images designed for students to use to make inferences about the history of Harlem. Information provided in the Notes to the Teacher section above is correlated to individual images in **Teacher Resource 1** to assist you in giving students additional background information. Prior to teaching Part 1 of the lesson, teachers should copy **Handout 1** and become familiar with the handout key. Teachers may also wish to create a slideshow of images for facilitating the discussion. See the New York Public Library Digital Collection at NYPL Digital Collection Images at <https://digitalcollections.nypl.org/> or use the links provided below each image on **Handout 1**. You could also project the images directly from **Handout 1**, enlarging them on screen to improve student grasp of visual details.

Part 2 is an optional activity, but one that is very worthwhile for students. National and international events impact cities, towns, and neighborhoods in a number of ways. In this optional research extension project, students will have the chance to use local newspapers to research the ways a major event impacted the area where they live. Ensure that you have access to local newspaper archives as well as state, national, and even international papers.

If you choose to complete this optional extension, it is helpful to encourage students to look around their community for hints of lasting impacts, like monuments, statues, and historic markers. Ask them to take digital photos of these markers to refer to in class. You can also decide if you want students to produce a specific kind of product or give them some agency over what they choose to produce.

The time required for the optional research extension will vary widely based on the depth of research required and the research outcome required. Teachers may wish to provide specific options that will best fit the time allowed or to allow students more agency in determining the direction and scope of the project if more time is available.



Common Core Standards addressed by this lesson

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Duration of Lesson

The lesson will require at least two hours of class time. If only one hour is available, **Handout 1** may be assigned as homework. The optional extension (Part 2) includes a research project and will add additional time to the lesson, depending on the extent and goals of the project. If there are time limitations, explain those at the beginning of Part 2.

Assessments

Class discussions

Handouts

Research project presentation

Materials

Handout 1: Timeline of Harlem's History

Handout 2: Local Research Project

Teacher-made slideshow of images (optional but recommended)

Access to local and national newspaper archives (for optional Part 2 only)

Lesson 1 (U.S. History)



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Procedure

Part 1: Using visual sources to make historical inferences and tell the story of Harlem

1. Before viewing *Summer of Soul*, ask students to consider how the history of a place might be essential in understanding the cultural importance of an event. Brainstorm a list of reasons on the board. Ask students to think about examples they know of where the history of an area makes something more important than it might otherwise be. (Examples might include battlefields, statues, buildings, cemeteries, memorials, etc.)

2. Distribute **Handout 1: Timeline of the History of Harlem**. This is a timeline of images designed for students to use to make inferences about the history of Harlem. Pair students up and ask them to use the first image provided to infer what was going on in Harlem around the year that is noted. Some national and international events have been added to help provide context. Ask students to make notes on the handout where space is provided.

3. Ask students to share their guesses. Ask students what they saw in the image, what they already knew about the time period, or what they learned from the other events listed on the timeline that helped them make their guess about what was happening in Harlem during the time that image represents. If you created a slideshow of images, this is a good time to project it. You may wish to have students come up to the front of the room to point out any specific items or information that helped them to decide what they thought was happening.

4. After you have discussed what students think is happening in each image, share the information provided on **Handout 1 Key**. Ask students to assess their own inferences and share feedback about how accurate their inferences were.

5. Now that students understand the process, instruct them to complete the sheet with their partner. Once students have finished, repeat the process in steps 3 and 4. If students need additional time, the handout can be completed as homework and another class day may be devoted to discussion.

Part 2: How did national and international events change your own community? (Optional Research Extension)

1. Before beginning this section of the lesson, encourage students to look around their community for hints of lasting impacts, like monuments, statues, and historic markers. Ask them to take digital photos of these markers to refer to in class.

2. Have students share what they learned from their explorations. Brainstorm possible topics for further study. Explain how you would like students to share their findings; for example, they may write a research paper, do an oral presentation, present a PowerPoint, record a podcast, do a poster presentation, etc.

3. Explain to students how they can access local newspaper archives as well as state, national, and even international papers, depending on the topic.

4. Ask students to choose one event and to research its impacts on the local community. Generally, this is easiest if students can scan local sources in a date range that is near the date of the event. If the event is recent enough, talking to local family members, school faculty and staff, or other local trusted adults can also provide insights. Distribute **Handout 2** to help students to gather essential information.

5. Once the research is complete and the students have finished their preparation of their presentation or paper, ask them to share their findings with the class.


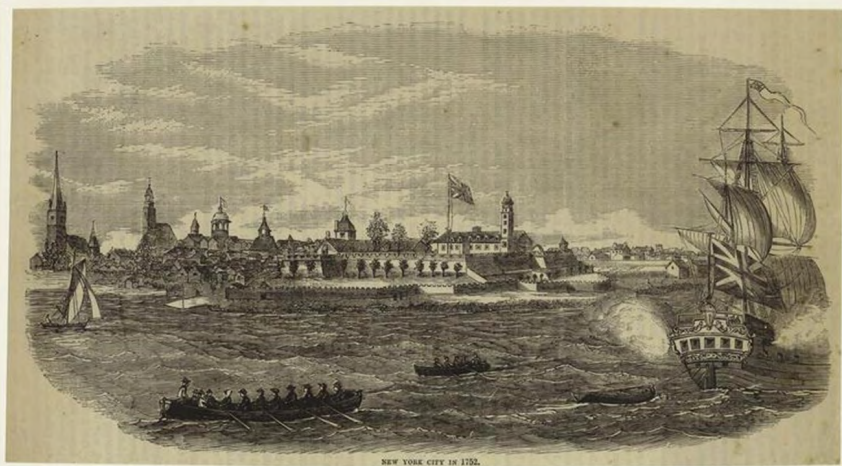


Lesson 1 (U.S. History)


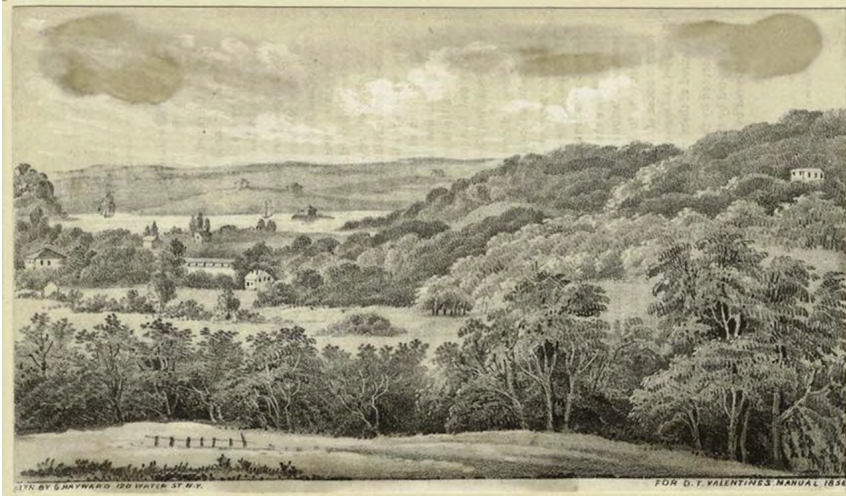
Handout 1

Timeline of the History of Harlem

Directions: Using the timeline and images below, make inferences about what was happening in Harlem history in the time period indicated. Be prepared to share what you think with your classmates and explain how you came to your conclusions.

What do you think was happening in Harlem during the time this image reflects?	
English settlers land in Jamestown.	1607
 <p><i>Purchase of Manhattan Island by Peter Minuit 1626</i> <i>From the Painting by Albrecht Dürer for the Title Guarantees Trust Company</i></p> <p>https://digitalcollections.nypl.org/items/510d47e0-f37f-a3d9-e040-e00a18064a99</p>	1626
 <p><i>NEW YORK CITY IN 1783.</i></p> <p>https://digitalcollections.nypl.org/items/510d47e1-2bf6-a3d9-e040-e00a18064a99</p>	1752



The U.S. declares its independence from Britain.	1776
 <p>https://digitalcollections.nypl.org/items/510d47da-2e92-a3d9-e040-e00a18064a99</p>	1776
The Revolutionary War ends with a victory for the U.S.	1783
 <p>https://digitalcollections.nypl.org/items/510d47e0-d30f-a3d9-e040-e00a18064a99</p>	1814
The U.S. fights a Civil War, resulting in a Union victory.	1861–1865



 <p> https://digitalcollections.nypl.org/items/bcdf3fbe-a5a6-88d6-e040-e00a1806445a </p>	<p>1870</p>
<p>The U.S. experiences the Second Industrial Revolution as technology and industry change the landscape of America.</p>	<p>1870–1914</p>
<p>Reconstruction ends. Though the situation for Blacks in the South improved for a short time, states begin to pass legislation that legalizes segregation.</p>	<p>1877</p>
 <p> https://digitalcollections.nypl.org/items/b5f594a0-9dd3-0133-210c-00505686d14e </p>	<p>1889</p>



Photo: [Elevated railroad in New York City, possibly 110th St.],
New York Public Library Digital Collections

1896



<https://digitalcollections.nypl.org/items/507c2fa0-68bc-0130-893b-58d385a7b928>

1915

U.S. fights in World War 1. With so many men enlisting in the military, southern Blacks flocked to Northern cities to find industrial jobs with the hope of escaping racial prejudice and finding prosperity.

1917–1919



1920

<https://digitalcollections.nypl.org/items/510d47df-7943-a3d9-e040-e00a18064a99>

The Great Depression begins.

1929

1930



<https://digitalcollections.nypl.org/items/fcfa0-1346-0136-de9c-396c77d77bb6>



<https://digitalcollections.nypl.org/items/81f397c0-461d-0134-90b2-00505686a51c>

1935

U.S. fights in World War 2.

1941–1945



<https://digitalcollections.nypl.org/items/bc4fd834-0b03-53ea-e040-e00a18066743>


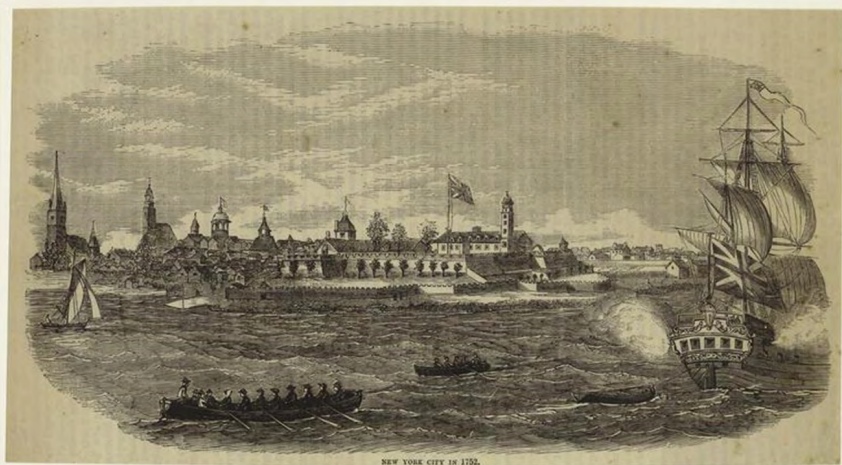
1945

<p>Supreme Court declares segregation illegal in <i>Brown v. Board of Education</i>.</p>	<p>1954</p>
<p>Montgomery Bus Boycott</p>	<p>1955–1956</p>
<div data-bbox="126 646 967 1329" data-label="Image"> </div> <p> https://digitalcollections.nypl.org/items/3edf0770-d771-0139-9ba8-0242ac110002 </p>	<p>1956</p>

Teacher Resource 1

Timeline of the History of Harlem (Answer Key)

Directions: Using the timeline and images below, make inferences about what was happening in Harlem history in the time period indicated. Be prepared to share what you think with your classmates and explain how you came to your conclusions.

What do you think was happening in Harlem during the time this image reflects?	
English settlers land in Jamestown.	1607
 <p><i>Purchase of Manhattan Island by Peter Minuit 1626</i> <i>From the Painting by Willem Verelsteden for the Title Guarantees Trust Company</i></p> <p>https://digitalcollections.nypl.org/items/510d47e0-f37f-a3d9-e040-e00a18064a99</p>	<p>1626</p> <p>Harlem was originally inhabited by the Wecksquaesgeek Indians who farmed there. The rather hilly land deterred settlement in the area by the Dutch who arrived in 1658 and gave the place its name, <i>Nieuw Haarlem</i>. However, the Dutch settled primarily in what would become lower Manhattan.</p>
 <p><i>NEW YORK CITY IN 1752.</i></p> <p>https://digitalcollections.nypl.org/items/510d47e1-2bf6-a3d9-e040-e00a18064a99</p>	<p>1752</p> <p>The English took over the Dutch land. The area near Harlem remained mostly farmland and wilderness in colonial time, though there were settlements and well-established trading posts built in other areas of what would become known as New York.</p>

<p>The U.S. declares its independence from Britain.</p>	<p>1776</p>
<div data-bbox="126 470 961 1045" data-label="Image"> </div> <p>https://digitalcollections.nypl.org/items/510d47da-2e92-a3d9-e040-e00a18064a99</p>	<p>1776</p> <p>During the Revolutionary War, General Washington made his headquarters in Harlem. The area also played host to what became known as the Battle of Harlem.</p>
<p>The Revolutionary War ends with a victory for the U.S.</p>	<p>1783</p>
<div data-bbox="118 1207 956 1696" data-label="Image"> </div> <p>https://digitalcollections.nypl.org/items/510d47e0-d30f-a3d9-e040-e00a18064a99</p>	<p>1814</p> <p>Land in Harlem was still mostly undeveloped and would remain so until the post-Civil War era.</p>
<p>The U.S. fights a Civil War, resulting in a Union victory.</p>	<p>1861–1865</p>



<https://digitalcollections.nypl.org/items/bcdf3fbe-a5a6-88d6-e040-e00a1806445a>

1870

New development in Harlem led to the clearing of land and the construction of more buildings, but the rural nature of the place remained.

The U.S. experiences the Second Industrial Revolution as technology and industry change the landscape of America.

1870–1914

Reconstruction ends. Though the situation for Blacks in the South improved for a short time, states begin to pass legislation that legalizes segregation.

1877



<https://digitalcollections.nypl.org/items/b5f594a0-9dd3-0133-210c-00505686d14e>

1889

Multi-story buildings and fenced-in areas demonstrate further development in the area.



Photo: [Elevated railroad in New York City, possibly 110th St.],
New York Public Library Digital Collections

1896

Elevated train lines were built, allowing residential and commercial expansion to move northward.



<https://digitalcollections.nypl.org/items/507c2fa0-68bc-0130-893b-58d385a7b928>

1915

Speculators bought the land and built townhouses and apartment buildings, creating a neighborhood where many immigrant families settled. Additional train lines opened new suburbs for settlement; with so many areas now accessible by train, apartments were over-built and remained empty.

Black real estate agent Phillip A. Payton, the “father of Black Harlem,” offered to bring Black tenants to settle the area.

U.S. fights in World War 1. With so many men enlisting in the military, southern Blacks flocked to Northern cities to find industrial jobs with the hope of escaping racial prejudice and finding prosperity.

1917–1919



<https://digitalcollections.nypl.org/items/510d47df-7943-a3d9-e040-e00a18064a99>

1920

The Great Migration, the movement of Black southerners to the North in search of an escape from the Jim Crow South and in hopes of economic prosperity, further drove Black settlement in the area. The NAACP became active in Harlem in 1910 and soon grew to be the largest chapter in the country. A chapter of Marcus Garvey's Universal Negro Improvement Association was founded there in 1916. A. Philip Randolph lived in Harlem and organized the Brotherhood of Sleeping Car Porters union there. By 1920, central Harlem was 32.43% black.

The Great Depression begins.

1929



<https://digitalcollections.nypl.org/items/fcfafba0-1346-0136-de9c-396c77d77bb6>

1930

The 1920s had seen Harlem become the center of Black culture and expression, home to the Harlem Renaissance. During this time, Garvey, W.E.B. DuBois, and other Black activists lived and published in Harlem. So did many Black musicians, artists, and writers like Cab Calloway, Langston Hughes, Louis Armstrong, and Zora Neale Hurston, who felt that they could use their creativity to show America and the world that Blacks are intellectual, artistic, and compassionate and should be treated as such. The Harlem Renaissance pushed Black culture into the mainstream, drawing people from around the city and the world to Harlem. This encouraged more settlement by Blacks in the area and by the 1930 census, 70.18% of Central Harlem's residents were black.



<https://digitalcollections.nypl.org/items/81f397c0-461d-0134-90b2-00505686a51c>

1935

The Great Depression of 1929 devastated Harlem. The pressure of high rent, unemployment, and racist practices culminated in the Harlem riot of 1935. The riot and rising concerns over violence scared away the wealthy whites who had previously supported the neighborhood's artists.

U.S. fights in World War 2.




<https://digitalcollections.nypl.org/items/bc4fd834-0b03-53ea-e040-e00a18066743>

1941–1945

1945

The Second World War offered Blacks few opportunities for advancement with many relying on work in the shipyards and the military. Another riot in 1943 killed off any remaining hope that Harlem would recover its former glory. While the economy of Harlem was weakening, its political influence was growing.



Supreme Court declares segregation illegal in <i>Brown v. Board of Education</i> .	1954
Montgomery Bus Boycott	1955–1956
<div></div> <p>https://digitalcollections.nypl.org/items/3edf0770-d771-0139-9ba8-0242ac110002</p>	<p>1956</p> <p>Leaders who were involved in local activism set the stage for the civil rights movement in the 1960s. These new leaders often followed the examples of people like Garvey and Randolph and took to Speaker's Corner in the heart of Harlem to express their opinions. Such accessible and impassioned rhetoric and writing continued to bring Black thinkers to Harlem as the modern civil rights era dawned.</p>

Handout 2

A Local Research Project

Directions: Learn more about a national or international event that had a direct effect on your local community. Research to learn more about this impact and prepare a report in the format that your teacher has requested. Continue on back if more space is needed.

National/International event: _____

Date: _____

Location: _____

Brief description of event:

Related local event: _____

Date: _____

Location: _____

Brief description of event:

Immediate and long-term
impacts of local event:

Your information sources:



The Music of the Harlem Cultural Festival

Enduring Understandings

- Black artists and their music have had a monumental impact on the evolution of American music.
- Understanding the elements of music helps the listener to recognize the differences in musical styles.

Essential Questions

- What are the essential elements of music?
- How can you identify the elements of music in a given genre of music?
- What genres of music were created by or advanced by Black artists?
- What are the important aspects of each of these genres: spirituals, gospel, jazz, blues, soul, R&B, rock and roll, funk, hip-hop, and rap?
- How can you identify each of these genres as a listener?

Notes to the Teacher

When our students listen to today's popular music, do they realize that the strongest influence on contemporary music is the music of Black Americans? When they hear Bruno Mars' new album, do they recognize the influences of jazz, R&B, ragtime, and a host of other genres which were led by Black artists? This lesson explores the techniques necessary to recognize the elements of music which help students identify trends and similarities in different genres of music. They will then use that knowledge to explore the development of American music and the significant impact of Black artists.

We can trace Black music to the time of slavery, when music was used to pass the time, reduce boredom during agricultural work, provide spiritual uplift, and communicate. Spirituals, a combination of African song traditions and Christian hymns, evolved through the spread of Christianity among enslaved people. These songs imparted Christian stories and values but also served a greater purpose as an oral history of their plight. Harriet Tubman used spirituals such as "Swing Low Sweet Chariot" and "Follow the Drinking Gourd" as signals on the Underground Railroad.

From these early spirituals, after the abolition of slavery, there was a need for a more improvisatory religious style in music, and the advent of gospel music became prevalent in Black churches throughout America. Mahalia Jackson and Thomas Dorsey were well known for this music, creating a vehicle for delivering God's word through song in a way that involved each member of the congregation and wider audience in attendance at any gospel performance. Call-and-response was used to engage the audience in the music and therefore enhance the message. Often that message of early gospel music expressed hardship and sadness, which led to the development of a new style, the blues.

The blues has been said to be the foundation of all contemporary music and has had a lasting impact on the culture of Black Americans. While Mississippi is considered the birthplace of the blues, there are several styles of blues music that originated in different parts of the country. Each style incorporated complex African polyrhythms in its own way while seeking to soothe the soul through emotional singing.

Jazz music both influenced and was influenced by all these musical styles, as well as many that came after its inception. Improvisation is a hallmark of jazz music that is still used today in this timeless genre. This style evolved from ragtime, another Black-led genre, and takes many different forms

today. From jazz, blues, gospel, and spiritual music came R&B (rhythm and blues). While stylistically diverse, this music, created at the advent of the modern civil rights movement, spread the awareness of the need for racial integration and equality. R&B incorporates the improvisation and textures of jazz music, often with a singer or singers accompanied by a rhythm section (piano, bass, guitar, drums).

All these styles led to the more contemporary music of today, including rock and roll, funk, hip hop, and rap. Each of these later genres has been influenced by earlier Black music with Black artists at the forefront of each genre. We can trace rap rhythms to African polyrhythms and spirituals, as well as to the improvisatory nature of gospel and jazz. Hip hop and rap have become vehicles for social and political expression on a global scale. Millions and millions of people around the world are touched by the influence of Black music every day.

In Part 1 of this lesson, we will explore the elements of music that help us to identify what makes music styles unique. After viewing the movie *Summer of Soul*, students will be asked what they know about the music styles they hear each day and what they notice about those in the movie. This information will help them to have a greater understanding of the musical styles we will explore in Part 2 of the lesson. Several listening examples are used to illustrate the elements that are highlighted. The four elements the lesson highlights are rhythm, texture, instrumentation, and form. These are by no means the only elements of music, but they are the most accessible to those with less musical experience, as well as the most helpful in identifying similarities and differences in genres of music.

Part 2 of this lesson explores the evolution of Black music, and students hear many examples of this music. Use the information within the lesson on Dizzy Gillespie, B.B. King,

Louis Armstrong, and Aretha Franklin to lead the discussion with your class on these styles. Finally, reflect with students on the changes they hear in each successive genre and then play the Kahoot game to assess the knowledge of your students. This can be used as a formal or informal assessment. The game was created specifically for this lesson.

Part 3 is an extension project that includes research about a chosen genre. Students will choose a genre and research five to eight artists and songs that were fundamental to the style. They will show why the song and artist are important to the genre and then apply their knowledge of the elements of music to analyze each chosen song.

Here are some resources you might find useful:

Smithsonian Institution, Celebrating Black History Month
<https://nmaahc.si.edu/explore/stories/celebrating-Black-music-month>

Layla Hussein, The Evolution of African American Music in America
<https://genzwrites.weebly.com/hot-topics/the-evolution-of-african-american-music-in-america>

Fredara Mareva Hadley (Ethnomusicologist from Juilliard), The History of Black Music in America, Part 1
<https://youtu.be/mLWs-6-Iscg>

12Tone, Anatomy of a Song (understanding song style and form)
<https://youtu.be/UxYrXqBQEpE>

Elements of Music
<https://youtu.be/t9Mo-bk14ko>

Common Core Standards addressed by this lesson

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.5

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Duration of Lesson

4–6 class periods, plus time to screen the film *Summer of Soul*

Assessments

Class discussions

Completion of **Handout 1: Identifying Elements of Music**

Playlist PowerPoint

Materials Needed

Video of *Summer of Soul*

Paper and pens for students

Access to PowerPoint and YouTube

Handout 1: Identifying Elements of Music

(2 copies per student)

Teacher Resource 1: Slideshow on Elements of Music

Teacher Resource 2: Slideshow on the History and Evolution of Black Music in America

[Note: Slideshow 1 is available at https://docs.google.com/presentation/d/1bzsdL6k0OL8Z7DjhIjyV7Hd-dhJaHPgG7ctoHBb_M8Z0/edit?usp=sharing.

Slideshow 2 is available at https://docs.google.com/presentation/d/167l1FuonmThyrAekH8CiU49FO_OPdhxP-mmzAGlXdc/edit?usp=sharing. Images of the slides are on pp. 36–51.]

Procedure

Part 1: Elements of Music

1. Ask students if they have ever wondered where their music came from. Can they identify the style of music they listen to most often? What styles of music have influenced the music they enjoy?
2. Explain to students that they will be viewing a film that was captured 50 years ago, one that features legendary performers whose music greatly influenced the music of today. Ask them to listen carefully as they watch, noting sounds, instruments, and music styles that sound like music of today.
3. After the screening, explain that you will now be exploring the many genres of Black music. Students will learn how to identify important genres of this music and understand the progression of these genres to see how they have influenced the music of today.
4. Distribute one copy of **Handout 1: Identifying Elements of Music** to each student. Explain to students that this is merely a pre-assessment so that they can identify what they already know about the elements of music. Have them complete the handout as fully as they can.
5. Now distribute the second copy of **Handout 1** to the class. Show **Slideshow 1: Elements of Music**. [See Materials Needed for link to the slideshow.] Give students time to take notes on the handout as they view the slides. Review the information, asking students if and how they considered each of these aspects in their pre-assessment.

Part 2: The Evolution and Influences of Black Music

1. Ask students what genres of music can be called Black music. Ask them to consider the music they heard in *Summer of Soul*. What types of music did they hear?
2. Using **Slideshow 2: The History and Evolution of Black Music in America**, explore each style and listen to the examples on each slide. Ask students to identify the elements of music in each of the musical examples, beginning with jazz and ending with soul.

Suggested answers:

- a. Dizzy Gillespie:
Texture: all instruments start off playing the same rhythms together
Rhythm: short and fast rhythmic structure
Form: trading solos over a chordal harmony (repeated chord progressions)
Instrumentation: trumpet (Dizzy Gillespie), saxophone, trombone, piano, drums, bass, guitar
- b. Louis Armstrong
Instrumentation: trumpet (Louis Armstrong), voice (Louis Armstrong), piano, drums
Rhythm: uses syncopation (rhythms that occur off the beat)
Texture: simple texture with piano and drums accompanying voice and trumpet
Form: verse/chorus
- c. B.B. King
Instrumentation: guitar (B.B. King), electric keyboard/organ, drums, voice (B.B. King), bass guitar
Form: AAB
Rhythm: guitar and voice (shorter, faster) and organ (long, held notes)
Texture: guitar and vocal solo over rhythm section accompaniment



- d. Aretha Franklin
Instrumentation: voice, saxophone, drums, bass, piano
Form: AAB
Texture: vocals with backup vocals and accompaniment
Rhythm: shorter rhythms and a moderate tempo (speed)

3. After listening to all the music included in the slideshow, reflect on the ways the style of music progressed. Ask: How did those elements of music we learned about grow and change with each style?

4. Assess students' knowledge of both the musical elements and each genre through a "Name That Tune" type of game on Kahoot. View the game first and review listening examples and genres with your class before playing. To access the game, please follow these instructions:

- a. Sign up for a free version of the "Basic" level at: <https://kahoot.com/schools-u/>.
- b. Go to the link for the game at: <https://create.kahoot.it/share/black-music-genres/18f90996-b463-4b06-a3ee-facda593dfc5>.
- c. Click "Play," then "Start."
- d. Scroll down under "Game options" and then choose to turn on the "Friendly Name Generator." (This means that students can't display an inappropriate name.) You will need to have students tell you the name that is generated for them so you know who is who.
- e. Next choose "Player vs. Player" or "Team vs. Team."

- f. You will then see a PIN created. This is the PIN that is needed for your students to play. It's best if you share your screen with the class, but it is not necessary. They will join at www.kahoot.it (info on the screen) and then enter the PIN to play. You can see how many students have joined and can ask students to give their created names if you choose that option.
- g. Once all the players have joined, click start and enjoy the fun! There will be updates along the way where you and the students can see who is in the lead.
- h. There is feedback for you to see at the end about each student's progress.

Part 3: Playlists

- 1.** Have students reflect on their knowledge of the elements of music and the evolution of Black music. Then have each student choose one of the styles from **Slideshow 2** and research five to eight Black artists who were pioneers in this genre.
- 2.** Have each student create a playlist of songs for the chosen genre and develop a PowerPoint based on the playlist. There should be two slides per song. The first should include information about the artist and a link to the song. The second should comment on the four elements of music in that song: rhythm, texture, form, and instrumentation.
- 3.** Give students the opportunity to present their PowerPoint playlists to the class or to a partner.

Handout 1

Identifying Elements of Music

Directions: After watching the film *Summer of Soul*, reflect on the styles of music you heard in the movie, as well as other styles you have heard. Complete these questions below. Then, answer the questions below to the best of your ability.

1. What are the main elements of music?
2. How can you identify differences in musical styles? What makes a musical style unique? Consider a style of music you enjoy. Explain how it is different from other types of music.

3. Define the following:

Rhythm

Musical Form

Texture

Instrumentation

Slideshow on Elements of Music

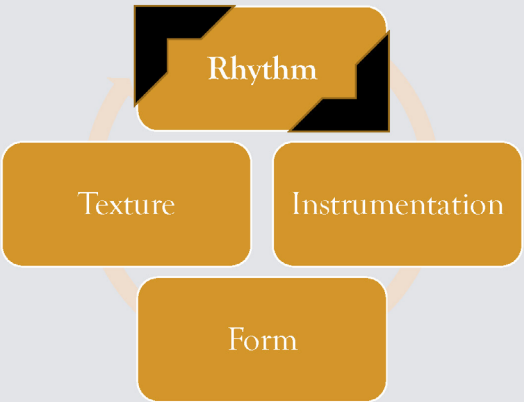
Slide 1



Slide 2



Slide 3



Listen to this example of a song with short rhythms. Notice that none of the notes are sustained for very long.

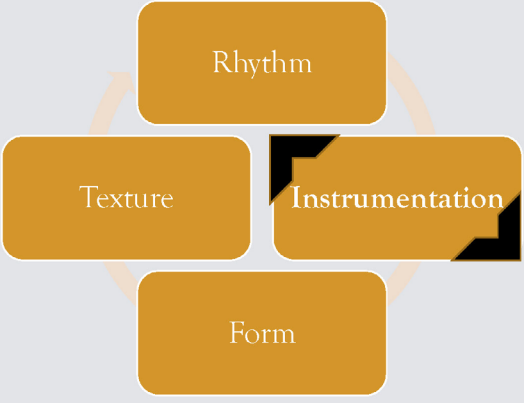
WYNTON MARSALIS - FLIGHT OF THE BUMBLEBEE
<https://youtu.be/jNabGj2p-iQ>

RHYTHM is how long or short a sound is—the arrangement of musical sounds, according to duration and stress on given groupings

Listen to this guitar solo by B.B. King. You will hear phrases that contain short notes (rhythms) followed by a long, held note

B.B. KING
<https://youtu.be/MpRIYi721WE>

Slide 4



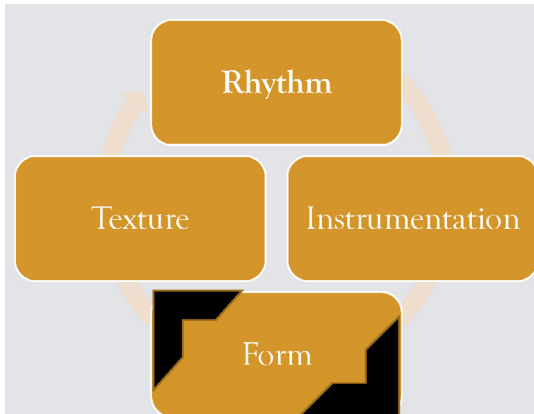
What instruments do you hear at the start of this piece?

SIR DUKE - by STEVIE WONDER
<https://youtu.be/6sIjSNTS7Fs>

INSTRUMENTATION
Specific instruments used in a piece or style of music

Are there different instruments used at the start of this piece?

UNFORGETTABLE by NAT KING COLE
<https://youtu.be/JFyuOEovTOE>



FORM is the structure of a given piece of music. Examples of this would be Chorus/Verse or ABA form (first and last sections are the same with a contrasting section in the middle)

Listen to the first minute of this song.
In this form of music (call and response)
listen for a solo singer to sing a phrase, and
then a choir follows

CALL AND RESPONSE

https://youtu.be/D_tcZAqQUAg

0:00–0:20 is the "A" section

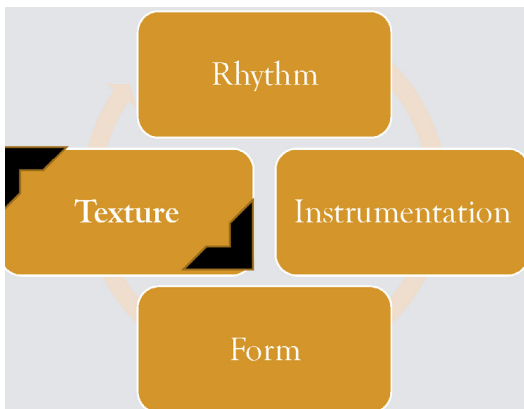
0:20–0:40 is a repeat of "A" section

0:40–1:00 is a B section

Can you identify the next section? A or B?

What is the FORM of the start of the piece?

<https://youtu.be/r1vqBt-PkT4>



TEXTURE

The layers of sound. How sparsely or densely the melody, harmony, and other elements are layered.

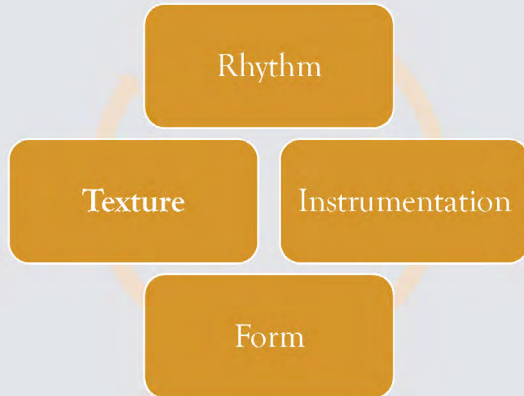
Listen to the texture.

It is simple with one voice and drums at the start.
Then listen to the way more textures are layered in by the
end of the song

SCHUYLER SISTERS - HAMILTON

https://youtu.be/UeqKF_NF1Qs

Slide 7



What can you identify in this music?

EARTH WIND AND FIRE
LET'S GROOVE

https://youtu.be/Lrle0x_DHBM

Slideshow on the History and Evolution of Black Music in America

Slide 1

A Brief History of Black Music in America

Slide 2

Spirituals

- A religious song associated with Black Christians of the southern U.S., thought to derive from the combination of European hymns and African musical elements by Black people who had been enslaved.
- Used in Civil War in two ways:
 - Sojourner Truth—preaching and singing about abolition of slavery
 - Harriet Tubman—used spirituals as signal songs for enslaved people on Underground Railroad (e.g., "Swing Low, Sweet Chariot")
 - <https://youtu.be/GUvBGZnL9rE>—Fisk Jubilee Singers—"Swing Low, Sweet Chariot"

Slide 3

Spirituals

- Chanting, drums, and singing were important aspects of African music that were retained in spirituals.
- As spirituals evolved, hand clapping replaced drums/percussion. Syncopation (off-beat rhythms), which reflected African music, was often used in the melody or harmony parts.
- Much of the music had double meanings—in addition to telling a Bible story, they would also contain meaning for enslaved people who longed for freedom or traveled to find freedom.

Slide 4

Spirituals

Harriet Tubman—used spirituals as signal songs for enslaved people on the Underground Railroad (e.g., "Swing Low, Sweet Chariot")

Listen for: slow tempo (beat), "sad or lonely" quality to express the meaning behind the words

- Listen to this example of an early recording of a spiritual [Fiske Jubilee Singers](#)—Swing Low, Sweet Chariot
- [Here is a more modern example](#) which represents this style.



Slide 5

Gospel

- Call and response
- Mixes sacred and secular
- Personal or communal belief of Christian life
- Praise and worship
- Revival movement—large worship groups—Pentecostal church

Slide 6

Gospel

- Christian topics and African vocal and rhythmic aspects
- Influenced jazz and R&B and was influenced by both
- More instrumental accompaniment used in gospel as compared to spirituals: organ, piano, tambourine, drums, bass guitar, and guitar
- Listen to this example of [call and response in gospel style](https://youtu.be/OMgNTwZW5gY) at <https://youtu.be/OMgNTwZW5gY>. Notice also the instrumentation and vocal style.

Slide 7

Gospel

Horace Clarence Boyer is a lecturer on the origins of spirituals and gospel music. He explained the difference between these two styles of music in this way:

"Gospel songs are 20th-century sacred songs that were conceived as a way for people to move into economic freedom. Spirituals spoke to the community; gospel speaks to one person."

Thomas Andrew "Georgia Tom" Dorsey, father of gospel music, wrote "[Take My Hand, Precious Lord](#)" after his wife died in childbirth.

Slide 8

Gospel

Mahalia Jackson, one of the greatest gospel singers of all time, is considered to be one of the most influential vocalists of the 20th century. Her performance of "Precious Lord, Take My Hand" with Mavis Staples in *Summer of Soul* recalls her performance of the same song at Martin Luther King, Jr.'s funeral in 1968. Listen to that performance at

<https://www.youtube.com/watch?v=riu5ZaY2k2A>

and note Jackson's vocal style and prowess.

Jazz

- [Dizzy Gillespie](#), experimenting with other jazz musicians, introduces the "bebop" style of jazz. <https://youtu.be/C0wEX1tgyNw>
 - Tempos were faster, harmonies and melodies were more complex, and bands changed from larger to smaller.
 - This was one of the genres of music that contributed to the furthering of African American music; it led to rock and roll.
- [Louis Armstrong](#) is one of the most influential African American jazz musicians.
 - Swing style <https://youtu.be/h2iEulpX910>
 - Helped turn jazz music into an important musical form.

Jazz

- Ray Barretto, influenced by Dizzy Gillespie, is largely credited with the rise in popularity of Latin Jazz. His song "El Watusi" became the first Latin song to penetrate Billboard's Top 20. <https://www.youtube.com/watch?v=3uZx9KnITyg>
 - This jazz style is influenced by salsa, mambo and cha-cha, Afro-Cuban musical styles.
 - In addition to Barretto, Mongo Santamaria, another Latin Jazz musician featured in *Summer of Soul*, catapulted into popularity through his version of Herbie Hancock's "Watermelon Man," which includes a clear Afro-Cuban groove. <https://www.youtube.com/watch?v=zJuX-JJ8WF0>

Slide 11

Blues

- Secular (non-religious) music created by Black musicians in the southern United States in the early 20th century.
- Became extremely influential in popular music of the 1960s.
- Instead of telling stories, blues music focused on expressing emotion.
- Call and response or AAB forms usually used in this style.
- The civil rights movement played a large part in the resurgence of folk music
- B.B. King – 3:00 Blues <https://youtu.be/d9ozjCQkqZs>

Slide 12

Soul

- Soul music is a collective term for several forms of pop music that Black Americans pioneered from the mid-twentieth century onward. Genres grouped under the "soul" banner include rhythm and blues (R&B), urban blues, Motown, smooth jazz, and gospel music.
- Characterized by an emphasis on vocals and improvisatory delivery
- The Staple Singers, featured in *Summer of Soul*, bring together gospel, soul and a social consciousness that truly reflects the spirit and feel of the 1960s. Their song "Freedom Highway" became an anthem of the Civil Rights Movement.
https://www.youtube.com/watch?v=f7_b_jyRVRc

Soul

- Aretha Franklin is considered the Queen of Soul. Listen to [Aretha Franklin sing "Respect"](https://youtu.be/wNwUQJzPY20) at <https://youtu.be/wNwUQJzPY20>
- While Aretha is considered the Queen of Soul, Nina Simone is known as the "High Priestess of Soul." She is a classically trained pianist; her music transcends several genres (pop, R&B, blues, jazz, folk, soul, classical, and gospel) and continues to influence musicians today.

R&B/Motown

- Influenced jazz greatly and was influenced by jazz
- The decade of the 1960s was a segregated musical environment until record labels like Motown and Atlantic began recruiting Black recording artists. Their success pushed Black music into the mainstream.
- Motown reflected a significant shift in ownership in the music industry and a staunch and clear commitment to Black progress within the industry. Motown is a music that changed America.

Slide 15

R&B/Motown

- While R&B is often sung as a soulful lament for the hardships Black Americans experienced, Motown is a more upbeat, danceable, pop-influenced style of R&B.
- Gladys Knight and the Pips - Midnight Train to Georgia
<https://www.youtube.com/watch?v=A0F9lh8TISM>
- Marvin Gaye – Let's Get It On
<https://youtu.be/PQ1LI59J3VY>

Slide 16



Rock and Roll

- While rock and roll has had participants of many different races, African Americans played a very large part, due to their contribution to rhythm and blues and jazz.
- African American musician Louis Jordan was especially influential in the swing genre, and Wynonie Harris influenced artists such as Elvis Presley (who was called the “King of Rock and Roll”).
- Listen to the way the texture of rock and roll music has changed from R&B and Soul in “Lucille” by Little Richard https://youtu.be/u0Ujb6IJ_mM



Rock and Roll

- Jimi Hendrix is considered one of the most influential musicians of the 20th century. His skill and creative approach to playing the electric guitar truly transformed rock and roll.
- In the 1980s, important crossovers between rock and roll musicians and rap musicians became more prominent, notably with “Walk This Way” by Run DMC and Aerosmith. Heavy metal and hardcore rap mash-ups led to a new genre, known as rap metal, which became an important musical genre in the 1990s.



Funk

- Funk music is a blend of soul, jazz, and R&B that began in the early 1960s.
- It includes horns, percussion (drums), electric guitar, and keyboard.
- It is a dance style of music.
- Its influences are recognized in hip hop music.

Slide 19

Funk

- James Brown was a pioneer of this music and brought popularity to all audiences with songs like ["I Feel Good."](https://youtu.be/B1wOK9yGUYM)
<https://youtu.be/B1wOK9yGUYM>
- Sly and the Family Stone sat at the intersection of funk and soul and revolutionized the genre in many ways, including gender parity within the group. Their music, often called psychedelic soul, was seen as a "ministry of fun" by many and their musical influence can still be heard today. Listen to "Everyday People" at <https://www.youtube.com/watch?v=YUUhDoCx8zc> and try to trace its musical influences.

Slide 20

Hip Hop

*"Rap is something you do;
hip hop is something you
live." - KRS One*

Beginning in the 1970s, hip hop was influenced by funk and disco and is known for its poetic elements. To many, hip hop expands beyond music to a way of life. Grandmaster Flash was a key figure in the creation and growth of hip hop in the 70s.

While hip hop is a musical style dominated by Black musicians, the influence of hip hop crosses racial and national lines. Its influence can be seen in pop culture and music around the world today.

This is a broader genre that includes deejaying, breakdancing, beat boxing and more. Beat boxing demonstrates the influence of jazz and scat on the genre.

Powerful lyricism in hip hop often highlights the hardships faced by African Americans, while also lifting up the Black community. Listen to Nas perform ["I Know I Can."](https://www.youtube.com/watch?v=RvVfgvHucRY)
<https://www.youtube.com/watch?v=RvVfgvHucRY>
What musical influences do you hear? How do the lyrics speak to his community?



Rap

- Created by DJs and black performers in the 1970s, as an outgrowth of the rise of hip hop at that time. Rap draws on the blues as well as on a rich oral tradition found in many Black communities.
- Repetitive rhythmic accompaniment with rapid, often rhyming, vocal speech that tells stories of the plight and lives of contemporary Black Americans.
- The Sugarhill Gang released “Rapper’s Delight” in 1979. Blondie’s single “Rapture” (1980) features Debbie Harry rapping and mentioning hip hop artists Fab 5 Freddy and Grandmaster Flash, highlighting the type of crossover that would continue to grow in the 1980s as rap moved further into the mainstream.

Rap

- In the 1980s, Run D.M.C. becomes the first rap group to be featured regularly on MTV and in the Billboard’s Top 40.
- N.W.A. and Public Enemy , D.J. Jazzy Jeff and the Fresh Prince, and Ice-T reflect the diversity of rap in the 1980s.
- Listen to [Changes by Tupac Shakur](https://www.youtube.com/watch?v=xg3J5slvB-k) (considered to be one of the greatest rappers of all time) and identify the musical influences you hear in this song.
<https://www.youtube.com/watch?v=xg3J5slvB-k>

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Sources

- <https://study.com/academy/lesson/spiritual-music-history-artists.html>
- <https://www.masterclass.com/articles/soul-music-guide>
- <https://theboombox.com/rock-roll-hall-of-fame-rappers/#:~:text=Currently%2C%20only%20six%20hip%2Dhop,be%20inducted%20into%20the%20Hall.>
- <http://www.jazzmusicarchives.com/>
- <https://books.google.com/books?hl=en&lr=&id=LwaXZpD11ukC&oi=fnd&pg=PP1&dq=hip+hop+music+history&ots=z0rqc7DO6p&sig=43ZF7JSZJ4lynjit7n7d8ACC4NM#v=onepage&q=hip%20hop%20music%20history&f=false>

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1969: A Unique Year

Enduring Understandings

- The Civil Rights Act of 1964 and the Voting Rights Act of 1965 were important steps in advancing social and political equality.
- As African Americans achieved political and social equality, correcting economic inequality became a focus.
- African American activism continued past the civil rights movement.

Essential Questions

- How did African Americans pursue social equality?
- How did African Americans pursue political equality?
- How did African Americans pursue economic equality?
- How does Summer of Soul highlight these efforts?

Notes to the Teacher

Most of the people attending the Harlem Cultural Festival in 1969 had lived through an important decade in Black history: the rise of the “Black is Beautiful” movement; the founding of the Black Panthers; the civil rights movement; the leadership of Martin Luther King, Malcolm X, and Stokely Carmichael, among others; and the urban uprisings. After a decade of struggle, taking time to celebrate Black culture was particularly meaningful. In this lesson, students explore the events of this decade that made the music especially significant.

In March of 1964, Malcolm X left the Nation of Islam. Upon his departure, he planned to focus on bringing the plight of people of African descent across the globe to light. His leadership reignited Pan-Africanism, which inspired African Americans to connect with other people of African descent in the diaspora. His call to meet violence with violence also inspired many African American youth as they faced an extremely turbulent and violent existence.

All throughout the 1960s, African Americans sought to hold government institutions accountable to the judgments won in court cases. After the Supreme Court overturned *Plessy v. Ferguson* (the ruling that allowed “separate but equal” accommodations) in the *Brown v. Board of Education* decision of 1954, the court decided that schools should desegregate “with all deliberate speed.” This ruling allowed southern states to drag their feet on integrating schools; some even implemented “massive resistance” policies through which they closed schools rather than integrate.

In the 1960s, the courts abandoned the “all deliberate speed” philosophy. A cascade of school integration stories like those of elementary school student Ruby Bridges and college student James Meredith flooded the media. These stories

continued to emphasize the abuses African Americans faced at the hands of government institutions and some whites. The Student Nonviolent Coordinating Committee (SNCC) was formed to challenge the non-enforcement of civil rights cases. The organization galvanized college youth into non-violent social action. In 1961, SNCC organized the Freedom Rides, which challenged segregation on interstate travel.

Before his death, President John F. Kennedy vowed to sign comprehensive civil rights legislation. The Civil Rights Act of 1964 and Voting Rights Act of 1965 represent that promise, although they were signed by President Lyndon Johnson after Kennedy's assassination. These pieces of legislation became the foundation for government response to discrimination and inequality.

As African Americans achieved social and political equality, addressing economic inequality came into focus. Before his death, Dr. Martin Luther King, Jr. launched a focus on the lives of people living in poverty. King's Poor People's Campaign was intended to put pressure on President Johnson to deliver on his "Great Society" plans and promises.

Dr. King was assassinated before he could carry out his plan, and many cities erupted in violence in response to his murder. Both economic inequality and violence against Blacks spurred unrest within cities. As a part of the campaign to address economic inequality and to provide safety in Black communities, the Black Panther Party for Self-Defense (BPP) emerged as a leading community organization. The Black Panthers adopted a 10-point plan that directed the organization's efforts to address economic inequality and safety. The Black Panthers inspired many young people to action. In addition to the social services the BPP provided, it also elevated Black militarism and echoed Malcolm X's call to meet violence with violence.

Here are some additional resources that might be helpful:

<https://guides.library.plu.edu/c.php?g=316972&p=2117149>

<https://www.loc.gov/collections/civil-rights-history-project/?dates=1960-1969&fa=subject:african+american+civil+rights+workers&sb=date>

<https://www.archives.gov/research/african-americans>

<https://www.history.com/topics/black-history/civil-rights-movement>

In this lesson students will read, research, and synthesize information about some major events in African American history. Prior to this lesson students should have had exposure to some media literacy lessons about evaluating and interrogating sources. Students will investigate the *who*, *what*, *where*, *when*, and the significance of each event. This lesson can be completed in a physical library as a research activity or as an Internet search activity. Part of the lesson can be completed before viewing the documentary. In addition, students will investigate how the event connects to the *Summer of Soul* documentary. This part should be completed after viewing the documentary.



Common Core Standards addressed by this lesson

CCSS.ELA-LITERACY.RI.11-12.3

Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.W.9-10.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.RH.11-12.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RH.11-12.8

Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-LITERACY.RH.11-12.10

By the end of grade 12, read and comprehend history/social studies texts in the grades 11-CCR text complexity band independently and proficiently.

Duration of lesson

One or two 90-minute class periods

Assessments

Completion of **Handout 1: Major Events in African American History**

Class discussion

Essay (optional)

Materials needed

Access to computers with internet for research

Classroom projector

Handout 1: Major Events in African American History

Teacher Resource 1: Major Events in African American History (Answer Sheet)

Procedure

1. Distribute copies of **Handout 1: Major Events in African American History**. If students have already watched *Summer of Soul*, explain that they are going to be researching and learning about events that had a tremendous impact on the creation of the Harlem Cultural Festival in 1969.

2. Review the handout with students before they begin.

- a. Introduce the importance of the 1960s for African Americans. Highlight the eight events covered on the grid.
- b. Point out that students will be identifying the *who*, *what*, *where*, *when*, and the significance of each event.
- c. After students have viewed the documentary, ask them to note how each event appears or has an impact in *Summer of Soul*.

3. Complete the first column, Malcolm X leaving the Nation of Islam, with the class to model responses. Go to the website at <https://www.britannica.com/biography/Malcolm-X>. Select students to read sections of the passage aloud. Once the class has read the passage, guide the class through completing the grid for the first column.

The *where* and *when* may require an additional internet search for those details.

4. Once the class has completed the first column together, direct the students to complete the full handout individually, or assign separate groups to complete each topic. Then have students work independently or in groups as you prefer.

5. When the handout has been completed, provide ample time in class for students to share responses. Review and discuss what students discovered for each topic.
6. Hold a class discussion about the chart as a whole, using these questions:
 - a. In what ways were young people at the forefront of change during the civil rights movement and the period that followed? (Segregation was overturned through schools first in *Brown v. Board of Education*; this impacted millions of young people. In addition, most people forget that Dr. King was only 25 years old when he stepped into the spotlight during the Montgomery bus boycott. As the movement gained momentum, young people led protests and activism through numerous organizations like SNCC and CORE. These groups would later form the foundation of groups like the Black Panther Party for Self-Defense.)
 - b. What were some of the most important factors that led to the development of a Black Power movement in the mid-1960s? (The Black Power movement grew out of the failure of the United States to provide for tangible social, political, and economic equality for African Americans. African Americans faced resistance as they tried to gain equal education, suffering persistent violence at the hands of police and unequal economic conditions with little remedy in sight. In response, African Americans became more vocal about their presence within the United States and the inequalities that needed to be dealt with.)
7. To wrap up the lesson, ask students to write in their notes three important ways that the music of the Harlem Cultural Festival reflected or was influenced by the events of the 1960s. Allow time for several volunteers to share their writing. If you wish, you may assign this topic as an essay prompt.

Extension activities

1. Explore the writings of Lorraine Hansberry with your students, especially her autobiography, *To Be Young, Gifted, and Black*.
2. Have students learn more about protest songs, especially by investigating the music and recordings of Nina Simone and Gil Scot Herron.
3. Have students write an essay using this prompt: “What themes in *Summer of Soul* are still relevant to our current time period?”

Additional resources

A. Print materials

Elaine Brown, *A Taste of Power: A Black Woman's Story*
 Alex Haley, *Autobiography of Malcolm X*
 James Baldwin, *The Fire Next Time*
 Melba Pattillo Beals, *Warriors Don't Cry: A Searing Memoir of the Battle to Integrate Little Rock's Central High*
 Martin Luther King, Coretta Scott King, et al.,
The Martin Luther King, Jr. Companion: Quotations from the Speeches, Essays, and Books of Martin Luther King, Jr.
 Nina Simone, *I Put a Spell on You: The Autobiography of Nina Simone*

B. Internet Resources

Explore the Black Panther Party's History in Oakland, CA
<https://www.visitoakland.com/blog/post/black-panther-party/>
 National Museum of African American History and Culture
<https://nmaahc.si.edu>

C. Film Resources

Eyes on the Prize
I Am Not Your Negro
What Happened, Miss Simone?
Who Killed Malcolm X?
One Night in Miami

Lesson 3 (U.S. History)

Handout 1

Major Events in African American History

	Malcolm X leaves the Nation of Islam	Integration of Schools	Civil Rights Act 1964
Key words to include	<i>Pan-Africanism</i>	<i>Ruby Bridges James Meredith</i>	
Who			
What			
Where			
When			
Significance			
Impact in <i>Summer of Soul</i>			



	The Student Nonviolent Coordinating Committee (SNCC)	Voting Rights Act 1965	Poor People's Campaign
Key words to include	<i>Stokely Carmichael, Diane Nash, John Lewis, Freedom Rides</i>		<i>Martin Luther King Jr.</i>
Who			
What			
Where			
When			
Significance			
Impact in <i>Summer of Soul</i>			

	Urban Uprisings (1965–1968)	Black Panther Party: the Ten-Point Program
Key words to include	<i>Watts (1965), Newark (1967), Chicago, Washington D.C., Baltimore (1968)</i>	<i>Huey P. Newton, Bobby Seale, Elaine Brown</i>
Who		
What		
Where		
When		
Significance		
Impact in <i>Summer of Soul</i>		

Teacher Resource 1

Major Events in African American History

	Malcolm X leaves the Nation of Islam	Integration of Schools	Civil Rights Act 1964
Key words to include	<i>Pan-Africanism</i>	<i>Ruby Bridges</i> <i>James Meredith</i>	
Who	Malcolm X, a minister of the Nation of Islam and human rights activist	Students across the South like elementary student Ruby Bridges and college student James Meredith	Under the request of President John F. Kennedy, Congress passed comprehensive civil rights legislation
What	Malcolm X left the religious organization due to political and personal conflicts with its leader, Elijah Muhammad	They sought equitable educational opportunities by enrolling in schools still resisting the <i>Brown v. Board of Education</i> (1954) decision	The Civil Rights Act of 1964 prohibited discrimination on the basis of race, color, religion, sex, or national origin. Provisions also forbade discrimination on the basis of sex, as well as race, in hiring, promoting, and firing. The Act prohibited discrimination in public accommodations and federally funded programs. It also strengthened the enforcement of voting rights and the desegregation of schools.
Where	<i>New York Times</i> article	Schools across the South	Throughout the United States
When	March 8, 1964	Bridges: 11/14/1960 Meredith: 9/30/1962	Signed into law July 2, 1964
Significance	Upon leaving the Nation of Islam, Malcolm X broadened his ideas and shifted his focus to looking at the plight of people of African descent across the globe.	After the <i>Brown</i> decision, schools across the South deliberately dragged their heels until the judicial system would no longer allow resistance. (Due to restrictive land covenants, most schools in the North were <i>de facto</i> segregated.)	The Civil Rights Act of 1964 is the nation's central civil rights legislation and actively sought to counter the impact of the "Jim Crow" laws that enforced segregation.
Impact in <i>Summer of Soul</i>	You see Pan-Africanism displayed through featuring Afro-Latin artists like Mongo Santamaria, as well as artists from the African continent like Dinizulu and his African dancers and drummers.	Charlayne Hunter-Gault speaks to her experience desegregating the University of Georgia and the resistance she faced from whites.	Despite its ability to reform legal practices, this legislation was not able to eradicate segregation. Members of the 5 th Dimension spoke to how music was racially segregated.



	The Student Nonviolent Coordinating Committee (SNCC)	Voting Rights Act 1965	Poor People's Campaign
Key words to include	<i>Stokely Carmichael, Diane Nash, John Lewis, Freedom Rides</i>		<i>Martin Luther King Jr.</i>
Who	Young college students including Diane Nash and John Lewis.	Congress aimed to increase the number of people registered to vote in areas where there was a record of previous discrimination.	Civil rights leader Martin Luther King, Jr. and the Southern Christian Leadership Conference (SCLC) decided to launch a Poor People's Campaign.
What	They formed the Student Nonviolent Coordinating Committee (SNCC). It was composed mostly of Black college students who practiced peaceful, direct-action protests.	The legislation outlawed literacy tests and provided for the appointment of federal examiners (with the power to register qualified citizens to vote) in certain jurisdictions with a history of voting discrimination. In addition, these jurisdictions could not change voting practices or procedures without pre clearance" from either the U.S. Attorney General or the District Court for Washington, D.C.	The campaign was meant to highlight and find solutions to the problems facing the country's poor. The campaign would culminate with a Poor People's March on the country's capital and an encampment on the National Mall.
Where	SNCC participated in several major civil rights events across the south. One of the earliest was the Freedom Rides in 1961 to challenge the non-enforcement of Supreme Court rulings related to integration.	The legislation targets areas with a history of voting discrimination.	The National Mall, Washington, D.C.
When	SNCC was active between 1960 and 1973	Signed into law August 6, 1965	June 19, 1968
Significance	SNCC efforts help demonstrate the need for comprehensive legislation like the Civil Rights Act of 1964 and the Voting Rights Act of 1965.	This act shifted the power to register voters from state and local officials to the federal government. It also enabled African Americans across the South to exercise their constitutionally guaranteed right to vote.	The Poor People's Campaign was the last national cause led by Dr. King. He was assassinated in April before the march.
Impact in <i>Summer of Soul</i>	In 1966 Stokely Carmichael became chairman of the organization, and the platform shifted to be more militant. It focused on asserting Black power, resembling the growing youth culture highlighted in the documentary.	Stevie Wonder advocated for people to register to vote.	<i>Summer of Soul</i> highlights Operation Breadbasket and the fact that many in the Black community thought that the money spent on the lunar landing could have been better spent within their community.

	Urban Uprisings (1965–1968)	Black Panther Party: Ten-Point Program
Key words to include	<i>Watts (1965), Newark (1967), Chicago, Washington D.C., Baltimore (1968)</i>	<i>Huey P. Newton, Bobby Seale, Elaine Brown</i>
Who	Citizens in major metropolitan cities in the U.S.	Huey P. Newton and Bobby Seale founded the Black Panther Party for Self-Defense and developed the organization’s philosophy, named the Ten-Point Program.
What	Violence erupted due to continuing economic, political, and social inequality. The assassination of Martin Luther King, Jr. was a catalyst for the 1968 uprisings.	<p>Influenced by Black nationalism, Communism, and anti-colonial works, Newton and Seale developed the Ten-Point Program to address issues faced by Black communities.</p> <p>The ten points are:</p> <ul style="list-style-type: none"> • We want freedom. We want power to determine the destiny of our Black community. • We want full employment for our people. • We want an end to the robbery by the capitalists of our Black community. • We want decent housing, fit for shelter of human beings. • We want education for our people that exposes the true nature of this decadent American society. We want education that teaches us our true history and our role in the present-day society. • We want all Black men to be exempt from military service. • We want an immediate end to police brutality and murder of Black people. • We want freedom for all Black men held in federal, state, county and city prisons and jails. • We want all Black people when brought to trial to be tried in court by a jury of their peer group or people from their Black communities, as defined by the Constitution of the United States. • We want land, bread, housing, education, clothing, justice, and peace.

	Urban Uprisings (1965–1968)	Black Panther Party: Ten-Point Program
Where	Watts (1965); Newark (1967); Chicago, Washington, D.C., and Baltimore (1968)	Originated in Oakland, California, but chapters emerged across the U.S.
When	Watts (1965); Newark (1967); Chicago, Washington, D.C., and Baltimore (1968)	October 1966
Significance	As Dr. King famously said, “Let me say as I’ve always said, and I will always continue to say, that riots are socially destructive and self-defeating. ... But in the final analysis, a riot is the language of the unheard. And what is it that America has failed to hear? It has failed to hear that the plight of the Negro poor has worsened over the last few years. It has failed to hear that the promises of freedom and justice have not been met. And it has failed to hear that large segments of white society are more concerned about tranquility and the status quo than about justice, equality, and humanity. And so in a real sense our nation’s summers of riots are caused by our nation’s winters of delay. And as long as America postpones justice, we stand in the position of having these recurrences of violence and riots over and over again.”	<p>The Ten-Point Program led to the community services function of the BPP, spearheaded by members like Elaine Brown. The BPP provided free breakfast for school children, sickle cell anemia screening, legal aid, and adult education.</p> <p>Because of its practice of armed self-defense against police, as well as its Communistic and revolutionary elements, the BPP was frequently targeted by the Federal Bureau of Investigation’s COINTELPRO program, as well as by state and local law enforcement groups.</p>
Impact in <i>Summer of Soul</i>	<i>Summer of Soul</i> opens discussing the anger and rage simmering in the U.S. after the assassinations of Black civil rights leaders.	According to <i>Summer of Soul</i> , the Black Panthers provided security for the Harlem Cultural Festival because the police were unreliable.



Spending Priorities

Enduring Understandings

- Establishing priorities when it comes to addressing social issues and inequities can be influenced by personal background, experiences, perception, and awareness.
- Powerful communal spaces that allow those who are oppressed to be seen, heard, recognized, and respected as human beings help to maintain feelings of hope in times of adversity.
- Providing solid and supportive evidence while presenting a position or stance is critical when building convincing arguments encouraging an audience to invest time, funds, and other resources toward social action.

Essential Questions

- What are some elements that influence how we assess our social priorities in terms of the allocation of time and resources?
- How can we better examine social issues from a number of perspectives, as well as identify other associated issues involved?
- How do well-researched and supported arguments help to develop awareness and encourage positive change?

Notes to the Teacher

The Harlem Cultural Festival was more than just music. Attendees witnessed creative expressions of pain, celebration, protest, pride, and strong calls to action against society's inequities. The timing of the festival took place during the last year of the 1960s against the backdrop of police brutality, the Vietnam War, political unrest, and riots across the United States. Attendance meant a chance to heal after the assassinations of Malcolm X, Martin Luther King, Jr., and Robert F. Kennedy, key advocates for change. The communal space of the park in Harlem provided a sanctuary of rejuvenation for those in the continuous fight to be seen and heard as they sought social justice and equitable reform.

During one segment in *Summer of Soul*, it was indicated that Harlem Cultural Festival took place on the Sunday of the Apollo 11 moon landing, which was nationally televised during the summer of 1969. It was noted by members of the media that concert-goers and other minorities across America were not interested in watching this monumental moment in the advancement of science and technology. Why was this? *Summer of Soul* highlights Walter Cronkite and other local journalists capturing reactions from unimpressed Black festival-goers who made it very clear that they felt the concert's connection with their community and prevalent social issues was more relevant to resolving the social needs of this country. It was felt then and now that excessive amounts of taxpayer money were being used to fund wars and space exploration, money that would be better spent solving critical ecological issues right here on earth. One interviewee exclaimed, "Never mind the moon; let's get some of that cash in Harlem." Many agreed with his sentiment that the money for the space mission could have been spent to address poverty for many in need across the country.

The world is currently in the midst of a global COVID-19 pandemic, which since early 2020 has afflicted the United States with increased unemployment rates, business shut-downs, education reform setbacks, and other hard economic impacts. However, also in 2020, NASA's Perseverance rover touched down safely on Mars. The project has been estimated at a total cost of \$2.9 billion. This is the latest of four Mars projects, which collectively are among the most expensive missions ever undertaken by NASA¹.

This lesson does not aim to steer students in the direction of one position or the other in terms of the importance of space exploration or where funding should be allocated. Its goal is to get students thinking about how to convincingly express their stance on social priorities and issues that they feel need to be addressed in order to bring about positive change in their communities, throughout the country, and around the world. Are there other, more relevant uses for resources that would address inequities here in the United States? How can they build supporting evidence for those claims?

In this lesson, the film itself lays a foundation as students are able to view examples of social inequities and the effect they have on minority communities across the country. This lesson asks students to draw from their experiences and identify social issues about which they feel compelled. It will be important to set the tone of a psychologically safe space for students to openly discuss complex issues such as race, class, gender, etc. Establish classroom norms that students create themselves that will allow for authentic and honest conversations.

¹ <https://www.weforum.org/agenda/2021/02/mars-nasa-space-exploration-cost-perseverance-viking-curiosity/>

Part 1 of the lesson introduces the notion of social issues and asks students to consider various social issues and their effects on individuals, society, and the world. Students will conduct research based on their social priorities and work with partners to develop a news broadcast script that they will present to the full group.

In Part 2, the class will participate in a formal debate in which students will learn how to express arguments effectively, provide supporting evidence, and frame counterarguments in ways that support their position. Students will research the costs of NASA's current plans to travel to Mars and consider whether to argue for a different use for these resources.

In Part 3, students convert their points of view into compelling storytelling through the development of persuasive speeches. Students will identify their setting and audience to help frame the tone of their speeches and present a call to action for the social issues that they are hoping to address.

Note: If time is short, you may wish to have students do only Part 2 or Part 3 rather than both. In all three parts of the lesson, you will want to emphasize an open-ended approach that encourages a rich diversity of responses and insights.

Common Core Standards addressed by this lesson

CCSS.ELA-Literacy.CCRA.R.1

Read closely to determine what the text says explicitly and to make inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.W.8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.4

Present information, findings, and supporting evidence such that the listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Duration of lesson

5–6 class periods

Assessments

- Completion of handouts
- Participation in class discussions
- Written news broadcast script
- Participation in group presentations and debate
- Persuasive speech

Materials needed

- The film *Summer of Soul*
- Projector
- Internet and word processing access
- Copies of **Handouts 1–5**

Procedure

Part 1: Identifying Social Priorities and Impact

1. Begin class by explaining to students that a social issue is any issue that has an impact on individuals in society. There are many types of social issues that affect people:

- Local issues: social issues that affect people more locally in their communities, schools, homes, or places of work.
- National or regional issues: social issues that affect communities in a particular country or region
- Global issues: social issues that affect communities across the entire world

2. Pose the following question to the students: *What are some social issues that you feel need to be addressed to bring about positive change in our community/country/world?* Give them time to brainstorm and start a class list for their suggestions. Provide one example to start (for example, poverty, homelessness, healthcare, mental health support).

Try to have each student contribute at least one idea. When the list exceeds the number of students in the class or you're satisfied with the number of responses, group students into pairs and allow groups to self-select topics that they feel strongly about, or assign each pair a topic. (Record the full list of ideas or allow them to remain visible for later use during Part 2 of this lesson. Indicate which ideas have been assigned to which pairs of students.)

3. Distribute **Handout 1: Defining Social Issues and Priorities** to help students examine their social issues from a number of perspectives and define the wider context and associated issues involved. Allow students time to conduct preliminary research, reflect on their specific issue, exchange ideas, and take notes.

4. After students complete **Handout 1**, allow time for partners to briefly review, share, and discuss responses to the questions with the class. Encourage students to use their handouts to capture additional notes during class discussion if needed.

5. Explain that student partners will produce a short news broadcast on their social issue. A news broadcast is written to inform or bring the awareness of a specific audience to an issue for a specific purpose. Student partners will take on the roles of a news reporter and a field expert who will be interviewed for his/her opinion regarding the topic. Students will work together to write a script to be used for each role.

6. Distribute **Handout 2: Developing a News Broadcast Script** and allow students time to conduct further research on their issues, including relevant facts, statistics, or expert opinions.

7. Give students adequate time to collaborate on writing a news broadcast script to describe key events related to the issue, specify whom the social issue impacts, create interview questions for the expert role, and draft a meaningful response for the expert using the research findings. Then provide time to practice role-playing as the news reporter and field expert.

8. Have student partners record their newscast and play it for the class or present their news broadcast live. Conduct a discussion of the issue with the full class after each presentation.

Part 2: Conduct a Formal Debate

1. Explain to students that a debate is a formal discussion on a particular topic in which opposing arguments are put forward. Tell students that they will be engaging in a debate that involves two sides: one supporting a resolution and one opposing it. Explain that as teacher or facilitator, you will serve as the judge based on your assessment of the quality of the debate. Use **Handout 4** to record your assessments.

2. Depending on the size of the class, break the students up into either two or four small groups. (Groups should have no more than 5–7 students each). Assign groups as either the affirmative team (FOR the resolution) or the opposing team (AGAINST the resolution).

3. Remind students that there is a segment during *Summer of Soul* that highlights NASA's long quest to put a man on the moon, which culminates on the same day as the Harlem Cultural Festival. Several people interviewed felt the funds spent for the Apollo 11 moon landing would have been better used in dealing with poverty and other social issues in America.

4. Explain that they are now going to consider a similar issue and debate about it. The debate teams will research the recent government costs of NASA's current plans to travel to Mars and consider whether the funds could have been allocated toward increasing resources for other social issues or causes. Allow the affirmative team a few minutes to select a social issue from the previous class brainstorm list that was NOT assigned to a student pair during Part 1. Have the students write the following resolution and relevant notes on **Handout 3: Debate Planner**:

Resolution/Debate Topic—Government spending on NASA's current plans to travel to Mars should be instead used to fund efforts addressing _____.
(Insert the social issue selected by the affirmative team)

5. Explain the debate structure detailed in the section below to students and allow both teams adequate time to conduct further research and complete **Handout 3** in preparation. (Students can use more than one copy of the handout if needed.) Suggest that students assign one speaker for each section of the debate; however, research responsibilities should be a collaborative effort. Write the following debate structure on the board:

- Opening statement
- Argument #1
- Argument #2
- Rebuttals
- Closing statement

6. Tell students that you will serve as the moderator and judge for the debate, and use **Handout 4: Debate Assessment** to score team efforts. Explain to students that during the debate, there cannot be any interruptions as speakers are presenting their arguments.

The debate structure is as follows:

- The affirmative team will present their opening statement first, followed by the opposing team's opening statement. (Remind students to speak clearly and to take notes on the arguments presented by the other team.) Teams will want to address questions or ideas posed in these statements as they present further arguments. (5–10 minutes for each team)
- The affirmative team will present their first argument in support of the resolution. During this time, they will also identify and suggest ideas for addressing possible challenges related to their argument. (5–10 minutes)
- The opposing team will present their first argument against the resolution. During this time, they will also identify and suggest ideas for addressing possible challenges related to their argument. (5–10 minutes)
- The affirmative team will present their second argument in support of the resolution. During this time, they will also identify and suggest ideas for addressing possible challenges related to their argument. (5–10 minutes)
- The opposing team will present their second argument against the resolution. During this time, they will also identify and suggest ideas for addressing possible challenges related to their argument. (5–10 minutes)
- Teams will have 10 minutes to collaborate privately and frame their rebuttals based on their prior research.
- The opposing team shares their rebuttal, which includes defending their argument while addressing both arguments of the affirmative team. (5–10 minutes)
- The affirmative team shares their rebuttal, which includes defending their supportive argument while addressing the arguments of the opposing team. (5–10 minutes)

- Each team gets a final opportunity to address arguments made and solidify their stance during closing statements. (The affirmative team should present their closing statements last.) (3–5 minutes each)

7. Once the debate has ended, share the assessment for each team and determine the winner. Conduct a full group discussion to allow students an opportunity to share out what they learned from the information shared by each team (**Handout 4**).

8. If you have additional debate teams, follow the same procedure as for the first debate.

Part 3: Turning Points of View into Persuasive Speeches

1. Tell students they will be writing a persuasive speech based on the social issues that they originally selected for their broadcast scripts in the previous activity. (It is fine that each social issue was assigned to two students as this activity will require them to indicate a specific audience and setting for their speech; this will probably result in each student framing a different approach to addressing the social issue.)

2. Distribute **Handout 5: Developing a Persuasive Speech**. Instruct students to complete the worksheet and then type up their speeches. Emphasize that they will be asked to identify a setting in which they would plan to give this speech, in addition to the intended audience that they are hoping to galvanize into action. (Examples may include a commencement speech for an audience of high school or college students; a public speech for local community advocates; a testimonial with local, state, or national political officials as the audience; a presentation for potential funders; etc.) Their speeches should be framed with their specific setting and audience in mind.

3. For homework, students should rehearse their speeches to prepare for presentation to the class.

4. Student presentations: Have students present their speeches in front of the class. Before starting, each student must share the setting in which they are giving this speech, including specifying the expected audience that they are attempting to motivate to action. The student audience should take a moment to position themselves in the role of members in that audience. After each presentation, ask students:

- What did you hear in the speech that made the most persuasive case for the presenter's argument?
- Was the speech appropriate for the setting identified?
- What elements of the speech do you feel would appeal the most to the audience identified, and why?

Extension Activities

1. Invite students to complete projects or essays in which they interview an older member of their community who is willing to describe personal experiences or stories in connection with a social issue from the 1960s.

2. Social change is typically gradual and incremental. Allow students to make the connection between a social problem of the 1960s and one that they feel needs to be prioritized today. Have there been any key milestones in addressing the issue from that time until now? Highlight successes and challenges for addressing this issue, such as societal, structural, and technological changes. How have communities come together throughout this time to approach and advocate for further resolutions? Have students prepare a report for the class on their findings.

Handout 1

Defining Social Issues and Priorities

Directions: Answer the following prompts based on your existing knowledge, experience, and preliminary research.

What is a key social issue that you feel needs to be addressed to bring about positive change in our community/country/world? Why is this issue meaningful to you?

Who is affected most by this issue?

Does this issue have a typical setting? If not, specify examples of the most prevalent areas. *(For example, if the social issue is education inequality, many reform efforts begin in school settings, followed by affiliated out-of-school learning environments.)*

(Specific locations, community descriptions, locale demographics, settings, etc.)

Why is it important for society to be aware of this issue and takes steps for resolution? What evidence do you have that indicates the public should invest time, funds, and other resources toward addressing this issue?

What are some associated issues that are connected with this problem? Are there social or cultural issues that influence this issue?

Handout 2

Developing a News Broadcast Script

Partner A, News Reporter/Interviewer: You are playing the role of a journalist. Develop an opening statement or story describing the social issue in detail and a closing statement to solidify your stance. Work with your partner to determine interview questions that will be posed.

Partner B, Field Expert: You are extremely knowledgeable about relevant facts, statistics, and suggested resolutions regarding your selected social issue. Develop a script that includes your responses to the questions, posed in a way that will inform your audience and inspire awareness.

Note: Any research necessary to develop the scripts should be a collaborative effort.

Use the following outline as guidance as you write your broadcast script. Use additional sheets of paper if necessary.

1. Social Issue/Topic: _____
2. Name of broadcast story: _____
3. Where are you broadcasting from? _____
4. Give a detailed description of the social issue, who is most impacted, and who has the most influence in helping to address the issue.



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5. What have been some recent key events related to this issue?
6. What is the position of the field expert?
7. Develop 4–5 interview questions to be posed to the field expert.
 - a.
 - b.
 - c.
 - d.
 - e.
8. Indicate relevant facts and statistics in response to the interview questions.
9. What are some recent public efforts to resolve this issue? What have been the successes and challenges involved?

Handout 3

Debate Planner

Directions: Work with your group to plan your debate. Take notes in the sections below to help you prepare for your arguments. Use additional paper if necessary.

Resolution/Debate Topic: _____

Which side are you on? (Circle one) Affirmative Team / Opposing Team

Opening Statement:

Argument #1	Supporting Facts	Possible Counterarguments

Argument #2	Supporting Facts	Possible Counterarguments

Rebuttals: (to be completed during the debate)

Closing Statement:

Handout 4

Debate Assessment

Use the following guide to assess arguments presented by students during the formal debate.

Debating team name/position _____

Team members: _____

1. Opening arguments and statements were effective and persuasive.	5 4 3 2 1
2. The team presented solid evidence and convincing statements to support their stance.	5 4 3 2 1
3. Argument #1 was presented with clarity at an appropriate volume.	5 4 3 2 1
4. Argument #2 was presented with clarity at an appropriate volume.	5 4 3 2 1
5. The team addressed the opposing team with confidence and made appropriate eye contact.	5 4 3 2 1
6. Rebuttals were specific to opposing arguments and expressed with clarity.	5 4 3 2 1
7. Rebuttals showed evidence of good listening skills.	5 4 3 2 1
8. Concluding arguments and statements were effective and persuasive.	5 4 3 2 1
9. Team members were courteous and respectful as the other team presented its case.	5 4 3 2 1
10. The overall collective effort of the debate team was effective.	5 4 3 2 1

Additional comments: _____

**Handout 5**

Persuasive Speeches for Social Action

Directions: Complete the speech template below with notes for a persuasive speech. Once you have finished this pre-writing, compose a persuasive speech in a properly-formatted document according to your teacher's guidelines. Remember in framing your speech to consider your setting and audience. What elements would your audience care most about? What stories and relevant information would your audience relate to?

Setting (Where would your speech take place?): _____

Audience (Probable characteristics of your listeners): _____

Introduction

- Begin with a relevant story or captivating example in relation to your social issue to draw the audience's attention.
- Establish rapport with the audience by finding points that both supporters and opponents of the argument could agree on or relate to.

Thesis

- Share your strong personal stand and why it is important for society to be aware of this issue and take steps for its resolution. What is your recommendation for reform or action?

Body

- Argument #1 (provide evidence, explanations, comparisons, and narrative examples)

- Argument #2 (provide evidence, explanations, comparisons, and narrative examples)

- Argument #3 (provide evidence, explanations, comparisons, and narrative examples)

- Refute counterarguments
 - Admit that there may be certain disadvantages to your proposed course of action and identify them. (cost, future issues, timing, etc.)

 - Offer possible solutions to these counterarguments.

Conclusion

- Restate your stance.
- Share final summation of your arguments.
- Give the audience a call to action and make a final appeal for change.



Summer of Soul: Film and History

Enduring Understandings

- Although historical footage used in documentaries is typically presented as the objective truth, it is in fact carefully edited and constructed to tell a story.
- Films (especially documentaries) can contain misleading or erroneous depictions of the past, but they also offer valuable evidence of a collective history.
- The events and ideas presented by a film can be interpreted in different ways by viewers, who have divergent backgrounds and perspectives.
- Film, music, and other forms of art are extremely important in conveying a collective group identity and presenting social or political ideas.

Essential Questions

- How does Ahmir Questlove Thompson's background and identity—as a musical expert but first-time feature film director, as a Black man born in 1971, as a Philadelphia native, etc.—influence the form and content of *Summer of Soul*?
- As you analyze the sequences that use newsreel footage and photographs to document the past, how are they arranged to tell a “story”? Do you find that story accurate or questionable?
- How do Thompson and editor Joshua L. Pearson use rhythm, tempo, and tone in a musical way in their montage (the sequencing of shots to tell a story or present ideas)?
- In what ways does Thompson suggest social and political parallels between Harlem in 1969 and the United States in the 2020s?

Notes to the Teacher

Production on *Summer of Soul* began in 2018, but the back-story of the film dates from the Harlem Cultural Festival in the summer of 1969. One hundred miles south of the better-known Woodstock music festival (which was happening at the same time), the Harlem Cultural Festival gathered some of the greatest Black musicians of the era, spanning numerous genres including gospel, soul/R&B, jazz, blues, and Afro-Cuban rhythms.

The festival was launched by charismatic music promoter Tony Lawrence and took place in Harlem's Mount Morris Park (now known as Marcus Garvey Park). John Lindsay, then mayor of New York City and a white progressive, and the city's parks department gave the festival their blessing, in part because they were worried about the tense racial and political climate in Harlem in the summer of 1969. The area's residents were plagued by insufficient public resources, an influx of drugs, police brutality, and other issues, and were still reeling from the assassinations of Malcolm X in 1965 and Dr. Martin Luther King, Jr. in 1968. Riots had taken place in Harlem following the murder of Dr. King the previous year, and city officials were hoping that a free public event like the Harlem Cultural Festival could prevent the outbreak of further violence.

Despite the magnitude of the festival, no funds were allocated to recording it for posterity. Independent television director Hal Tulchin, a veteran of commercials and game shows, decided to record the festival “on spec,” meaning he had no producers or financial backing but hoped someone would buy the footage afterwards.

Tulchin's footage was shown on a very limited basis after the festival, contradicting *Summer of Soul's* claim that no one had seen it from its filming in 1969 to production of the film in 2018; some of the performance footage was featured in two hour-long TV specials in 1969 and some foreign

broadcasts in the 1970s. However, it is true that Tulchin's recordings (which amounted to about 40 hours) and the 1969 Harlem Cultural Festival itself remained largely unknown in the United States for many years.

In 2003, film archivist Joe Lauro discovered Tulchin's footage and contacted him, hoping to buy the rights to it and collaborate on a project. A year later, in 2004, they enlisted filmmakers Robert Gordon and Morgan Neville and conceived a potential documentary, even receiving a \$1 million offer from producer Robert Fyvolent of Newmarket Films. However, the various parties could not agree on the direction of the project and no contract was ever signed.

Following Tulchin's death in 2017, Fyvolent and producer David Dinerstein resurrected plans for the film and sold the rights to Fox Searchlight, who then brought Ahmir Questlove Thompson on board as director. While originally conceived as a relatively straightforward concert film, Thompson soon realized that the political context of the Harlem Cultural Festival—and its parallels to American society in the 2020s—required a broader approach with historical footage and interviews with musicians and original festivalgoers.

Production was delayed due to COVID-19 since numerous interviews had to be postponed, but *Summer of Soul* was finally released to positive public and critical reception in 2021, winning the Grand Jury Prize at the Sundance Film Festival that year. It has been lauded for the thrilling musical performances, its themes of racial awakening and the ways art and political turbulence interrelate, and its depictions of Black joy and artistry in an American context. *Summer of Soul* can be read as a concert film, a historical documentary, a political commentary, and a personal statement on the role of music in Black American culture.

Here are some resources you might find helpful:

"Why the Watershed 1969 Harlem Cultural Festival Was Overshadowed for 50 Years," *History.com*, August 13, 2021
<https://www.history.com/news/harlem-cultural-festival>

"The Story Behind the Harlem Cultural Festival Featured in *Summer of Soul*," *Smithsonian Magazine*, February 1, 2007
<https://www.smithsonianmag.com/history/black-woodstock-summer-of-soul-146793268/>

"An answer to 'pain porn': Questlove on celebrating Black joy with *Summer of Soul*," *Los Angeles Times*, June 29, 2021
<https://www.latimes.com/entertainment-arts/music/story/2021-06-29/questlove-summer-of-soul-documentary-black-joy>

"*Summer of Soul*: How Questlove Tells a Story of Black Music and Culture Almost Erased from History," *Variety*, December 14, 2021
<https://variety.com/2021/artisans/awards/summer-soul-questlove-editing-1235133563/>

"Questlove Discusses His Must-See New Doc, *Summer of Soul*," *NPR*, July 2, 2021
<https://www.npr.org/2021/07/01/1012294452/questloves-summer-of-soul-tells-the-story-of-6-concerts-in-harlem-in-1969>

"Actually, the Revolution Was Televised," *Book & Film Globe*, July 29, 2021
<https://bookandfilmglobe.com/film/summer-of-soul-lost-footage/>

Part 1 of the lesson includes watching the full documentary *Summer of Soul*. (The running time is 117 minutes, so plan your class time accordingly.) Provide an intro to the film by asking students what they already know about Harlem, America in the 1960s, and/or the various musical artists and genres featured in *Summer of Soul*. Encourage students to take notes while watching the film, paying particular attention to its depiction of the historical period, its editing and sound design, the various interviews featured alongside the musical performances, and the film's various themes.

After watching *Summer of Soul*, teachers may choose to lead a freeform classroom discussion in which students share their immediate thoughts and reactions. Students will then read the article [“Why the Watershed 1969 Harlem Cultural Festival Was Overshadowed for 50 Years”](#); the reading provides additional information not featured in the film (or even, in some cases, contradicted by it), which encourages students to start thinking about the role of documentary films in achieving historical accuracy. Students will complete **Handout 1** after reading the article and discuss their responses either in groups or as a class.

Part 2 asks students to do a close analytical reading of a brief, early scene in *Summer of Soul*. The scene in question lasts less than a minute but features numerous brief shots culled from historical photographs and film clips, rapidly edited together to convey the chaos and tension of American race relations in the 1960s. Teachers may want to share the website [“What is a Montage?”](#) with students beforehand, as it provides an overview of the aspects of film editing. It is suggested that students do this activity individually at home, allowing them to focus on each individual shot or clip (and the soundtrack accompaniment). Reactions are then discussed in groups or as a class.

The third part has students writing a one- to two-page review of the film (or longer if the teacher chooses) consolidating the ideas and responses that have been discussed so far. Students are encouraged to write about whatever appeals to them in *Summer of Soul*, but a series of questions/topics is included to spark and guide their thought process. A handful of reviews from reputable online sources are included; teachers may choose to assign these readings before students write their own reviews as a source of inspiration, or (recommended) the reviews may be discussed afterwards so students can think about what they may have missed in *Summer of Soul* or what they disagree with. Students are encouraged to read their reviews aloud in class and to use this assignment as a template for further film or book reviews.

A few extension activities are also provided to advance the discussion even further. *Summer of Soul* provides a wealth of themes related to the creative arts, racial and cultural identity, the role of history in modern society, and the duty of a documentary film to provide accurate representations. Students are encouraged to participate (respectfully) in classroom discussions based on their own thoughts, feelings, and interpretations.



Common Core Standards addressed by this lesson

CCSS.ELA-Literacy.CCRA.R.1

Read closely to determine what the text says explicitly and to make inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.R.2

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-Literacy.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.4

Present information, findings, and supporting evidence such that the listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Duration of lesson

5–6 class periods, including time to view the film

Assessments

Class discussion

Completion of **Handout 1: The Harlem Cultural Festival: Guided Reading Questions**

Completion of **Handout 2: Scene Analysis: 1969 Was a Change in Eras**

Film review

Materials needed

Summer of Soul film

Projector, whiteboard, or shared screen

Internet and word processor access

Handouts 1–3

Teacher Resource 1: Answer Sheet for Handout 2

“Why the Watershed 1969 Harlem Cultural Festival Was Overshadowed for 50 Years” by Karen Juanita Carrillo at <https://www.history.com/news/harlem-cultural-festival>

“What is a Montage?” at

<https://www.studiobinder.com/blog/what-is-a-montage-definition/>

Various online film reviews (optional, see handout)

2. Watch *Summer of Soul* (available on Hulu) however works best for your class: on a projector, whiteboard, shared screen, etc. Encourage students to take notes while viewing the film on whatever themes and ideas stand out to them.

3. After watching *Summer of Soul*, the teacher may lead a freeform class discussion in which students react spontaneously to the film. It is important to encourage students to develop their own responses to and critical interpretations of the artwork they experience; leading a class discussion that prioritizes students’ immediate thoughts engages their creativity and individuality.

4. Assign the “Why the Watershed 1969 Harlem Cultural Festival Was Overshadowed for 50 Years” reading at <https://www.history.com/news/harlem-cultural-festival> and distribute **Handout 1**. This article and the included guided reading questions provide additional context about the Harlem Cultural Festival and encourage students to start thinking about how *Summer of Soul* departs from historical authenticity, and the role of documentary films in accurately portraying their subject(s).

Suggested answer(s):

- a. The Harlem Cultural Festival actually began in 1967 (which *Summer of Soul* never mentions) and, over the next three years, grew into a major event for Black residents of Harlem. Tony Lawrence was a charismatic singer, actor, and music promoter from St. Kitts who organized the festival. John Lindsay was the mayor of New York City at the time, a white progressive who sought approval from the city’s Black residents (though he was known to have “genuine concern” for the needs of inner-city communities). August Heckscher was the New York City parks commissioner and a lifelong advocate of public affairs and the arts, supporting the Harlem Cultural Festival and its staging in Mount Morris Park.

Procedure

Part 1: Viewing *Summer of Soul* and Reading About the Harlem Cultural Festival

1. As an introduction to the film, ask students what they already know about Harlem, American society in the 1960s, and/or the musical artists and genres featured in *Summer of*

- b. Artists and genres included B.B. King (blues); Nina Simone, Stevie Wonder, David Ruffin, Sly and the Family Stone, and Gladys Knight & the Pips (soul/R&B); the Staples Singers, the Edwin Hawkins Singers, and Mahalia Jackson (gospel); Max Roach, Abbey Lincoln, and Herbie Mann (jazz); Mongo Santamaria (Afro-Cuban rhythm); and The 5th Dimension (pop/vocal harmony). Such eclectic genres represented the diverse community of Harlem and the thriving nature of Black and international music from the African diaspora at the time.
- c. Harlem was the symbolic capital of Black American life, which had experienced riots in 1967 and in 1968 following the murder of Dr. Martin Luther King, Jr. It was the location of the artistically fertile Harlem Renaissance and presented the idea of the “New Negro,” who was more militant and self-advocating. It had been home to Marcus Garvey and his Universal Negro Improvement Association (UNIA), W.E.B. DuBois and the National Association for the Advancement of Colored People (NAACP), Malcolm X’s Organization of Afro-American Unity, Father Divine’s Peace Mission movement, and Audley “Queen Mother” Moore’s Committee for Reparations for Descendants of U.S. Slaves.
- d. In addition to the recent assassinations of Malcolm X and Dr. King, the late 1960s were defined by the marches and protests of the civil rights movement. At the same time as the Harlem Cultural Festival, the Apollo 11 mission landed on the moon, despite the plethora of issues that arguably took greater precedence in American cities. Meanwhile, 21 members of the Black Panther Party were charged with trying to bomb and attack the police in lower Manhattan (they were eventually acquitted),

and the activist Young Lords Party was leading a “Garbage Offensive” in East Harlem whereby they collected trash that was proliferating on the streets due to neglect from the city’s sanitation department.

- e. Answers will vary but may include: the festival began in 1967, instead of launching in 1969; it was difficult to convince city officials to host the festival in Harlem; or the particular role of the Young Lords Party in Harlem. In general, the wealth of detail providing in this article is cursorily covered in the film.

- 5. After students complete the handout, discuss their answers in class.

Part 2: Scene Analysis

- 1. As an intro to this activity, teachers may discuss various facets of film style, such as editing, composition, and sound design. Of particular use may be the article “[What is a Montage?](https://www.studiobinder.com/blog/what-is-a-montage-definition/)” available at <https://www.studiobinder.com/blog/what-is-a-montage-definition/>.
- 2. Distribute **Handout 2**, which asks students to closely analyze a brief, early scene in *Summer of Soul* that provides a rapid, chaotic overview of racial tension and political turbulence in the U.S. in 1969. Students should be assigned this activity to complete at home since it involves a close reading that would be difficult to do as a class.
- 3. Students will be asked to log as many shots/clips as possible in a brief clip less than a minute long. Despite the brevity of this clip, there are numerous shots and pieces of footage used, so students should not be expected to log every single piece of content. See **Teacher Resource 1** for a sample answer sheet.

4. After completing their scene analyses, students should share their shot logs, as well as their follow-up responses to the questions in class or among groups. While discussions will vary, they should emphasize how film form instills political and thematic concepts in various ways and should debate whether or not documentaries are obliged to cover their historical subjects accurately (which presumably they should) or in-depth (which is subject to argument).

Part 3: Write a Film Review

1. Ask students to write a one- to two-page (or longer) review of *Summer of Soul*. Students should be encouraged to incorporate all the ideas that have been discussed so far while presenting their own unique ideas and interpretations. These reviews should follow the format of persuasive essays, incorporating a thesis statement, supplemental evidence, conclusion, and so on.

2. After writing their reviews, students may volunteer to read their work (in whole or in part) as a class or among groups. This should open up a (respectable, supportive) debate in which the various thematic and formal aspects of *Summer of Soul* are discussed. Reviews will of course vary widely, but could discuss the degree of historical accuracy of the film, its political themes and how they relate to modern American society, the more personal theme of how Black artistry and culture are formative to young people's development (presumably across a diverse range of student perspectives and identities), and the major role that music and other creative arts play in formulating political and cultural ideals.

3. Assign an assortment of *Summer of Soul* reviews from reputable online critics as a follow-up activity. Some examples of prominent reviews are provided in **Handout**

3. Students can then discuss new concepts or ideas in these reviews that they hadn't thought about before or critical interpretations that they disagree with. (Alternatively, teachers may choose to assign these articles before students write their own reviews, as a guide and inspiration for their own writings.)

4. After students write their own review, have them read a sampling of reviews online; numerous reviews can be found at https://www.rottentomatoes.com/m/summer_of_soul. After reading, have them answer this question: Were there are any points discussed in these reviews that you didn't think about while watching the film? Do you agree or disagree with these critics? Why?

5. As an option, teachers may choose to publish students' reviews on a school-related blog or digital learning management system. If schools have a newspaper or other publication, reviews may be published in that format as well.

6. As a final wrap-up activity, lead students in a class discussion about *Summer of Soul*, its various themes, the formal style of the film, and the political or cultural ideas it attempts to convey. This discussion should incorporate the Enduring Understandings and Essential Questions listed at the beginning of this lesson plan; of course, the discussion can lead in numerous other directions as well.

Extension Activities

1. In-Character Interviews: Have students respond to interview questions as though they are festivalgoers featured in *Summer of Soul*. As an option, other students can set up the film production equipment to record interviews, including the camera, microphones, sound recording equipment, and lighting setups. (Adobe Education Exchange has a high-quality introductory lesson on digital video production at <https://edex.adobe.com/digital-video>.) Recorded interviews can then be edited by students into a short film that might include film clips and other historical footage found online.

Questions might include:

- a. What was your favorite musical artist or performance, and why?
- b. Did this film/festival make you feel more connected to your classmates? Why or why not?
- c. Do you think your own personal identity or background made you feel a certain way about the music performed in the film/festival? If so, why?
- d. Do you have aspirations to be a musician, and if so, does *Summer of Soul* feature any role models for you?
- e. Why do you think this festival was so significant for the people who attended it in the summer of 1969?
- f. On the other hand, why do you think this footage sat, mostly unused, for almost 50 years, and has been overshadowed by Woodstock and other music festivals?

2. Documentaries and “The Truth”: Assign an additional documentary film for viewing and ask students to analyze how it conveys the impression of an objective truth (or, more rarely, how it acknowledges that it may be skewed or biased). As with *Summer of Soul*, students will write a one-to two-page review summarizing the film’s style, themes, and level of historical accuracy after viewing the film independently.

Some options for further viewing and analysis:

- a. *Nanook of the North* (Robert Flaherty, 1922)
“*Nanook of the North*,” by Patricia R. Zimmermann and Sean Zimmermann Auyash
<https://www.loc.gov/static/programs/national-film-preservation-board/documents/nanook2.pdf>
- b. *The Thin Blue Line* (Errol Morris, 1988)
“*The Thin Blue Line: A Radical Classic*,” by Charles Musser
<https://www.criterion.com/current/posts/3500-the-thin-blue-line-a-radical-classic>
- c. *Bowling for Columbine* (Michael Moore, 2002)
“Why Michael Moore’s *Bowling for Columbine* matters now more than ever,” by Sophia A. McClennen
<https://www.salon.com/2019/10/19/why-michael-moores-bowling-for-columbine-matters-now-more-than-ever/>
- d. *Grizzly Man* (Werner Herzog, 2005)
“*Grizzly Man*, Herzog’s Human Nature Tale,” by Scott Simon
<https://www.npr.org/templates/story/story.php?storyId=4778191>



- JOURNEYS IN FILM | SUMMER OF SOUL



Handout 2

Scene Analysis: 1969 Was a Change of Era

Directions: Closely watch and listen to the scene in *Summer of Soul* which begins with the voiceover “1969 was a change of era in the Black community” and ends with the appearance of the title onscreen. (This scene plays from 5:53–6:47.) Then do the activity below.

1. Log as many photographs/film clips as possible during this segment; the footage moves very quickly, so you may not be able to list everything. Note the duration in seconds and what is playing on the soundtrack (music, voiceover, etc.). Describe the main idea/tone that each piece of footage tries to convey. One example is done for you. Use additional paper if needed.

Visual Description	Duration	Sound Description	Idea/Tone
Stevie Wonder drumming	2 seconds	Synchronous music	Quick, exciting, chaotic

2. Describe the editing style of this montage (the assemblage of distinct shots to convey an event or idea). How long do most of the images last? What is the overall tone of this scene?
3. What can you conclude about the civil rights movement, race relations, and other political events in America from this short clip?
4. What do you think are the positive or negative impacts of constructing this scene in this way?
5. Compare this brief scene to the longer historical overview provided from 10:30–12:50 (set to the Chambers Brothers' "Uptown"). How do these two sequences compare and contrast?


Teacher Resource 1

Scene Analysis: 1969 Was a Change of Era (Answer Sheet)

Directions: Closely watch and listen to the scene in *Summer of Soul* which begins with the voiceover “1969 was a change of era in the Black community” and ends with the appearance of the title onscreen (this scene plays from 5:53–6:47). Then do the activity below.

- Log as many photographs/film clips as possible during this segment; the footage moves very quickly, so you may not be able to list everything. Note the duration in seconds and what is playing on the soundtrack (music, voiceover, etc.). Describe the main idea/tone that each piece of footage tries to convey. One example is done for you. Use additional paper if needed.

Visual Description	Duration	Sound Description	Idea/Tone
Stevie Wonder drumming	2 seconds	Synchronous music	Quick, exciting, chaotic
Close-ups of Black Americans looking at the camera	4 seconds	Voiceover: “1969 was a change of era for the Black community.”	Defiant, vibrant
News clip of Black man speaking to camera	3 seconds	Monologue: “The whole thing is a re-evaluation of our history and our culture.”	African heritage; political
Protest march with Black Power flag	1 second	Music continues	Infusion of art and politics
People dancing	1 second	Music continues	Excitement, infusion of art and politics, movement
Clips of people in the crowd at the festival	2 seconds	Voiceover: “The styles were changing.”	Beauty, joy, and defiance; how clothes, hair, makeup, etc., convey politics
Shots of Black activists, including the Black Panthers and their flag	3 seconds	Voice-over: “Music was changing and revolution was coming together”	Defiance; political activism and revolution (without much detail)
Shots of various Black politicians, activists, and speakers	6 seconds	Voice-overs, one after the other, as music continues: “Black power! ... We need it now ... The revolution is not gonna stop ... In 1969 ... We want a new life!”	Various modes of Black activism and revolution coming together, somewhat chaotically
Black woman in red dress dancing on a street filled with rubble	1.5 seconds	Drumming continues	As politics continue to be turbulent, art/music/dancing continues



2. Describe the editing style of this montage (the assemblage of distinct shots to convey an event or idea). How long do most of the images last? What is the overall tone of this scene?

Answers will likely describe how the shots are extremely brief and edited rapidly together, with most images lasting two or three seconds or less. The overall tone conveyed is one of chaos and excitement, change and agitation.

3. What can you conclude about the civil rights movement, race relations, and other political events in America from this short clip?

Answers will likely explain that they viewed brief snippets of protest marches, Black culture from the 1960s, and so on, but these topics are not covered in much depth during this sequence.

4. What do you think are the positive or negative impacts of constructing this scene in this way?

Their answers may explain that while this brief introductory scene provides an exciting and intriguing overview, it reduces most of the events depicted in the source footage to attention-grabbing images without much explanation.

5. Compare this brief scene to the longer historical overview provided from 10:30–12:50 (set to the Chambers Brothers' "Uptown"). How do these two sequences compare and contrast?

Answers will vary, but the later sequence goes into greater detail about the plethora of conflicts and political events that defined divisiveness in America in the late '60s, from the Vietnam War to numerous political assassinations to activist groups like the Black Panthers. Answers will likely vary regarding how convincing or powerful such sequences are.

**Handout 3**

Write a Film Review

Directions: After watching *Summer of Soul*, students will write their own one- to two-page review of the film. They are encouraged to offer their own thoughts/responses, but should also address these themes/questions:

1. An opening title claims that after the footage of the festival was filmed in 1969, it “sat in a basement for 50 years. It has never been seen. Until now.” But as an article in the *Boston Globe* explains, that’s not entirely true. (See <https://bookandfilmglobe.com/film/summer-of-soul-lost-footage/>). What do you think is the purpose of this inaccuracy, and do you think it positively or negatively affects the movie?
2. Through historical photographs and film clips, *Summer of Soul* portrays a tumultuous time defined by the civil rights movement, racial tensions, political resistance, and other societal issues. Do you think the film suggests any parallels to the time in which it was made (2021)? Did *Summer of Soul* make you reflect upon your own society? If so, how?



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Harlem Today

Enduring Understandings

- The demographic and cultural makeup of Harlem has changed significantly since the Harlem Cultural Festival took place in 1969.
- The demographic and cultural changes in Harlem have had an economic impact on many families living in New York.
- There are both pros and cons associated with the changes that have occurred to make Harlem what it is today.

Essential Questions

- What demographic changes have happened in Harlem since 1969?
- What are some causes of the changes?
- How might we describe the current culture of Harlem?

Notes to the Teacher

The Harlem that is depicted in *Summer of Soul* represents an ideal of the historic area within New York City. Many people have known Harlem to be one of the “capitals” of Black America and certainly the blueprint for Black urban living and culture. We have seen Harlem to be a place of refuge for Black families during the Great Migration; a blank canvas for thriving Black art, music, poetry, and other creative expression during the Harlem Renaissance; and an organizing home for countless Black and Brown racial justice activists over the past several decades. That depiction has slowly changed, faded, and morphed to be something different as Harlem has been in transition.

New York City is a highly sought-after place to live and work, and over the years several communities within the city have seen significant demographic change due to

gentrification’s effects on housing, education, the job market, and the culture of community that characterizes areas like Harlem. In the past 20 years, Harlem has seen a steady increase of white residents and steady decrease of Black residents, which is directly tied to a larger history of communities of color being displaced as a result of changes that happen without their input or consideration. Retail companies and housing developers decided to invest in Harlem, ultimately driving up housing costs, displacing many Black and Brown families, and forcing them to figure out how to leave behind the very place they put so much effort into building and sustaining. While Harlem still has many aspects of its social character and historical significance, it is also very clear that more change is on the horizon. This lesson is about the current makeup of Harlem and the characteristics of its demographics and culture.

In this lesson, students begin by reviewing different perspectives on gentrification to understand its causes and effects. They use that understanding to frame their research of what Harlem looks like today, using data from the most recent census, local housing and neighborhood sources, and commentary from a national perspective to help them get a clear picture of how Harlem has changed since 1969. Students then write an essay outlining the pros and cons of the changes they have uncovered. An extension activity allows students to be creative and come up with a proposal for a Harlem Cultural Festival that represents Harlem today.

You may find the following references helpful:

“Harlem Lost 10k Black Residents, Gained 18k Whites This Decade”

<https://patch.com/new-york/harlem/harlem-lost-10k-black-residents-gained-18k-whites-decade>

“No Longer Majority Black, Harlem is in Transition”

<https://www.nytimes.com/2010/01/06/nyregion/06harlem.html>

Common Core Standards addressed by this lesson

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.WHST.9-10.1.D

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.WHST.9-10.2.B

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Duration of Lesson

3 or 4 class periods

Assessments

Completion of **Handouts 1 and 2**

Completion of writing assignment

Extension activity (optional) **Handout 3**, promotional materials, extra credit review, and presentation

Materials needed

Handout 1: Understanding Gentrification

Handout 2: Harlem Today

Handout 3: Planning Your Own Music Festival (optional)

Access to laptops, tablets, Chromebooks, or other electronic devices to conduct research and complete handouts

Access to the following online sources:

“What is Gentrification? How it Works, Who it Affects, and What to Do About It” at

<https://www.teenvogue.com/story/what-is-gentrification-how-works>

“Why He’s Holding Out in East Harlem, Despite the Gentrification” at <https://youtu.be/PJCfNMQXr00>

“A Short Documentary on Gentrification” at <https://youtu.be/tJha0BL5P8U>

“Harlem Lost 10K Black Residents, Gained 18K Whites This Decade” at <https://patch.com/new-york/harlem/harlem-lost-10k-black-residents-gained-18k-whites-decade>

“Explore Harlem NYC” at <http://exploreharlemnyc.com/neighborhoods/>

“Point2Homes – Harlem Demographics” at <https://www.point2homes.com/US/Neighborhood/NY/Manhattan/Harlem-Demographics.html>

Procedure

Part 1: Understanding Gentrification

1. The day before the lesson, ask students to read and annotate the following article: <https://www.teenvogue.com/story/what-is-gentrification-how-works>. Distribute copies of **Handout 1: Understanding Gentrification** and tell them to take notes in the first column about the key information they learn. In the second column, have them record their own reflections on what they have learned. At the bottom, have students list any questions about gentrification that they would like to learn more about.

2. On the day of the lesson, show the following videos and have students write down their thoughts, adding to their **Handout 1: Understanding Gentrification**.

“Why He’s Holding Out in East Harlem, Despite the Gentrification” at <https://youtu.be/PJCfNMQR00>

“A Short Documentary on Gentrification” at <https://youtu.be/tJha0BL5P8U>

3. Ask students to recall important information from the *Teen Vogue* article they read the night before and facilitate a class discussion based on the written and visual content they have seen. The following discussion prompts will be helpful in guiding the conversation:

- In your own words, how would you define “gentrification”?
- In what ways is gentrification more than an economic issue?
- What are some causes and effects of gentrification?
- In both the article and the two videos, the term “social character” was used. What do you think this refers to?

Part 2: Exploring Harlem Today

1. Have students find a partner. Distribute **Handout 2: Exploring Harlem Today** and instruct students to complete the handout with their partner using their research skills. Remind students of what makes an online source reliable and what red flags to look for as they search for answers.

Share the following sources with students to get them started:

“Harlem Lost 10K Black Residents, Gained 18K Whites This Decade” at <https://patch.com/new-york/harlem/harlem-lost-10k-black-residents-gained-18k-whites-decade>

“Explore Harlem NYC” at <http://exploreharlemnyc.com/neighborhoods/>

“Point2Homes – Harlem Demographics” at <https://www.point2homes.com/US/Neighborhood/NY/Manhattan/Harlem-Demographics.html>

Depending on the length of your class period, you may have to assign another day for research or ask students to finish their research for homework.

2. Use the time at the end of the class period to review student responses to the handout and facilitate a conversation about the changes they see in Harlem from what’s depicted in *Summer of Soul* to what they learned about Harlem today. It is important to note that not all students will have the exact answers and numbers for each question, and that is okay.

Part 3: Conducting an Analysis of Change

1. Begin class by reminding students of the nuances related to gentrification and other changes to neighborhoods. These things are not as simple as “right or wrong.” Students will use their notes from the previous class periods for a writing assignment outlining some pros and cons of the changes that have occurred in Harlem and providing explanations. Give students the choice to write a traditional five-paragraph essay, to take a narrative approach by writing a journal entry from the perspective of a former or current resident of Harlem, or to write an op-ed newspaper column on the topic.
2. Let students spend the class period writing while you conduct writing conferences with individuals who need assistance.
3. Have students complete this assignment for homework.

Extension Activities

As a final creative activity, have students form groups and come up with a proposal for a Harlem Cultural Festival taking place today. Students should put together a presentation detailing what entertainment, food, speakers, and activities should be included to represent the current culture of Harlem.

1. Distribute copies of **Handout 3** and review it with students. Explain that they will plan their own music festival. **Handout 3** asks students to list the location of the festival, the musical artists that are featured, the genre(s) that they represent, the artistic style or form that the festival incorporates, and any additional events or “newsworthy” occurrences that students choose to add.
2. Explain to students that, while they are encouraged to be as creative as possible, they should also pay attention to how their selection of artists, genre(s), and artistic styles would impact the local community and what these decisions say about the political, social, and cultural climate of the setting in which their festival takes place.
3. When their planning is completed, have students design and create supplemental materials to publicize their festival, such as promotional materials (flyers, websites, etc.) For extra credit, have students write news articles reviewing the music festival as if it had recently happened.
4. Students or groups will present their music festivals in class, outlining all of the above information. Optionally, they may play a selection of tracks that might be performed at their festival. Appropriate online clips may also be played in class or shared on digital learning management systems to immerse students in their festivals as much as possible.

Lesson 6 (Current Events, Sociology, Economics)

Handout 1



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Name _____

Date _____

Understanding Gentrification

Directions: Please use this graphic organizer to make note of key information and reflections from the *Teen Vogue* article explaining gentrification.

New Information:

Your Reflections:

Your Questions:

Lesson 6 (Current Events, Sociology, Economics)



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Handout 2

Name _____

Date _____

Exploring Harlem Today

Directions: Please use reliable online and print sources to complete the handout.

Question:	Answer:	Sources:
What are the six neighborhoods that make up Harlem today?		
What is the breakdown of Harlem's racial demographics?		
What is the median listing home price in Harlem? What percentage of Harlem residents rent vs. own their housing?		



Question:	Answer:	Sources:
What is Harlem's unemployment rate? What kinds of jobs do Harlem residents have?		
What is the median income in Harlem? What is the average income?		
What percentage of households include children? What percentage of households do not include children?		
Who is the mayor of New York City? Who are the U.S. Senators from New York? Who is the U.S. House Representative for Harlem (13th District)?		



Question:	Answer:	Sources:
What social/political issues are facing Harlem today?		
What recent news regarding Harlem is happening today?		
What other interesting information have you found about today's Harlem?		



Teacher Resource 1

Exploring Harlem Today (Answer Key)

[Note: These answers were compiled in January 2022. Answers will gradually change over time.]

Question:	Answer:	Sources:
What are the six neighborhoods that make up Harlem today?	<i>Central Harlem East Harlem/El Barrio Manhattanville Morningside Heights Washington Heights /Inwood West Harlem/ Hamilton Heights/ Sugar Hill [Note: Different sources break down the neighborhoods in slightly different ways.]</i>	<i>Sources will vary</i>
What is the breakdown of Harlem's racial demographics?	<i>37.41% Hispanic/Latino 36.86% Black 15.64% White 5.38% Asian</i>	<i>Sources will vary</i>
What is the median listing home price in Harlem? What percentage of Harlem residents rent vs. own their housing?	<i>Median listing home price is \$805,000 13.5% Owner-occupied 86.5% Renter-occupied</i>	<i>Sources will vary</i>
What is Harlem's unemployment rate? What kinds of jobs do Harlem residents have?	<i>9% Unemployment rate 60.35% Private companies 16.34% Nonprofit companies 13.87% Government workers 9.44% Self-employed</i>	<i>Sources will vary</i>



Question:	Answer:	Sources:
What is the median income in Harlem? What is the average income?	<i>Median household income is \$49,100</i> <i>Average household income is \$79,095</i>	<i>Sources will vary</i>
What percentage of households include children? What percentage of households do not include children?	<i>25.34% households with children</i> <i>74.66% households without children</i>	<i>Sources will vary</i>
Who is the mayor of New York City? Who are the U.S. Senators from New York? Who is the U.S. House Representative for Harlem (13th Congressional District)?	<i>New York City Mayor: Eric Adams (Democrat)</i> <i>New York Senators: Chuck Schumer (Democrat) and Kirsten Gillibrand (Democrat)</i> <i>House Representative: Adriano Espaillat (Democrat)</i>	<i>Sources will vary</i>
What social/political issues are facing Harlem today?	<i>Gentrification and displacement, high air pollution, unemployment</i>	<i>Sources will vary</i>
What recent news regarding Harlem is happening today?	<i>Student answers will vary</i>	<i>Sources will vary</i>
What other interesting information have you found about Harlem today?	<i>Student answers will vary</i>	<i>Sources will vary</i>

Handout 3

Plan Your Own Music Festival

Directions: You have seen *Summer of Soul* and have been studying about the Harlem Cultural Festival that took place over 50 years ago. Now you are going to plan a music festival that reflects the character of today's Harlem. Fill out the chart below, being as thorough and creative as possible. Then design your own flyer or promotional materials to publicize your festival. For extra credit, you may write a hypothetical news article covering the festival.

Name of Your Music Festival:
<p>Location:</p> <p>Why did you choose this location? How did you think it will impact attendance at the festival, the way it is received or covered in the press, etc.?</p>
<p>Musical Artist(s)</p> <p>Which musical artists comprise your festival's lineup? Why did you choose these particular artists? How do you think the gender(s), race(s), ethnicity(ies), and other identities of these musical artists will impact festival attendees or the press?</p>



Genre(s)

To which musical genre(s) do these artists belong? Did you intentionally choose a single genre or a wide variety? What is the current cultural significance of the genre(s)?

Artistic Style(s)

What kind of artistic style(s) will you use for the stage(s), costumes, promotional materials, etc.? For example, will there be a “retro” aesthetic that imitates styles from the past? A minimalist style? What kind of fonts, colors, and/or architectural style(s) will you use? How will these decisions impact the overall reception of the festival?

Additional Notes/Events

Are there any events affiliated with your festival that you want to mention (for example, film screenings, poetry readings, community happenings, etc.)? Are there any major news items to report from your festival? Be creative and connect it to the time and place in which your festival occurs!

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