

SEL Lesson Plan Q2 Early

Grade Level: 10th

Subject(s): WWI

Common Core Standards: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources

Ohio Content Standards Expectations for Learning

Explain why and how the United States moved to a policy of isolationism following World War I.

SEL Strand: Develop self awareness and self-management skills to achieve school and life success.

SEL Competencies Addressed: Understand the relationship between positive people and positive actions and success in school and life.

Objectives (Specify skills/information that will be learned.)	<ul style="list-style-type: none">• Students will be able to describe a celebrated battle by a lost American battalion in WWI and explain reasons the battalion was successful.• Students will be able to explain why the US moved away from global affairs after WWI.• Students will be to articulate connections between positive people and positive actions that result in success.
Materials Needed	<ul style="list-style-type: none">• Copies of the play <i>The Lost Lion</i>• Copies of the <i>S/FT</i> literacy strategy hand out• Power point link to WWI & American History (focus of this lesson is on slides 22-30 & primary sources are within the power point)• Template of a story map for students to work in groups on a story related to the Treaty of Versailles, Wilson’s 14 points, and the failure of the US to ratify the treaty and join the League of Nations

Procedures

(Give and/or demonstrate necessary information)

This lesson could be one block class or modified to fit two class periods.

- On the board have the entry journal (bell work) ready for the students as they enter: Remember that one of the causes of WWI (the letter “A” in the acronym MAIN) was alliances. Recall that alliances are formed as a promise to protect allies if the need occurs. Justify two positive and negative effects of alliances during WWI. Then, explain how there can be positive and negative impacts from friendships that teenagers form during their high school years. Write at least five sentences. (10 minutes)
- After students complete their entry journal, ask for three students to share their answers. Then allow three comments or questions per response.
- Review the Learning Target for the day with students: I can discuss what factors helped lead to success during the fighting in WWI and what characteristics in people around me will help me succeed.
- Distribute the play *The Lost Lion* and the *SIFT* literacy strategy hand out
- Assign parts for the play and read the play as a class
- Have students complete the *SIFT* hand out individually and then partner them with a class mate to discuss the answers that they wrote down. They can modify answers as they share with their partner when needed. (Think/Pair/Share)
- Place students in groups of 5. Mixed ability grouping will work, but you may also cluster students by ability for this task.
- Tell students that each group represents a session at the Treaty of Versailles. Then, distribute one name plate per group member labeled with one of the Big Four’s names or labeled German citizen.
- Refer groups to slides 22-30 of the power point and review the information about Wilson’s 14 points, the BRAT acronym, the battle in the Senate over the treaty, and the costs of WWI. Tell students to take notes on the slides to use for their activity
- Then distribute the blank cartoon comic strip hand out with four squares
- Explain to groups that they are going to create a comic strip that represents their assigned character’s perspective on the Treaty of Versailles at the Paris Peace Conference, but other group members’ characters should be interacting with your character in their strips and their characters should be interacting in yours along the same story plot.
For example, if Clemenceau jumps up and slams his fist on the table in his comic strip pointing at the German citizen slouched at the table, then the student playing the German citizen character should mention in his strip that Clemenceau is angry and pointing at him like it is his fault because he is German. Each group member should be following a similar plot, but from their character’s perspective. Remind students that different characters in the play had different ideas about the war, but they were all in the same story line. Give students colored pencils or crayons to add a more visually appealing effect to the story maps.
- Have students create an exit ticket to turn in before they leave: How might history have been different if

	<p>Britain and France were not allies with the USA during WWI? What if everyone at the conference was more like President Wilson and sought a plan for lasting peace instead of revenge? How can we make sure that our friends are a positive influence on our actions and do not drag us into “wars” when we only want to live and learn in “lasting peace?” <i>Lead students to at some point mention WWII as a possible consequence of the revenge-filled harsh terms of the Treaty Versailles.</i></p> <ul style="list-style-type: none"> • Another possible exit ticket or entry journal for the next lesson could be a reflection on their group’s process during the activity. Was anyone being negative? How did that impact the group’s ability to complete the task? Did other group members have to take steps to reduce the negativity and accomplish the task?
<p>Assessment (Steps to check for student understanding)</p>	<ul style="list-style-type: none"> • Collect the <i>S/FT</i> hand out to monitor understanding of the secondary source, the play • Note the primary sources in the power point slides and activities and use the completed comic strips to determine the integration of the primary and secondary sources • Collect the comic strips for accuracy of content and perspective based on the character played in the group • Collect the entry and exit journals to assess that students understand the connection between alliances/friendships and the consequences or benefits of those relationships • Then, review their writing responses for acknowledgment that positive actions from positive people around them, whether at a treaty meeting in France or with their own friends, can lead to success. Furthermore, negativity and revenge will lead to problems which could get worse over time.
<p>Citation/References</p>	<ul style="list-style-type: none"> • <i>S/FT</i> reading strategy adapted from the College Board • Scholastic SEARCH for play <i>The Lost Lion</i> <p>Melissa M. Svigeli-Smith</p>

STORY BOARD FOR WWI - TREATY OF VERSAILLES

NAME _____

CHARACTER AT TREATY

YOU ARE PLAYING _____

TEAM NAME/NUMBER _____

Scenes - Written Description for each scene

1.	2.	3.	4.

Drawing of each Scene Written about above

1.	2.	3.	4.

THE LOST LION

By Shirley Ravich

In the muddy Argonne Forest, 700 U.S. soldiers are ordered to hold on—no matter the cost.

ABOUT THIS PLAY: World War I—"the war to end wars"—began in 1914. Britain, France, and Russia were on one side. (Italy joined them later.) Germany and Austria-Hungary were on the other.

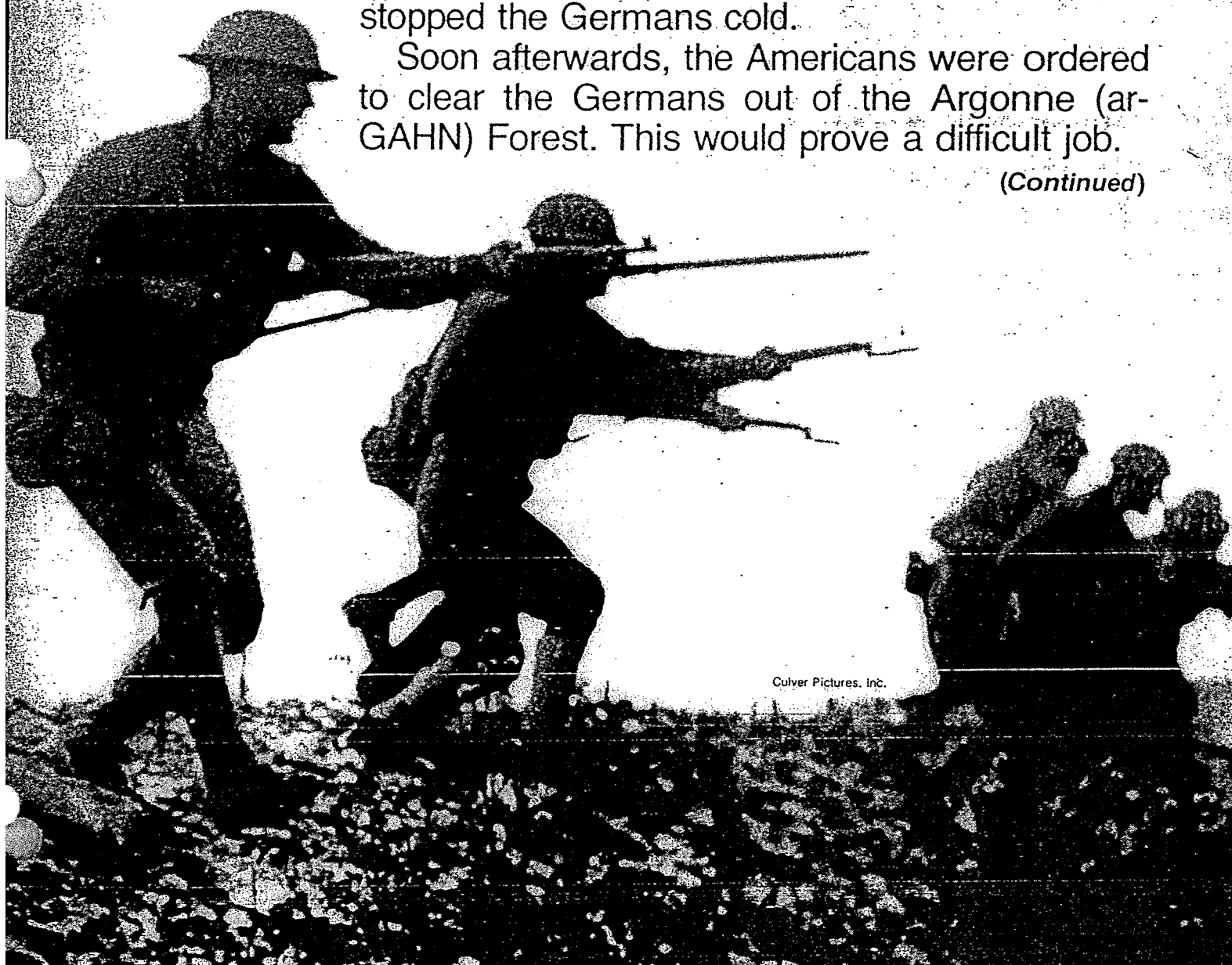
By 1917, neither side was winning. Millions had died. The armies were dug into trenches to escape machine-gun fire.

That year, the U.S. tipped the balance. It joined the Allies against Germany.

The Germans tried to win the war before the Americans reached the front in France. But a U.S. attack at Chateau-Thierry (sha-toe-tyeh-REE) stopped the Germans cold.

Soon afterwards, the Americans were ordered to clear the Germans out of the Argonne (ar-GAHN) Forest. This would prove a difficult job.

(Continued)



Culver Pictures, Inc.

CAST

(Longer parts marked*.)

***Rodger Winston**, U.S. soldier in France

***Cliff Winston**, U.S. soldier, Rodger's older brother

***Susan Winston**, Rodger's wife

***Mrs. Sarah Winston**, Rodger and Cliff's mother

Will Davidson, U.S. soldier, age 19

Laramie, U.S. soldier, age 40

Ted Graham, U.S. soldier

General John J. Pershing, overall commander of U.S. troops in Europe

***Major Charles W. Whittlesey**, head of New York's 77th Division

Major James Holt, aide to Pershing

ACT ONE

NARRATOR: It is early evening, September 15, 1918. We are near Reims (reemz), France. Major Whittlesey has called his 77th Infantry Division together.

WHITTLESEY: Men, I congratulate you! General Pershing congratulates you! And the French commander congratulates you!

RODGER: For what? Lying for days in those stinking trenches?

WILL: Shh! We're lucky to be alive.

WHITTLESEY: We've got the Germans on the run. We drove them back from Chateau-Thierry. We forced them to retreat at Reims. And now we're moving on through the Argonne to Sedan.

RODGER: Sure we are.

WILL: Keep quiet, Rodger.

WHITTLESEY: It won't be easy. The Germans have got machine gun nests everywhere. They've held that ground for a long time. But we've broken the Western Front, men. We've put some



good cracks in that long line of trenches. And who knows? Maybe we won't have to spend Christmas in France, after all.

NARRATOR: The men cheer.

RODGER: We'll be home for Christmas, all right. First class in a nice wood box.

LARAMIE: That attitude will get you killed, for sure.

RODGER: What do you know, old man?

WILL: Laramie's already survived one war—the Spanish-American in 1898.

RODGER: You call that Cuban holiday a war? It was a worthless war—just like this one.

WILL: What's wrong with you? Do you want to see France fall?

RODGER: The French can take care of themselves.

WILL: Before we arrived, the Germans were about to capture Paris, the French capital.

RODGER: England would have saved them.

LARAMIE: They're in trouble, too—on land and sea.

RODGER: Bah! A few submarines!

WILL: Those German subs have put England on ice. They've sunk passenger ships.

RODGER: Yeah, I remember how they sank the *Lusitania*.



WILL: You should! At least 1,198 civilians lost their lives! And 128 of them were Americans!

NARRATOR: Rodger walks away.

WILL: What's with him?

LARAMIE: He's scared. Remember his brother, Cliff? Well, ever since Cliff left this unit, Rodger's been scared stiff. Tough talk keeps him going.

ACT TWO

NARRATOR: That same day, in New York City, at Rodger and Susan Winston's apartment. Susan paces nervously. Bobby, nine months old, plays with blocks on living room rug. Rodger's mother, Mrs. Winston, watches Susan.

MRS. WINSTON: Calm down.

SUSAN: I just want a letter—one letter saying he's safe! Don't you worry about Cliff, too?

MRS. WINSTON: Cliff has always been able to take care of himself.

SUSAN: And Rodger can't? Is that it?

MRS. WINSTON: Cliff's been more like a father to Rodger ever since Mr. Winston passed away.

SUSAN: This is so wasteful! Thousands of Americans have already lost their lives.

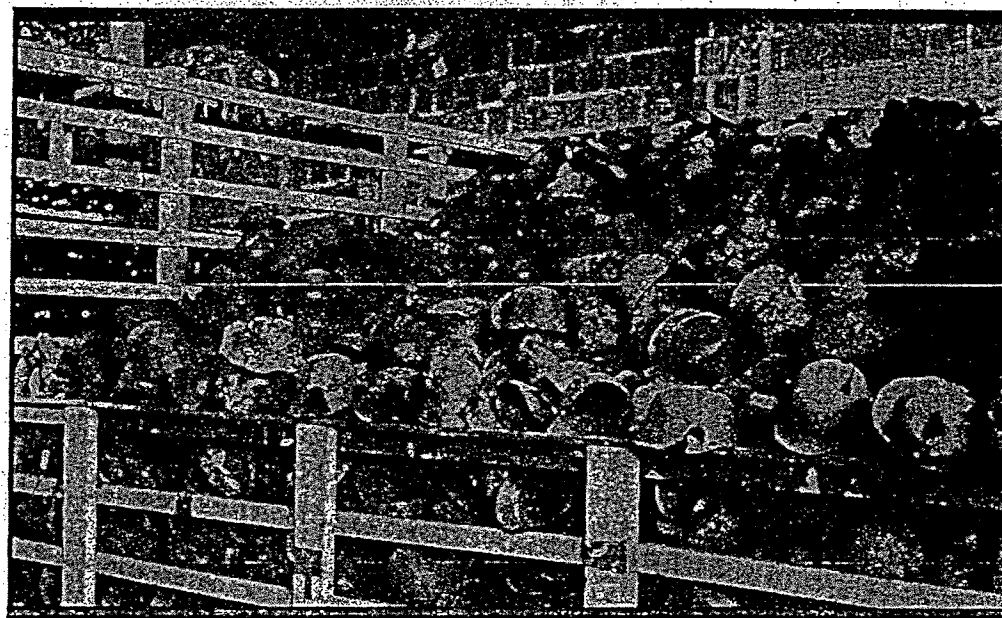


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FAR LEFT: U.S. soldier says good-bye to his family in 1917. He is headed to the battlefront in France (left). BELOW LEFT: Tired soldier, rifle ready and gas mask in pouch, sits outside bunker. Bashed helmets (below) were collected and recycled by French.



National Archives



MRS. WINSTON: The German Kaiser has to be stopped. We can't sit by and watch Germany gobble up country after country. Someone has to make the world safe for democracy.

SUSAN: I am so tired of hearing that worn-out phrase. I wish President Wilson hadn't said it!

MRS. WINSTON: Susan, you're being selfish. You must be brave.

NARRATOR: Susan picks up Bobby and begins to weep.

SUSAN: I'm sorry. I just keep thinking. What if Bobby has to grow up without a father?

ACT THREE

NARRATOR: It is evening, September 20, 1918, in the Argonne Forest. It is very quiet. For protection, the men dig trenches.

RODGER: These trenches will make great graves.

LARAMIE: Stop running your mouth and dig deeper.

RODGER: I shared my last trench with Cliff and a hungry family of rats.

WILL: Rodger, we know you miss Cliff, but...

RODGER: Miss him? He's the one who got me into this mess

with all his patriotic talk. "Sometimes you have to fight for peace," he told me!

LARAMIE: Don't talk, just dig! Nobody ever fought a war with their mouth. And keep your voice down.

NARRATOR: A volley of machine-gun bullets whizzes past them. Will and Laramie grab their guns. Rodger freezes.

LARAMIE: Get your gun.

RODGER: We can't hold off all this gunfire! Our men are dropping like flies! Oh God, listen to

(Continued on page 28)

THE LOST BATTALION

(Continued from page 7)

the wounded men scream!

LARAMIE: Don't listen! Shoot!

NARRATOR: A young soldier next to Rodger is hit.

SOLDIER: Aaaagh!

RODGER: Oh, no...can't...can't we help this man?

SOLDIER: Mom, where are you, Mom? Please help me...

NARRATOR: The soldier dies.

WILL: Rodger! Rodger!

NARRATOR: Laramie crawls over to Rodger and slaps him hard across the face.

LARAMIE: Snap out of it, kid! You've got to fight back!

NARRATOR: Mechanically, Rodger picks up gun, fires. During a lull, a voice comes from the German line.

GERMAN VOICE: Surrender, Americans! You are surrounded! Surrender now or die!

LARAMIE: Stay where you are, Rodger! Don't lose your nerve! Think about that wife and boy of yours back home.

ACT FOUR

NARRATOR: September 20, at the Winston apartment in New York. Mrs. Winston has just received one of Cliff's letters. She reads it out loud to Susan.

MRS. WINSTON: "Picture this, Mother: A 600 mile line of fighting men. Fighting all the way from the Swiss border to the English Channel. The Germans in their long line of trenches, and the French and English and Americans in ours. Only a thin strip of land to separate us. They call it No Man's Land. But this great Western Front isn't so quiet anymore...not since we arrived."

SUSAN: It all sounds so...so frightening.

MRS. WINSTON: "We've got the Germans on the run. Get out your map and check where Sedan is because that's where I'll

be soon. In all the excitement, I've lost track of Rodger. We're in different divisions now. But I know we'll find each other again—maybe in the Argonne Forest. This has been the experience of a lifetime, fighting alongside British and French soldiers. Soon, the world really will be safe for democracy..."

SUSAN: Mrs. Winston, what is it? Why have you stopped?

MRS. WINSTON: I'm...I'm worried that Rodger won't be able to make it...without Cliff.

ACT FIVE

NARRATOR: September 20, at General Pershing's headquarters. Major Holt rushes in with a message.

PERSHING: What is it, Major?

HOLT: A message, sir, by carrier pigeon. It's from Major Whittle-

sey's battalion—the one in the Argonne woods.

PERSHING: Do they need help?

HOLT: They are completely surrounded, sir. It looks very bad. They started out with 700 men and are now down to 250.

PERSHING: Send a unit to back them up immediately!

ACT SIX

NARRATOR: The next day in the Argonne Forest. Hundreds lie dead, or wounded.

LARAMIE: Rodger, you'd better fix that arm of yours. That's a nasty looking wound.

RODGER: But there are no more bandages.

LARAMIE: Take a bandage from that man over there.

RODGER: But he's...I saw his eyes move a minute ago.

LARAMIE: You're still alive.



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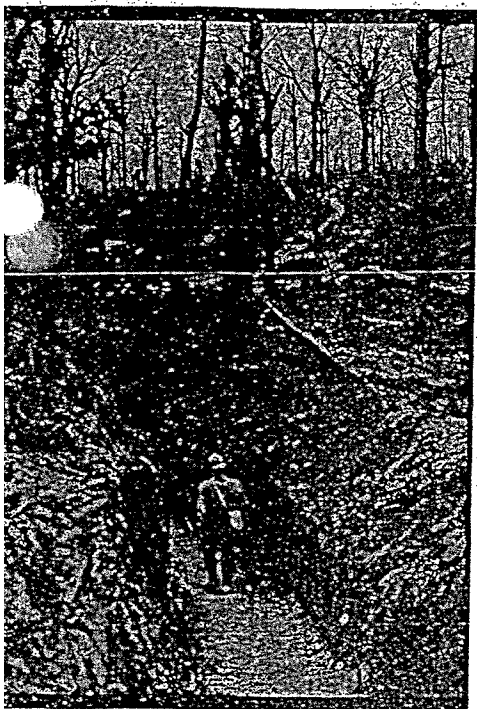
He'll soon be dead.

NARRATOR: Rodger crawls over, takes off bandage. The other man groans, opens his eyes, looks at Rodger, then dies.

RODGER: I can't take it. I can't stand any more of this.

LARAMIE: You heard Whittle-

GAS WARFARE took thousands of lives during World War I. So did machine-gun fire, which kept men on both sides living in trenches (below). At war's end, Germans sent young teenagers to the front. At right, one who never got home.



a sitting duck! That's not Cliff!

NARRATOR: Laramie leaps up, pushes Rodger down. Machine-gun fire cuts Laramie down.

WILL: Rodger, that was just a captured soldier the Germans sent over. See, he's telling us we gotta surrender. He doesn't even

Whittlesey's battalion is a group of German soldiers.

WILL: Aaaaagh!

RODGER: Will... Will...

WILL: Don't worry about me... You've got to get home to that little boy of yours.

NARRATOR: A determined Rod-



look like Cliff! Your craziness killed Laramie!

WHITTLESEY: Hey, Germans! We do not surrender!

NARRATOR: The German attack grows still stronger. Out of 700 men, only 200 remain. German soldiers charge with flame throwers. Rodger joins the fight with determination.

ACT SEVEN

NARRATOR: The next day. Cliff's troops make their way through the Argonne Forest in search of Whittlesey's unit.

CLIFF: My brother could be out here somewhere...

TED: I just hope he doesn't get us mixed up with the Germans.

NARRATOR: Suddenly, there is an order to fire. By mistake, Cliff and the other men think

ger opens fire. Unknowing, he barely misses hitting Cliff. Cliff's unit retreats, never knowing they had found the lost battalion.

ACT EIGHT

NARRATOR: A few days later. Major Holt talks to General Pershing.

PERSHING: Thank God those men were finally rescued. How 194 Yanks held off all those Germans I'll never know.

HOLT: Their bravery is not to be believed, sir. Surrounded and attacked for all those days.

PERSHING: Mistakenly attacked by other Yanks.

HOLT: Each one of those men is a hero, sir. Each one has accomplished something brave and important—completely on his own.

sey's orders. We have to hold this position at all costs.

RODGER: Even if we all die?

LARAMIE: Even then.

WILL: Stop firing! There's a Yank—one of our men—running towards us.

RODGER: It looks like Cliff!

NARRATOR: Rodger stands up, yells, shouting. The running Yank drops into a trench.

WILL: Get down, Rodger! You're

SIFT

NAME _____

Symbols - Is there anything symbolic in this play or do the characters mention things that are symbolic?	
Images - What images go through your mind as you read the play? What do you visualize as you read the characters' dialogue?	
Figures of Speech - Describe the language and dialogue used during the play. What specific lines do you think represent the message of the play?	
Tone (writer or speaker's attitude) & Theme (main message) - What are the tones and theme of the play?	

SEL Lesson Plan Q2 Late

Grade Level: 10th

Subject(s): American History, discrimination & women's suffrage

Common Core Standards: 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.

Ohio Social Studies Content Expectations for Learning:

Describe social changes that came from the Harlem Renaissance, African-American migration, women's suffrage and Prohibition.

SEL Strand: Use social-awareness and interpersonal skills to establish and maintain positive relationships and caring communities.

SEL Competencies Addressed: Recognize that everyone has rights and responsibilities. Recognize, accept, respect and appreciate individual differences.

Objectives (Specify skills/information that will be learned.)	Students will be able to describe ways women and African Americans were discriminated against in the early 1900s and how those groups responded. Students will also recognize that even though people are different, everyone has rights and responsibilities.
Materials Needed	<ul style="list-style-type: none"> • Show power point about Women's History in the US or provide copies of <u>power point about women's history</u> and the timeline for students to follow along • Copies of Langston's Hugh's poem from Harlem Renaissance and TPCASTT strategy • Copies of <i>Sound Track of My Life</i> hand out • Access to audio for song playing (not necessary, but makes lesson better) • Access to computers for students to create play lists (not necessary, but makes lesson better) • <u>Link to resources for Women's History</u> (if more information is desired by students or educator) • Copies of <i>Blues and Jazz: Smith & Ellington</i>
Procedures (Give and/or demonstrate	<ul style="list-style-type: none"> • Have the entry journal (bell work) on the board: Think about life 100 years ago in America. How would you have been treated as a 15 or 16 year old, male or female, with the heritage that you

This lesson can be modified to fit 2 class periods or one block class, but to incorporate the song part, students will need additional class time.

- least five sentences.
- Ask if any of the students would like to share their responses. Choose three students to share their responses and then allow 3 students to ask a question or make a comment on each of the three shared responses.
 - Then, review the agenda and learning target for the day: I can describe changes that took place in society for women and African Americans the first part of the 1900s and I understand that even though people are different, they still have rights and responsibilities.
 - Review the summary of women's history in America up to 1920 and the 19th amendment in the power point, students may fill in the timeline as the slides are shown, or take Cornell notes, edit the information as needed for time and learning outcomes
 - Do a TPCASTT analysis of Langston's Hugh's poem from the Harlem Renaissance. The instructor or student should read the poem aloud to the class. Then, students should think about each answer and write it in the TPCASTT chart. Finally, with a partner students should compare answers and modify their responses as they see necessary (Think/Pair/Share).
 - Next, remind students that African Americans moved from a mostly rural south to the cities in the north during WWI to find new opportunities. Many were not only writers and poets but also talented and popular musicians during the 1920s and Harlem Renaissance and that their music often reflected events and issues at the time that were important to them. Lyrics to songs can also be considered poetic.
 - Distribute the *Soundtrack of My Life* hand out and review the directions with students. Have students fill it out individually. The hand outs can be taken home and completed for home work also.
 - Place students in 2 circles. Students on the inside of the circle face out, and students on the outside of the circle face in. Every student on the inside should be paired with a student on the outside. If there are an odd number of students, one inside student can be attached to 2 outside students. Have students on the inside take 60 seconds to share the "song they just like for fun" from their hand out and explain why. Then, allow students on the outside to share for 60 seconds. After 2 minutes, tell people on the inside of the circle to move to the second person on their right and begin the process again. Complete the moves at least three times so that students are exposed to different genres of music at some point in the circle.
 - Distribute the "Blues and Jazz" hand out to students. Read the secondary source together and pause for understanding, particularly for any vocabulary that may not be known, and to play a selection of that artist's music if available. Have students summarize the information in each selection and compare and contrast how Bessie Smith and Duke Ellington were alike and different. A T chart could be used for this part of the lesson.

	<ul style="list-style-type: none"> • Then, have students complete an exit ticket: Write down how your favorite song is alike and different from the other students' favorite songs in the class that you spoke with in our circles. What is the benefit of having many different types of music available for people to listen to instead of everyone listening to just one style? How could music and poetry be an expression of people's feelings during the Harlem Renaissance and in our current times? Answer in 5-7 sentences. (If the Soundtrack activity is not completed, then modify the exit ticket to eliminate the first question or to ask about how their personal music interest is similar or different from Smith or Ellington's, their parents', their teachers, etc.)
<p>Assessment (Steps to check for student understanding)</p>	<ul style="list-style-type: none"> • Collect the timeline or notes about women's history to check for proper chronology and understanding • Collect the TPCASTT poem activity to check for understanding of the topic and poem • Collect entry journals and exit tickets to determine if students understand the value of individual differences and our country's history of discrimination. • Monitor and facilitate discussions and students as they work to determine challenges the students may be having with SEL or social studies content • Collect the Sound Track hand out to become familiar with student interests, lives outside of school, and activities in order to plan future activities that will engage those learners
<p>Citation/References</p>	<ul style="list-style-type: none"> • TPCASTT – College Board Literacy Strategy • Songs of my life – adapted from Making My Future Work manual, Dr. Justin Perry (2012) • American Anthem Chapter resource file, Holt, Rinehart, & Winston (2009) • Inner/Outer circle – Advisory, Linda Crawford (2008,2012) <p>Melissa M. Svigelf-Smith</p>

NAME _____ CLASS _____

Complete the timeline using the power point about Women's Rights in the USA.

July 1848 –

1851 (Akron, Ohio)-

1855 (Missouri v. Celia) –

1862 (Oberlin College) –

1866 –

1868 Elizabeth Cady Stanton & Susan B. Anthony –

1869 (Wyoming) –

1869 (Anthony & Stanton) –

1872 (Charlotte Ray) –

1873 (Bradwell v. Illinois) –

1873 (Comstock Law) –

1874 –

1875 –

July 4, 1876 –

1878 –

1879 –

1896 –

1910 –

1911 –

1913 –

1914 –

1916 (Margaret Sanger) –

November 1916 (Jeannette Rankin) –

October 1917 –

1920 Amendment –

1920 Carrie Chapman Catt –

The Soundtrack of My Life My Name _____

Make a soundtrack of your life. Identify songs that represent each of the following categories for your life. If necessary you can choose up to 2 songs, but make sure you answer all 3 of the prompts for each song.

Song Title This song This song My favorite
_____ Makes me feel _____ reminds me of _____ line is _____ because _____

Represents my personal philosophy on life			
Represents me as a child			
Represents my future			
Represents my humbling mistakes			

Represents my greatest successes			
Represents my beliefs/expectations of humankind			
A song I just like for fun			

Next, create an album cover for your soundtrack. Make sure you have an **album title** and **cover the entire album** with artwork, pictures, and symbols that represent your chosen songs.

Langston Hughes

James Langston Hughes was born February 1, 1902, in Joplin, Missouri. His parents divorced when he was a small child, and his father moved to Mexico. He was raised by his grandmother until he was thirteen, when he moved to Lincoln, Illinois, to live with his mother and her husband, before the family eventually settled in Cleveland, Ohio.

He wrote novels, short stories and plays, as well as poetry, and is also known for his engagement with the world of jazz and the influence it had on his writing, as in "Montage of a Dream Deferred." His life and work were enormously important in shaping the artistic contributions of the Harlem Renaissance of the 1920s.

See more at: <http://www.poets.org/poet.php/prmPID/83#sthash.fEw8torM.dpuf>

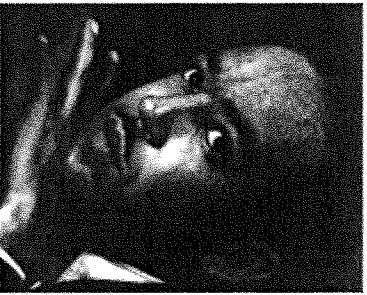


Photo by Consuelo Kanaga

I, Too, Sing America by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.


TP-CASTT

Poem Title:


Author:

T		
P		
C		
A		
S		
T		
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Blues and Jazz: Bessie Smith and Duke Ellington



WHY THEY MADE HISTORY Bessie Smith and Duke Ellington created music that grew from their experiences as African Americans but that spoke to others as well.

 As you read the biographies below, try to find clues that help describe blues and jazz. Where do these musical forms come from? How did Bessie Smith and Duke Ellington contribute to their development?

BESSIE SMITH AND THE BLUES

1894-1937

The music that became known as jazz is based in part on the blues. Blues songs are simple but eloquent folk songs, usually about tragic subjects like loss of love, natural disasters, poverty, or death. Some say that blues came up the Mississippi River from the rural South and into the urban North during the Great Migration.

Bessie Smith sang these songs in a way that gained her the title "Empress of the Blues." Smith was born into poverty in Tennessee and began performing as a child. Encouraged by Ma Rainey, a famous older blues singer, Smith toured throughout the South. In 1923 she moved to Harlem in New York City. In the years that followed, she performed with many of the great jazz musicians of the time. Her performances earned top dollar. As the 1920s drew to a close, Smith's popularity declined. The Depression brought fewer opportunities to sing professionally, and she was forced to perform in secondary roles. In 1933 she finally returned to the recording studio, but her album was not successful. Smith began touring again, but in September 1937, in Clarksville, Mississippi, she died as a result of a car accident. She was buried in an unmarked grave. Thirty-three years later, a tombstone was erected with the following inscription: "The greatest blues singer in the world will never stop singing."

DUKE ELLINGTON AND JAZZ

1899-1974

Experts often do not agree on a definition of jazz. Most do agree that jazz was born when musicians took traditional music (blues, popular, classical, African), musical instruments, and even singers' voices and used these in ways that were complicated, new, and very moving.

Biography

The Roaring Twenties

Name _____

Class _____

Date _____

Most jazz musicians were perfectly capable of composing and writing music that others could play, and often they did just that. Nevertheless, improvisation, making something new on the spot without preparation, became an important characteristic of jazz. Because of this, each time a piece was performed, even by the same musicians, it might sound different. Jazz pianist and composer Duke Ellington grew up in Washington, D.C., in a middle-class family that encouraged him to develop his musical abilities. After forming and leading a number of small local dance bands, he moved to New York. It was there that he met many other skilled musicians. Together with them he developed a sound that was the reason many people consider him the greatest of the jazz musicians. During the Harlem Renaissance, Ellington played in local clubs in Harlem, bringing the new sound to audiences of African Americans as well as to whites who went there as word of the new music spread.

As the music scene in Harlem died amidst the economic troubles of the 1930s, Ellington continued his musical development. With the 1930s came the "swing" era. Public demand for music that could be danced to swept the country. Ellington formed a larger orchestra and toured extensively, working closely with other gifted musicians. Ellington continued his musical development until his death in 1974. His long career brought him countless honors, including 11 Grammy Awards and the Presidential Medal of Freedom, the highest honor the United States can award a civilian.