

Inquiry Design Model (IDM) Blueprint™

Compelling Question	How was African-American dance artistry influenced by the shifts taking place in American society during the Civil Rights Era? What elements of dance were prevalent and how were they manipulated to reflect the Civil Rights Era?		
Standards and Practices	<p>AAS.14B describe how various African American expressions of dance forms such as tap dance, step dance, hip hop, and modern dance and the contributions of African American dancers such as the Dance Theatre of Harlem, Katherine Dunham, Bill “Bojangles” Robinson, Alvin Ailey, and Misty Copeland have contributed to the shared identity of various groups;</p> <p>AAS.14F describe how characteristics of African American history and culture have been reflected in various genres of art, music, film, theatre, visual arts, and dance.</p> <p>DANCE.IV.4A evaluate choreography in dances from various cultures or historical periods;</p> <p>DANCE.IV.5B create and reconstruct a choreographic study using varied media and environment</p>		
Staging the Question	<p>View video clips of contemporary dance pieces reflecting the Civil Right Era; 1954-1968.</p> <p style="text-align: center;">Source A: The Gettin' (2014) Source A Video</p> <p style="text-align: center;">Source B: CRM and Dance Source B Video</p>		
Supporting Question 1	Supporting Question 2	Supporting Question 3	
Who were prominent African-American dance artists during the Civil Right Movement and where were the artists seen performing?	What was a theme reflected in Black dance during the Civil Rights movement and how were the elements of dance portrayed during the Civil Rights Movement?	Were the dance artists successful in their efforts as performative Civil Rights activists? Would their work enlighten you to support or oppose Civil Rights for all? Why or why not?	
Formative Performance Task	Formative Performance Task	Formative Performance Task	
Create a Venn Diagram comparing different dance artists during the Civil Rights Movement. Include who they were, their background, why they danced/choreographed, and where they danced.	Using the Elements of Dance, analyze videos of dance during the Civil Rights Movement. Indicate examples of ALL elements of dance seen in each video.	Write a dance critic about one artist and their work. Be sure to include their impact on the Civil Rights Movement and how they were successful.	
Featured Sources	Featured Sources	Featured Sources	
<p>Source A: Black Dance: From 1619 to Today by Lynne Fauley Emery. Ch.9</p> <p>Source B: 15 Black Dancers</p>	<p style="text-align: center;">Elements of Dance</p> <p>Source A: Ailey Video (Black Belt)</p> <p>Source B: Primus Video (Strange Fruit)</p>	<p style="text-align: center;">Elements of Dance</p> <p>Source A: Pearl Primus Video</p> <p>Source B: Ailey and The CRM</p>	

Source C: Ailey pg 1 ; Ailey pg 2		
Source D: Primus		
Summative Performance Task	Argument	Students will be able to analyze Civil Rights Movement from the African American artistic lense. They will discover how artists such as Alvin Ailey and Pearl Primus advocated for Civil Rights with their art, and through their dancers. With that, they will be able to create work based on a Social Justice issue of their choosing.
	Extension	Using the lesson and resources as inspiration, create a 2-3 minute solo that reflects a social justice issue of your choosing. Your submission must include a 2 paragraph synopsis of the topic, and a song or poem that directly reflects the Social Justice issue. At the conclusion of performing your dance, be prepared to answer clarifying questions surrounding your topic.
Taking Informed Action	My desire is for this lesson to lead to a student showcase in the community. It will be in collaboartion with our art students. The program will be designed to use art as a means for students to speak out against Social Justice and Civil Rights issues that impact their personal lives.	

Duke Ellington Write New Show For Negro Progress Exposition

Chicago, Ill. July 22

Duke Ellington, the ageless master of syncopation and blues who is to produce one of the main attractions of the Century of Negro Progress Exposition, August 16 — September 2, at Chicago's McCormick Place, has written a completely new show, "My People," for the event.

Ellington revealed details of his new production, which he describes as "a swinging thing about my people", at a press conference at the Sheraton.

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British Study Grants Go To 781 Nigerians

Lagos, Nigeria.—British High Commission figures show 781 scholarships have been awarded to Nigerian students by the British Government for study in the United Kingdom since this country became independent in 1960.

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Duke . . .

(Continued From Page One)

Blackstone Hotel, in Chicago.

The noted musician and orchestra leader said the show will adhere to the theme of the Exposition by tracing the history of the Negro over the past 100 years. He emphasized, however, that "the main purpose of my People will be to entertain, not to preach. Out of the one-hour show, one minute will be devoted to the significant theme. The progress of the Negro will be shown through the talent that will appear."

Ellington said that while his primary aim will be pure entertainment, his secondary goal will be to inform. He said he will try to reach all adults "who don't know much about the Negro race, and also children, mainly Negro, who haven't been taught Negro history."

Ellington has assembled a cast

of 50 singers and dancers for the show. In addition to the Alvin Ailey Dance Theatre he will feature Carmen de Lavallade, Bunny Briggs, Geoffrey Holder and Tally Beatty. The show will also include singers Joya Sherrill, Lil Greenwood and Milt Grayson. Miss Sherrill toured the Soviet Union last year with Benny Goodman.

"My People" will be the latest of the musician-conductors longer compositions. He also is famous for such works as "Black, Brown and Beige", "Night Creature" and "Harlem." Several excerpts from "Black, Brown and Beige" such as the blues and "Come Sunday", will be used in his new work, according to Ellington.

The show will be presented twice daily at 3:30 pm and 7:30 pm in the 5,000 seat Arie Crown Theatre at McCormick Place. On Saturday, Sunday and Labor Day, show time will be at 3, 5 and 7 pm. Tickets are priced at \$1.00 for adults and .50 for children and will be available at the theatre box-office.

The Century of Negro progress Exposition is the culmination of almost 10 years of work by The American Negro Emancipation Centennial Authority, Inc., founded by Alton A. Davis, Executive Director. The 18 day event, is the only national observance of the Emancipation Proclamation Centennial.

More than 100 major American industries, the City of Chicago, several states, five agencies of the United States, government and foreign nations are participating.



C3 TEACHERS
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Grant, Lee, and Swan, 2014



Negro History Notes

PEARL PRIMUS BECOMES GREAT DANCER

Pearl Primus was born in Trinidad and brought to this country when she was two. She quickly climbed the accademic ladder (she was an honor student in both Hunter High School and College) and was well on her way to becoming a medical doctor when the desire for dancing overcame her. After her first professional engagement, she was an immediate and outstanding success. At this point a majoy decision had to be made, and Miss Primus felt that she could do more for her people through her dancing than she could through medicine. From this point on she switched her major from medicine to anthropology. She is now completing her credits for a Doctorate of Philosophy in Anthropology at Columbia. Throughout her work Pearl Primus has had a thirst for knowledge, a desire to discover the roots of her people. At the height of her Broadway success she stopped performing and went South to study, to live with the people, to pick cotton, to be one of them. Her grandfather had been the head-dancer of Trinidad, and through her mother she had learned many of the significant dance forms. When she returned, Oscar Hammerstein starred her in his revival of "Show Boat." From this New York success she went to Mexico to perform in Mexico City. While in "Show Boat" she was granted a leave of absence to co-star with Lawrence Tibbett in the Chicato Opera production of Emperor Jones. Dr. Embree and Majorie Kinnan Rawlings saw her dance while she was performing in Nashville at the annual Fisk University Festival. Dr. Embree, President of the Julius Rosenwald Foundation, was so tremendously impressed by her performance that he went backstage to inquire when she had last been to Africa. When he found out that she had never been there, he decided that something should be done. The Rosenwald Fund had closed its books after twenty five years of operation, but some frantic phone calls were made and Pearl Primus was given the money to spend a year of study and research in the heart of Africa. This was the last and largest grant of the Rosenwald Foundation.

Pearl Primus was completely accepted in Africa. She felt an immediate kinship with the dance rhythms, the philosophies, and the beauty of Africa. In order to record the many dances, she first participated in their presentation and, whenever possible, received further instruction from tribal dancers. She used sketches, a recording machine and cameras, both still and cinematic, to preserve her studies.

Miss Primus was presented with the Liberian Medal of Honor by His Excellence President Tubman of the Republic of Liberia, Africa. This award is the equivalent of our own Congressional Medal of Honor. She was also cited as the "Woman of the Year" by the National Council of Negro Women in America, for her superb, creative achievements in the art of dancing.

The Government of Liberia has appointed her Director of the first African Performing Arts Center. She left for Africa October 1959.

