

**HOT Season  
for Young People  
2011-2012**  
Teacher Guidebook



# Fisk Jubilee Singers®



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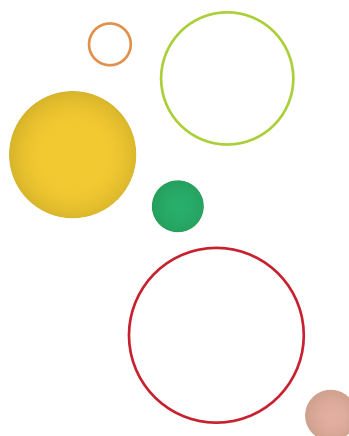
### ~ Regions Bank ~

Jim Schmitz  
Executive Vice President  
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For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

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**Thank you, teachers,** for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

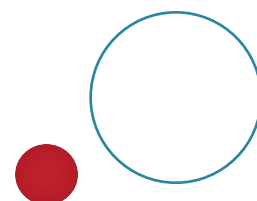


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# Dear Teachers,



TPAC Education is delighted to present the Fisk Jubilee Singers as a part of our Humanities Outreach in Tennessee (HOT) season! We know you and your students will thoroughly enjoy the music led by Musical Director Paul T. Kwami.

All of the lessons in this guidebook are written on median grade level of 5<sup>th</sup> grade, to be easily adapted for older and younger students. The lessons also address different learning styles by involving students in listening, writing, drawing, discussing, researching and evaluating.

Thank you for supporting HOT!

TPAC Education



The songs suggested in this guidebook can be found on the Fisk Jubilee Singers CD, *In Bright Mansions*.

This CD can be found in the educator's kit, *The Fisk Jubilee Singers: Singing our Song*, which has been placed in both public and school libraries throughout Davidson County.

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Edited and compiled by Cassie LaFevor

**Fisk Jubilee Singers, 2011-2012**







# *The Fisk Jubilee Singers*

The Fisk Jubilee Singers are vocal artists and students at Fisk University, who sing and travel worldwide. The original Jubilee Singers introduced 'slave songs' to the world in 1871 and were instrumental in preserving the unique American musical tradition known today as Negro spirituals. They broke racial barriers in the US and abroad in the late 19th century, and at the same time, they raised money in support of their beloved school.

## *Fisk University and the Jubilee Singers*

In 1866, barely six months after the end of the Civil War and just two years after the Emancipation Proclamation, three men (John Ogden, Reverend Erastus Milo Cravath, and Reverend Edward P. Smith) established the Fisk School in former Union Army barracks. These men shared a dream of an educational institution that would be open to all, regardless of race, and would measure itself by "the highest standards, not of Negro education, but of American education at its best."

However, only five years after it opened, the school was in dire financial straits. Hoping to raise money to save the debt-ridden school, Fisk treasurer and music professor George L. White gathered a small group of students and set out on a concert tour, taking the entire contents of the University treasury with them for travel expenses.

During their concert tours, the Jubilee Singers introduced much of the world to the spiritual as a musical genre. In the process, they also raised funds to preserve their University and build Jubilee Hall (pictured right), the South's first permanent structure built for the education of black students. Today, Jubilee Hall, designated a National Historic Landmark by the US Department of Interior in 1975, houses a floor-to-ceiling portrait of the original Jubilee Singers, commissioned by Queen Victoria during the 1873 tour as a gift from England to Fisk.



## *Response to the Jubilee Singers*

In their historical context, the Jubilee Singers made quite a political statement. Surprise, curiosity and some hostility were the early audience response to these young black singers who did not perform in the "minstrel fashion," a blackface spectacle with racist overtones which was common during this time period. In fact, the Jubilee Singers made a point of not including any of the jokes, dances, or popular tunes that would have been associated with the minstrel show. Even more impressive for the time period, they insisted on performing for integrated audiences, performed songs with pointed meanings, and would not accept discriminatory treatment while on tour. Standing firm in their beliefs, the Jubilee Singers continued to tour and sing, regardless of the obstacles they faced. They broke racial barriers in the US and abroad, all the while raising money in support of their school. It wasn't easy, but eventually skepticism was replaced by the standing ovations and critical praise the students deserved.

# Lesson 1 -Taking a Stand

*Students will discuss what it means to take a stand for something, and create an action plan for an issue in their community.*



**Objectives:** The student will identify an issue within their environment they feel needs to change. The student will develop an action plan making a difference in the community. The student will propose an action plan in the form of a letter to someone in the community.

**Standards addressed:** English Standards 2, 3, 4 (Communication, Writing, Research)  
Social Studies Standards 1, 5, and 6 (Culture, History, Individuals, Groups and Interactions)

**Materials needed:** Paper, pencil

**Set:** Begin class with a short warm-up that gets students moving! One at a time, say a statement out loud to the class. As a response, students should stand up if they agree with the statement you say, or sit down if they disagree. Use a list of topics such as “Bullying is a problem in schools”, “Recycling is important to me”, “Littering is not a problem” etc. Give them topics that are meaningful, but worded in a way that will give you some differing opinions. The idea is to have some standing and sitting for each topic.

**Discuss the following questions with students.**

- What does it mean to take a stand for something? Have you ever stood up for something?
- What challenges might you face by taking a stand for something?
- Is it easy or hard to stand up for something you believe in?
- Have you ever felt like you can’t make a difference?

**Share the information from the previous page** with students.

What challenges did the Jubilee Singers face? Did people in the country at this time respect them? What issue were they standing up for? Although they fought to keep their school open and build their campus, what else were they really fighting for?

**As a class, create a list** of issues that concern you today in your school and/or in your community. These should be issues students feel need to change or improve (litter, homelessness, bullying, poverty, vandalism/graffiti, hunger, etc.). Once you have generated a list, choose one that the majority of students have interest in to focus the rest of the activity, or allow each group to choose one.

**Create a plan!** Divide the class into small groups, and come up with an outline of an action plan answering the following questions:

- Why is this issue important to stand up for/against?
- What change do you want to bring about with this plan?
- How could you realistically make a change?
- What challenges might you face?
- What resources are already available to help you?

**Write about it.** Next, ask students to use their group outline to write a letter to someone in the community, taking a stand on this issue and describing their action plan for change. This could be to the principal, a legislator, or a community leader. Teachers may choose to send these letters to the community or use strictly as assessment tools.

**Extend the lesson:** Come together with your ideas and create a class project together to help with one of the issues.

*One morning, an old man was walking down the beach, when he came across a younger man picking up starfish from the beach and throwing them back into the sea.*

*The old man asked, “Young man, what are you doing?”*

*The young man responded, “The sun is up and the tide is out. If these starfish don’t get back into the sea, they will die.”*

*The old man persisted, “But young fellow, look ahead of you. There are miles of beach, and thousands of starfish. You can’t possibly make a difference.”*

*The young man looked at the starfish in his hand, and gently tossed it into the sea. “Well, sir, I made a difference to that one.”*



## Lesson 2 – Taking a Journey

*Students will develop a fuller understanding of the trials, triumphs, and legacy of the original Jubilee Singers through guided visualization.*

**Objectives:** The student will listen to several readings and free-write to capture their visualizations. The student will interpret their own thoughts into a journal entry as though they are an original Fisk Jubilee Singer.

**Standards Addressed:** English Standards 2, 3, 4, and 5 (Communication, Writing, Research, Logic)  
Social Studies Standards 1, 5, and 6 (Culture, History, and Individuals, Groups and Interactions)  
Music Standards 9 – Historical and Cultural Relationships

**Materials needed:** Journals, pens or pencils

**Share with Students** the information about the Jubilee Singers on Page 2. Then introduce Ella Sheppard to them, one of the original Jubilee singers. Ella Sheppard was a student with a passion for music, and was appointed by Mr. White to be assistant choir director. This made her, at age 18, Fisk University's first black instructor. It was Ms. Sheppard who first shared spirituals with Mr. White. Students will hear Ella's own words about their journey during this activity.

*\*Free-writing is setting down thoughts, images, and connections without regard to formal writing elements like structure, grammar, and spelling, allowing students to write down quickly all the ideas, images, and sounds in their heads.*

**Warm-up:** Ask students to prepare for taking an imaginary journey with the original Jubilee Singers. First, have students take three deep breaths together. Then, ask them to close their eyes and open their minds to see and hear the images within the excerpts you will read aloud. Read aloud the "History," "Ella Sheppard wrote," and "Visualization" selections from the adjacent page, one set at a time. Allow students time to write down what they see, hear, and feel during and after each section. Encourage them to add details to their notes.



**Journal:** Now ask students to pretend that they are writing about their experiences like Ella Sheppard did. Using the information from their notes, ask them to write a journal entry as though they are one of the original Jubilee Singers.

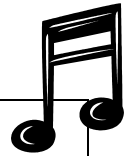
### Arts Extensions

**Visual Art:** Ask students to illustrate scenes from their visualizations, adding details and color to the information in their free-writing.

**Poetry:** Ask students to write a poem based on an experience of the Jubilee Singers. Emphasize the use of figurative language in poetry and details in adjectives, adverbs, and descriptive action verbs.

**Monologue :** Ask students to write a first-person narrative or monologue from the point of view of an original Jubilee Singer. Base the monologue on something from their free-writing to get started: for example, a scene, a concert, an encounter with the public, a conversation with a fellow singer.

# Visualization Activity: Fisk Jubilee Singers



## Visualization One

History: Fisk was a freedman's school, established in an abandoned army hospital barracks. Under slavery, reading and writing had been forbidden, punishable by whipping, imprisonment, or worse. With emancipation, waves of freedmen descended on any school they could find, desperate to learn how to count their new wages, write the new names they had chosen, and read the ballot or the Bible. When Fisk opened its doors in 1866, hundreds of former slaves rushed in. But the school was continually on the verge of financial collapse. By 1868, it couldn't pay its creditors, or even its teachers.

Ella Sheppard wrote: The wind whistled around and groaned so fearfully that we trembled in our beds, thinking the sounds were the cries of lost spirits of the soldiers who had died in them...There was no money even for food.

Visualization Questions: It is after the Civil War, and you are a newly freed slave that has come to Fisk University to learn how to read and write. You have few clothes, little food, and barely a roof over your head. Why is it so important that you be here at Fisk? Why is it so important that you learn how to read and write? What is it like to try to learn when you're tired, cold, and hungry?

## Visualization Two

History: George Leonard White, treasurer for Fisk, started the Jubilee Singers hoping to raise money for the school by traveling to neighboring towns and singing for donations. However, this was a dangerous undertaking, as there much opposition to the establishment and maintenance of schools for the freedmen. One evening White and his singers found themselves stranded at a railway depot in a small town, surrounded by a jeering mob.

Ella Sheppard wrote: Threatenings began near evening. We prayed through song for deliverance. Mr. White stood between us and the men and directed the singing. One by one the riotous crowd left off their jeering and swearing and slunk back, until only the leader stood near Mr. White. He finally took off his hat [and] begged us, with tears falling, to sing again.

Visualization Questions: Imagine that you are one of the Jubilee Singers at that railway station, trapped by the angry mob. What are you thinking and feeling as you sing for the crowd? What do you feel as men in the crowd begin to leave? When do you realize that you're not going to be killed by the mob? Your music changed the hearts and minds of this mob. Does this change your opinion or feelings about your music, your classmates, or yourself?

## Visualization Three

History: George White planned to take his singers on a fundraising tour, performing along the Underground Railway route in the North. White and Ella Sheppard assembled and rehearsed their best singers. Crowds loved their singing, but the collection plate held barely enough to cover their expenses.

Ella Sheppard wrote: Not one of us had an overcoat or wrap. Mr. White had an old gray shawl...Taking every cent he had... and all he could borrow, Mr. White started...with his little band of singers to sing the money out of the hearts and pockets of the people. Many a time, our audiences in large halls were discouragingly slim, our strength was failing under the ill treatment at hotels, and on railroads, poorly attended concerts, and ridicule; besides we were too thinly clad for the increasing cold of a northern climate.

Visualization Questions: You are one of the original Jubilee Singers. You are on a long trip in horrible conditions. Do you sometimes lose hope? Do you think that Mr. White's idea will work or fail? How do you keep your spirits up, and the spirits of those around you? How do you keep from turning back?

## Visualization Four

History: In December of 1871, the Jubilee Singers finally found the right audience and the tide of opinion turned in their favor, bringing in much needed funds for the school. In 1873, they set sail for the British Isles. Only one day after their London debut, the singers found themselves performing before Queen Victoria herself.

Visualization Questions: You have endured weeks crossing the Atlantic Ocean to a place you've never been and can hardly imagine. How do you cope with all the strangeness and newness around you? What would it be like to find suddenly that you are singing for the Queen of England? Most of all, what does it feel like to have been a slave as a child, to have endured all the hardships of being a Jubilee Singer – and now suddenly to be a star?

*Note: Visualization activities include excerpts from the transcript of the PBS Special, **Jubilee Singers: Sacrifice and Glory, 1999**. For the complete transcript and a rich source of additional information about the Jubilee Singers, go to <http://www.pbs.org/wgbh/amex/singers/>.*





## Lesson 3 – Mapping a Song

*Students listen to examples of spirituals and create “maps” representing the musical elements they hear.*

**Objectives:** The student will demonstrate “creating (or created) notation.”

The student will discuss and appreciate a spiritual, using their song maps as discussion points.

The student will explore the concept of “reading music” from a score in Music class in relation to song maps.

**Standards Addressed:** English Standards 2, 4, and 5 (Communication, Research and Logic)

Music Standards 5, 6, 9 (Reading and Notating, Listening and Analyzing, Historical and Cultural Relationships)

Social Students Standard 1 (Culture)

Visual Art Standards 2, 5, 6 (Structures & Functions, Reflecting and Assessing, Interdisciplinary Connections)

**Materials needed:** CD Player and the song “Down By the Riverside” by the Fisk Jubilee Singers; At least three sheets of plain paper for each student, pencils, and varied color media (crayons, colored pencils, water colors, markers, etc.)

**Share with Students:** Spirituals are the religious folk songs created and first sung by African Americans in slavery. Slaves first crafted the impromptu musical expression of field songs, which in turn became intricate, multi-part harmonies of struggle and overcoming, faith, forbearance and hope that have come to be known as *Negro spirituals*. The original Jubilee Singers introduced spirituals to the world, and were instrumental in preserving this unique American musical tradition.

**Warm-up:** As students enter, have the song “Down By the Riverside” playing. When the song is over, ask students what part of the song they recall. Which words stand out to them? Tell the class this is one example of a *call-response* structure. Ask students why they think the song is labeled “call-response”?

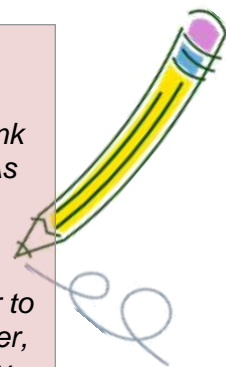
The lyrics repeat the phrase “Gonna lay down my burden, Down by the riverside”, as well as “Study war no more.” What do these phrases mean? What burdens would students like to lay down and study no more?

**Post the basic elements of music** on the board, and go over them with the class: 1-Pitch (high/low); 2-Tempo (fast/slow); 3-Dynamics (loud/soft); 4-Pauses or Silence; 5-Staccato (sharp, separated sounds); and 6-Legato (smooth, connected sounds).

**Listen** to “Down By the Riverside” again, and ask students to raise their hands showing the appropriate number of fingers when they hear examples of the basic elements of music.

### Teacher Tip: How to Map Music

*Start with your pencil on the upper left corner of a blank piece of paper, as if you were going to start writing. As you listen to a song, move the pencil in a way that interprets the melody. For example, move it up and down to reflect pitch going up and down; If there are multiple voices singing, add lines on top of each other to reflect multiple voices; If the music gets louder or softer, you might apply the pencil more heavily or more lightly. Every map will look different!*





**Making Music Maps:** Discuss that all music happens in time – and then it's gone! Mapping the music, or creating notation for it, can help us talk about it, understand it, and share it.

**Play the first part of the song again**, demonstrating on the board what mapping the song might look like. *Stress that their maps don't have to look like yours, that they may be very different.* Suggest that they listen for the basic elements in the music and capture them on their maps.


Discuss the emotions that this song evokes. Suggest that students can add emotion information to their maps by adding color, discussing which colors go with which emotions (opinions may vary, and that's fine). They can also emphasize different elements of music by using different colors or applying them differently (small or large amounts of color, light or heavy application of color).

Pass out paper and pencils, and color media. Play the song again, giving students the opportunity to create their own mapped notation of the arrangement.

**Art sharing:** Arrange the finished maps on desks, on the wall, or on the floor so that students can walk around to see each others' work. Encourage them to take notes, comparing and contrasting other students' work to their own. Come together again, and as a group, discuss how each person has his or her own interpretation of the song, reflected in the different maps. See if you can read each others' maps! Discuss the idea of standard notation in music that they see in Music class – a notation that allows us to share music with each other on paper.

**Continue:** If time allows, repeat with two other styles of spiritual: "He's Got the Whole World in His Hands," an example of the structure of songs with "*slow and sustained phrases*"; "Wade in the Water," is an example of a *syncopated, segmented melody with a "swing" rhythm*, usually sung in a fast tempo.

**Extension:** Create collages using their maps as the visual foundation. Apply other visual elements that express their interpretation of the song and add layers of meaning to the song and to their understanding of the Jubilee Singers. They might apply more lyrics, descriptive words, and interpretive colors in different media. They might also use cut-out or printed images.



### 3 Types of Spirituals

*Spirituals have several different styles in terms of rhythm and structure. A few common styles are:*

- The **call-response** style has African origins. The leader sings one verse and then the chorus answers with a refrain.
- A **slow and sustained phrase song** tends to have a slower tempo.
- For the **syncopated, segmented melody**, the tempo is usually fast and the rhythm features a "swing." Syncopation is heightened in group singing by multiple voices. The rhythm of such a spiritual is based on the swinging of head and body.



## Lesson 4 – Songwriting in the Folk Tradition

*Students will experience the folk song aspect of spirituals by writing new songs in the old folk song tradition based on their own lives and the problems of today's world.*

**Objectives:** The student will listen and interpret the meaning in a Fisk Jubilee Singers spiritual. The student will modify an existing verse of a song, writing their own verses. The student will share and analyze class songs.

**Standards Addressed:** English Standards – 2, 3, 5, and 7 (Communication, Writing, Logic, and Media)  
Music Standards – 1, 6, and 7 (Singing, Listening and Analyzing, and Evaluating)  
Social Students Standards – 1, 5, and 6 (Culture, History, and Individuals, Groups and Interactions)

**Materials needed:** A CD player, The CD, *In Bright Mansions*, Lyrics for the song “The Gospel Train” and a copy of the writing instruction sheet for each student (on adjacent page), paper or journals and pencils

**Teacher Tip:** *Please note that although traditional spirituals are often Christian songs, the songs that your students write do not have to be based in religion. Students may write them as secular songs, dealing with issues of the day only, as spirituals also dealt with the issues of slavery.*

### Share with Students

Although spirituals have now been composed into a written form, it is important to remember that they began as folk songs, passed from person to person in oral form. This tradition also includes the creation of new verses for old melodies, new melodies for old words, or any combination of the two.

**Begin** by playing “The Gospel Train” for your students. Discuss the literal meaning of the words.

As a class, discuss themes or central ideas based on current events that would lend themselves to treatment in a spiritual-type folk song. It could be something from their personal or family lives, the life of the school, their neighborhoods or communities, the city in which they live, or national and international affairs. Whatever the issue, how does this play out in students’ lives on a day-to-day basis?

**Divide students into small groups** and hand out the “SONG-WRITING INSTRUCTIONS” found on the adjacent page. Read through the instructions together. Then, allow students to work on their songs. Give them time to work through each step of the song-writing, monitoring and guiding as they work.

**Share and Analyze:** Once the songs are written, ask students to share these new songs. Depending on the comfort level, students may choose to speak their song lyrics, or sing. After each song, discuss these questions: What was the song about? How effective was it in conveying its “big idea?” How did the music and words fit together?



# Song-Writing Instructions



- **Choose a topic** from the class list, or another topic of your own.
- **Brainstorm** around this topic. Include the “who, what, when, where, why, and how” of the topic, especially as it affects you personally. Take notes as you brainstorm.
- Looking back at what you’ve written, now **add details**. Focus on adjectives, adverbs, descriptive action verbs, and figurative language (metaphor, hyperbole, etc.).
- Once you have generated at least one page of brainstorming and details, read over what you have written. Underline any words or phrases that seem particularly effective, strong, or “just right” to you. Draw an arrow beside ideas that are repeated.
- **Edit what you’ve written into fewer, more potent words.** Look back at what you’ve written to discover a **main theme or topic sentence** for the song words you are about to start writing. What is the “**big idea**” within your song? Write that down separately. Consider the overall effect you want your song to have.
- Use the style, rhythm, and melody from “The Gospel Train” as the structure for your song. Begin to write your new words to this melody. Be sure that your song includes a beginning that introduces the big idea, a middle that develops that idea, and an end that ties things together.
- Constantly refer to your **big idea** to make sure you stay on topic.
- Present your song lyrics to the class!

## *The Gospel Train*

*The Gospel Train is coming; I hear it just at hand  
I hear the power that’s moving and rumbling through the land  
Get on board, children, for there’s room for many a-more*

*She’s nearing now the station, oh sinner don’t be vain  
But come and get your ticket and be ready for the train  
Get on board, children, for there’s room for many a-more*

*The fare is cheap and all can go, the rich and poor are there  
No second class aboard this train, no difference in the fare  
Get on board, children, for there’s room for many a-more*



# Lesson 5 – Let the Music Move You!

*Students will explore creative movement in response to a song performed by the Jubilee Singers.*

**Objectives:** The student will create a “vocabulary” of movements as a class.

The student will work in groups to create short dance/movement pieces based on a Fisk Jubilee Singers song.

**Standards Addressed:** Music Standard 6 – Listening and Analyzing

Dance Standards 1, 2, 3 7 (Elements and Skills, Choreography, Creativity and Communication, Interdisciplinary Connections)

Social Studies standards 1 (Culture)

**Materials:** A CD player, The CD, *In Bright Mansions*

Optional: Copies of the lyrics for “Wade in the Water” (found on the adjacent page) for each student

## Share with Students

The Jubilee Singers faced many struggles; one of them was fighting to be accepted. It was the power in their music that eventually won over the hearts and minds of their audiences and critics. One of the best ways to really get into and understand the power of any music is to move with it. When slaves sang spirituals in church, they swayed, clapped their hands, and moved as the music motivated them. Today we will explore some of these spirituals by creating our own movement in our interpretative response to them.

## Warm-up

- Ask students to form a circle and consider how they might use their bodies to represent words and ideas. Ask students to use their bodies to move like water – what are different ways they can do this? Point out some of the different choices they make.
- Coach students to think about different ways water moves. Encourage them to use different levels (high, low); directions (forward, back, sideways); tempos (fast, slow); and qualities of movement (smooth, sharp, curved, angular).
- Then ask them how they could show that the water is chilly and cold? Again, coach them to use different levels and qualities of movement, etc.
- Next, let students know that they will be working on movements based on words in a song. Look at the lyrics to the song “Wade in the Water”. What does it mean to “trouble the water”? How would this affect their movement? How could they show that they were wading in water? Again, remind them to make their movements unique, and include levels, directions, tempos and qualities of movement within their choices.
- Explain that they have now developed a “vocabulary” of different movements that they will use in the next activity.

## Exploring Songs through Dance

- Discuss how music inspires movement in us and that moving to music is a way to better understand it.
- Listen to the song “Wade in the Water”. Briefly discuss what kinds of movement it inspires. Ask volunteers to demonstrate how these concepts might look when translated into movement or dance.
- Prepare for listening to the song again by writing these basic elements of music on the board or flipchart as you discuss them: Pitch (high/low); Tempo (fast/slow); Dynamics (loud/soft); Pauses or



Silence; Staccato (sharp, separated sounds); and Legato (smooth, connected sounds). Ask volunteers to demonstrate how elements of music (pitch, tempo, etc.) can be reflected in movement (high/low, fast/slow, etc).

- Divide the class into groups of five. Explain that each group will create a short movement piece or dance to go with the song. Encourage them to take notes, capturing ideas or working out movement patterns on paper.
- Give students five to ten minutes to put together a dance for the song, starting with the movements they've just created. (*Note: You may want to choose only part of the song to work with, such as the chorus and the third verse that mentions the cold.*)
- Play the song a few more times while the students work, so they can rehearse moving with the music.
- Share with each other. Each small group will perform its dance for the rest of the class. After each performance, briefly discuss what students *notice* about their classmates' dances. After all have performed, compare and contrast the different groups' dances and discuss *why* different movement *choices* were made.

#### Discussion Questions:

- What emotions do you feel while listening and dancing to this song?
- How did your movements change when you heard the music as opposed to just hearing the lyrics?
- Songs are really two different art forms combined – poetry (words) and music. How did the words inspire your movements? How did the music do so?
- Go back and listen to the song again, this time, sitting still. Discuss any differences in students' reactions to the songs before they created dances to them and after they have danced to them.

**Adaptation for younger students:** Younger children have no problem moving to music – they do it naturally. As a group, first listen to the spiritual and then play the song again: this time, dance to the song, creating movements that go with the music. After the song, discuss what inspired their movement and the meaning of the words to the songs.

#### **(Chorus)**

**Wade in the water.  
Wade in the water, children.  
Wade in the water.  
God's gonna trouble the water.**

**Well, who are these children all dressed in  
red?**

**God's a-gonna trouble the water  
Must be the children that Moses led  
God's a-gonna trouble the water.**

#### **Chorus**

**Who's that young girl dressed in white  
Wade in the Water  
Must be the Children of Israelites  
God's gonna trouble the Water.**

#### **Chorus**

**Jordan's water is chilly and cold.  
God's gonna trouble the water.  
It chills the body, but not the soul.  
God's gonna trouble the water.**

#### **Chorus**

**If you get there before I do.  
God's gonna trouble the water.  
Tell all of my friends I'm coming too.  
God's gonna trouble the water.**



# Additional Resources and Ideas

Official website of Fisk University: [www.fisk.edu](http://www.fisk.edu)

Official website of the Fisk Jubilee Singers:  
[www.fiskjubileesingers.org](http://www.fiskjubileesingers.org)

**SINGING OUR SONG Educator Kit:** Check your school or local public library for this resource. The kit includes the CD *In Bright Mansions*, the SINGING OUR SONG Teacher's Guide, and a short DVD film, "A Spiritual Journey with The Fisk Jubilee Singers." **Nashville Public Library Call No.:** DVD 782.5253 S61766

**The Jubilee Singers: Sacrifice and Glory** - (Documentary film and Web site produced by PBS)  
Use part or all of the film with your class, or delve into the resources available on this Web site to supplement your classroom activities. [www.pbs.org/wgbh/amex/singers/tguide/index.html](http://www.pbs.org/wgbh/amex/singers/tguide/index.html)

**SPIRITUALS** - This lesson plan introduces students to the role that spirituals have played in African American history and religion. Grades 9-12, on a website supported by the National Endowment for the Humanities: [http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=318](http://edsitement.neh.gov/view_lesson_plan.asp?id=318)

**SWEET CHARIOT, THE STORY OF THE SPIRITUALS** - Multi-media website Supported by the Center for Teaching and Learning, at the University of Denver. <http://ctl.du.edu/spirituals/>

A short lesson plan about spirituals using a quote from Frederick Douglass, lyrics and audio files:  
[http://www.digitalhistory.uh.edu/learning\\_history/spirituals/spirituals\\_menu.cfm](http://www.digitalhistory.uh.edu/learning_history/spirituals/spirituals_menu.cfm)



## More Ideas

- **Have Character:** Discuss the values listed on this page that were demonstrated by the original Fisk Jubilee Singers, and have continued to be important values of the Jubilee Singers throughout the years. As you mention each value, ask students to give you a definition of what each one means. Have students consider a person (past or present) that they feel exemplified these values.
- **Our Class Musical Group:** Create your own fictitious performance group to represent your school or your class. Working in small groups, decide what you would perform (songs, plays, dance, etc.) How would you express what is important to you and your group? Where would you travel? Compare the old, painted portrait of the Fisk Jubilee singers to the new photographed one (found on the first page of the guidebook). How are they different? How are they the same? What type of portrait or picture would you take to capture your group?
- **Geography of Music:** Look at the Fisk Jubilee Singers' performance schedule. Map out all the places they went. Learn about some of those places. What would they see there? What would they need to pack? What does it say about the group that they were asked to play in all these places?
- **A Portrait Comes to Life:** In 1873 the original Jubilee Singers toured Europe, and found themselves performing for Queen Victoria! The Queen moved by their performance, and commissioned her court painter to paint the group. The floor-to-ceiling painting is still displayed in Jubilee Hall today. Ask students to pretend they are one of the singers in the portrait, and write a letter home to their family describing their experiences. Describe the first day performing in Europe, singing for the Queen, and sitting for the painting.
- **Jubilee:** Conduct a word study of "jubilee." What does it mean? Why would the group use this word in their name? Have students draw a picture of what they think it means or how the definition makes them feel.

The following values, which the original Fisk Jubilee Singers demonstrated, are still important values for today's Jubilee Singers.

*Leadership*

*Courage*

*Commitment*

*Dedication*

*Self confidence*

*Love and respect for one's culture and heritage*

*Selflessness*

*Recognition and use of one's talent*

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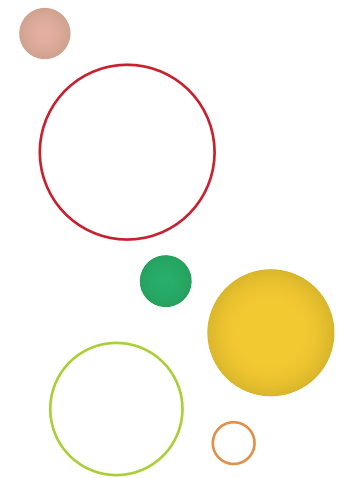
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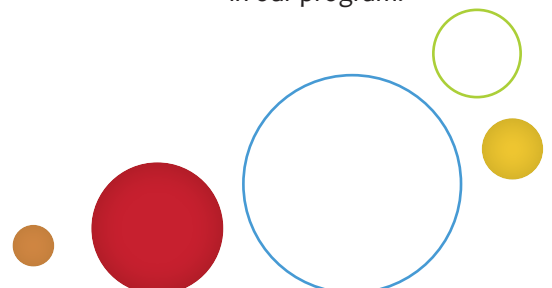
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