



LESSON FRAMEWORK

School of Arts and Cultures at Newcastle University

HUMAN IS MY NAME

FREEDOM SONG

**Harambee
Pasadia**



**Newcastle
University**
School of Arts and Cultures





About this learning framework:

Human is My Name: Educational Song and Materials about Human Rights through the lens of Martin Luther King Jr.

This teaching pack is designed to introduce young people to Martin Luther King Jr., human rights, and the links between music and social activism. It contains links to a specially written song ‘Human is My Name’, its backing track, and related teaching activities with prepared materials for schools (targeted but not exclusively at Key Stage 2 and 3) and other groups. All the activities are designed as springboards for groups to use in their own projects, lessons, and activities.

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Martin Luther King signing the Newcastle University's visitors' book on the day he accepted his honorary degree, 13 November 1967, (University Archives, NUA/052589-5)



Photo Jack Thornell/AP
The Rev. Ralph Abernathy (right) Bishop Julian Smith (left) flank Dr. Martin Luther King, Jr., during civil rights march in Memphis March 28, 1968, one week before King was shot.



Photo by Matt Robinson
Statue unveiled in 2017 to mark the 50th anniversary of Dr. Martin Luther King Jr.'s visit to Newcastle to accept his honorary degree. Sculptor Nigel Bonham

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Contents

Links, Aims, Key Stage 2	Page 4
Songs of Protest and Freedom Brian Ward	Page 5
Human is My Name Lyrics	Page 7
Human is My Name Sheet Music	Page 8
Song Structure	Page 11
Human Rights	Page 12
The Song Through Metaphors	Page 13
The Cup Game	Page 14
Other Warm Up Activities	Page 15
Other Activities Relating to the Song	





Dr Martin Luther King Jr. was a social activist and Baptist minister who played a key role in the American civil rights movement. He fought for equality and human rights for African Americans, the economically disadvantaged and all victims of injustice.

On 13th November 1967, Newcastle University awarded Dr Martin Luther King Jr. an honorary degree, the only UK university to do so in his lifetime. On accepting this award Dr King made his final public speech outside of the United States of America before his assassination in April 1968. During his acceptance speech, he called for us to join him in the ongoing struggle against war, poverty, and racism. To commemorate the 50th anniversary of Dr King's Honorary Degree a city-wide programme called Freedom City 2017 was launched. The programme included a city-wide arts and cultural festival, educational outreach to inspire a new generation, and a bronze statue of Dr King was erected in the King's Quad courtyard within the Armstrong Building at Newcastle University, UK.

The Aim of this Framework is to introduce young people to **Human is My Name** the song created as part of the North East Freedom Song legacy project. The North East Freedom Song legacy project was a collaboration between Harambee Pasadia CIC and the School of Arts and Culture at Newcastle University in response to Freedom City 2017. This project was funded by the School of Arts and Cultures at Newcastle University.

School of Arts and Culture at Newcastle University: <https://www.ncl.ac.uk/sacs/>

Harambee Pasadia CIC: <https://www.harambeepasadia.com>

Freedom City 2017: <http://freedomcity2017.com>

Video Links:

The Making of Human is My Name: <https://youtu.be/sQT2dK0GHgc>

Human Is My Name - Vocals & Lyrics: <https://youtu.be/BfV8ucqm7GU>

Human Is My Name - Lyrics Without Vocals: <https://youtu.be/fHUVkdHtY8w>

Dr. Martin Luther King Honorary Degree acceptance Speech Newcastle University: <https://www.youtube.com/watch?v=V1M390ERGP&feature=youtu.be>

The department for education statutory guidance national curriculum in England aims to ensure that all pupils: 1) perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians; 2) learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence; 3) understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

HUMAN IS MY NAME

Songs of Protest and Freedom

Brian Ward, Professor in American Studies, Northumbria University

From the dawn of humanity, music has offered people a way to express their happiness and despair, their joy and anxieties. It has also offered individuals and groups a way to both celebrate and to criticize the world in which they live. From around 1650, Northumberland and Durham miners gathered together to sing “The Collier’s Rant” and other songs about their perilous occupation and the dire conditions in which they worked, often for pitiful wages. “The March of Women” was one of many songs regularly heard among the suffragettes who campaigned for women’s votes in Britain during the early 20th Century. There are numerous other examples of social movements and political campaigns from around the world and across the centuries, where songs have helped to create a sense of solidarity and articulate grievances.

Nowhere were the close links between music and social activism more evident than in the African American freedom struggle during the 1950s and 1960s. Certainly few sounds conjure up the passion and purposefulness of the civil rights movement more powerfully than the freedom songs that provided a stirring musical accompaniment to campaigns for racial justice, political rights, and equality of opportunity that focused primarily on the southern states. Whether sung at mass meetings, on marches and sit-ins, or en route to some of the South’s most forbidding jails, or whether performed on stage or on record by the one of the many musical ensembles formed by civil rights activists, songs such as “Keep Your Eyes on the Prize” brilliantly captured the moral urgency of the freedom struggle. They also expressed and helped to sustain the courage of the extraordinary ordinary people who were at the heart of the Movement.

Some of these freedom songs built on well-known hymns and spirituals adding new words appropriate to the era. “Woke up this Morning with my Mind Stayed on Freedom,” for example, was a variant on “Woke up this Morning with My Mind Stayed on Jesus.” The new version was devised by the Rev. Robert Welsby when he was jailed in Hinds County, Mississippi, for taking part in a 1961 Freedom Ride to protest segregation in interstate transportation facilities. For years variations on this anthem could be heard at mass meetings and on demonstrations across the South.

The freedom songs were not set in stone: rather they formed a living tradition and were regularly updated to reflect local conditions and new developments in the Movement. The story of “We Shall Overcome,” arguably the most famous of all the freedom songs, makes this point. The roots of the song were in a 19th Century hymn “I’ll Overcome Someday.” The hymn was recast during the Depression of the 1930s as “We Shall Overcome” by southern African American tobacco workers, who performed it for Zilphia Horton of the Highlander Folk School in Tennessee – an important biracial training camp for activists interested in progressive reform in the South where song-making and communal singing was seen as an important part of social activism. Horton, in turn, introduced the song to white folk singer and radical political activist Pete Seeger, who added various lines (“black and white together”).

HUMAN IS MY NAME

Songs of Protest and Freedom

This was the version that Highlander's musical director Guy Carawan promoted as a universal call for social justice and human rights in the late 1950s, just as the most dynamic phase of the freedom struggle was gathering momentum. Around this time, other individuals also put their own stamp on the song. For example, when Tennessee state police tried to forcibly close down Highlander in the summer of 1959, black high school student Mary Ethel Dozier added the verse "We are not afraid." This was a classic example of how freedom songs were often created, or recreated, in the very heart of the struggle.

Up until this point, despite clear "black" influences on the song's development, "We Shall Overcome" was generally performed in a manner close to the southern white folk traditions, with remnants of white hymnody. That all changed during a civil rights campaign in Albany, Georgia, in 1961 and 1962. In Albany, young black activists associated with the Student Nonviolent Coordinating Committee (SNCC) and led by Bernice Johnson Reagon took the basic structure of the song, syncopated the rhythms, and slowed the tempo down to open it up to spontaneous vocal punctuations from the singer-protestors who gathered to demonstrate against segregation and voting restrictions. In the process, Reagon and her colleagues redefined "We Shall Overcome" with call and response vocal patterns and improvisational possibilities derived from the black gospel music tradition. This version, endlessly refined to meet the demands of particular occasions in particular locales, remains synonymous with the civil rights movement's early southern efforts. It became a communal song; there was no single composer, but rather it was a flexible expression of a community of activists mobilized to fight segregation and disenfranchisement.

Other freedom songs were created by adapting popular hits of the day. For example, rhythm and blues giant Ray Charles's 1961 hit record "Hit the Road Jack" was reworked by singers from the Congress of Racial Equality as "Get Your Rights, Jack." A few years later Wilson Pickett's 1966 soul classic "Ninety Nine and a Half (Won't Do)" was a natural fit for activists demanding full citizenship rights for African Americans. And, of course, many successful African American singers and musicians also produced commercial recordings that were linked to the freedom struggle. In 1964, Sam Cooke's "A Change is Gonna Come" and Nina Simone's "Mississippi Goddam" were passionate indictments of racism and discrimination, while Aretha Franklin's call for "Respect" in 1967 and James Brown's "Say It Loud, I'm Black and I'm Proud" the following year, expressed the rising black pride that underpinned the civil rights and black power movements. Regardless of their lyrics, the very sound of these songs, rooted deep in African American gospel, blues and jazz traditions, announced the emergence of a new black consciousness. Indeed, an instrumental piece such as jazz saxophonist John Coltrane's "Alabama" has no words, yet still offers an eloquent elegy to the four black children murdered by white supremacists as they prepared for Sunday School at the Sixteenth Street Baptist Church in Birmingham, Alabama in September 1963.

In sum, then, history offers plenty of inspirational templates for making music and composing songs that speak directly to the problems faced by ordinary people and communities – music and songs that sometimes contribute to efforts to improve their conditions.



HUMAN IS MY NAME

People of the world, free your minds
Our hearts are beating, beating in time
I respect you, You respect me
Share your story and listen to mine

See beyond the packaging, n' step outside the box
Stand up for a world as one, and bounce back from the knocks
We are all the same, HUMAN is my name
We are all the same, HUMAN is my name

No one has made a difference
Doing the same as everyone else
No one ever bought freedom
Off of a supermarket shelf

See beyond the packaging, n' step outside the box
Stand up for a world as one, and bounce back from the knocks
We are all the same, HUMAN is my name
We are all the same, HUMAN is my name

How are you today?
Have you eaten yet?
Are you warm enough?
Tell me what's your name?
D'ya have somewhere to stay?
Do you know the way?
Would you like some help?
Tell me what's your name?

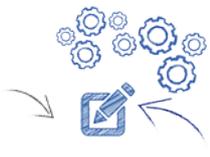
See beyond the packaging, n' step outside the box
Stand up for a world as one, and bounce back from the knocks
We are all the same, HUMAN is my name
We are all the same, HUMAN is my name

The rose has never told the tree
You are no good be like me
People of the world, free your minds
Our hearts are beating, beating in time

See beyond the packaging, n' step outside the box
Stand up for a world as one, and bounce back from the knocks
We are all the same, HUMAN is my name

We are all the same, Human is my name (x4)





HUMAN IS MY NAME

PERCUSSION INTRO **A** BbMINOR

PEO PLE OF THE WORLD, FREE YOUR MINDS. OUR

4

HEARTS ARE BEA - TING BEA - TING IN TIME.

6

I RE - SPECT YOU. YOU RE - SPECT ME.

8

SHARE YOUR STO - RY AND LIS - TEN TO MINE.

10 **B** CHORUS BbMINOR Ab

SEE BE - YOND THE PACK - A - GING AND STEP OUT SIDE THE BOX.

12 Gb BbMINOR

STAND UP FOR A WORLD AS ONE, AND BOUNCE BACK FROM THE KNOCKS.

14 BbMINOR Ab

WE ARE ALL THE SAME. HU - MAN IS MY NAME.

16 Gb BbMINOR

WE ARE ALL THE SAME. HU - MAN IS MY NAME.



18 **C** BbMINOR Ab

NO - ONE HAS MADE A DIF - FER - ENCE,

20 Gb BbMINOR

DO - ING THE SAME AS EV - ERY - ONE ELSE.

22 BbMINOR Ab

NO - ONE HAS EV - VER BOUGHT FREE - DOM.

24 Gb BbMINOR

OFF OF A SU - PER - MAR - KET SHELF.

26

REPEAT CHORUS SECTION B

27 **D** BbMINOR Ab Gbmaj7

HOW ARE YOU TO - DAY? HAVE YOU EA - TEN YET? ARE YOU WARM EN - OUGH?

30 FMINOR7 BbMINOR Ab

TELL ME WHAT'S YOUR NAME? D'YA HAVE SOME - WHERE TO STAY? DO YOU KNOW THE WAY?

33 Gbmaj7 FMINOR7

WOULD YOU LIKE SOME HELP? TELL ME WHAT'S YOUR NAME?



35

REPEAT CHORUS SECTION B

THE

36

E Bbmaj

ROSE HAS NE - VER TOLD THE TREE.

38

YOU ARE NO GOOD BE LIKE ME.

40

PEO - PLE OF THE WORLD, FREE YOUR MINDS.

42

OUR HEARTS ARE BEA - TING, BEA - TING IN TIME.

44

REPEAT CHORUS SECTION B

45

E Bbminor

Ab

WE ARE ALL THE SAME. HU - MAN IS MY NAME.

47

Gb

Bbminor

WE ARE ALL THE SAME. HU - MAN IS MY NAME.

REPEAT UNTIL CLOSE



Song Structure

Warm Up Activity:

1. Clapping Game: The teacher claps a rhythm and the children (in unison or individually) copy the rhythm.
2. Pass the rhythm: In a circle, challenge the children to send a simple rhythm (perhaps comprising of just one or two claps) around the room whilst maintaining a steady pulse.

Definitions:

1. Chord Progression - the order in which chords are played in a song or piece of music
2. Dynamics - how loud or quiet the music is played
3. Form - is the structure of a musical composition or performance. Music forms are generally made up of a number of sections that may or may not be repeated with the same song.
Verse/Chorus/refrain/bridge/intro/outros/interludes
4. Key Signature - a group of sharps (#) or flats (b) which are printed at the beginning of a line of music
5. Ostinato - repeated musical phrase sometimes called 'riff'
6. Pitch - is how high or low a note sounds
7. Pulse - a steady beat, it can be measured in time by counting the number of beats per minute
8. Rhythm - is the pattern of long and short notes, words, sounds, or movement
9. Tempo - is the speed of the music. Musical tempo refers to the pacing of a piece and is an essential element of music-making
10. Timbre - the character or quality of a musical sound or voice. Timbre is what makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.
11. Time signature - a set of two numbers, one on top of the other one, written right after the key signature in a piece of music. These two numbers specify the basic rhythm of a piece of music.

Activity:

1. Introduce the concepts and terms: Chord Progression, Dynamics, Form, Key Signature, Ostinato, Pitch, Pulse, Rhythm, Tempo, Timbre, Time Signature
2. Listen to Human is My Name, look at the lyrics, look at the song sheet, and identify and discuss the concepts and terms.
3. Choose other songs and have the students identify the concepts and terms.
4. Identify instruments in the song: Soda Can - playing the cup game rhythm, Triangle, Conga, Wood Block, Shekere, Bass, African Ago Ago Bell, Bass Drum, Snare drum, Piano, Trombone, Cow bell, Tom Drum, Bamboo Flute, Nytiti, Saxophone, Chinese Guzheng Zither, Indian Sitar, Turkish Oud Lute, Beat Boxing





Human Rights

Warm Up Activity:

1. Divide students into groups of 3-5. Write the following questions on pieces of paper and give each group 1 or 2 questions. If the world was perfect what would it look like? Do all children have safe neighborhoods to play in? What does freedom mean to you? What is unfair about the world? Why is this unfair? Do all children around the world have the same worries and fears? Why? When and where do you feel most free or comfortable? Why? If you could change the world, what would you change?

Ask the group to discuss the question(s) they are given and write down notes from their discussion. Ask each group to share their discussion with the whole class.

Activities:

1. Discuss the following Human Rights declaration and act with the group:

- Universal Declaration of Human Rights (Article 1. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.)
- Human Rights Act 1998 : the Human Rights Act 1998 is a UK law that exists to make sure the UK Government and public bodies, like schools, police and hospitals, protect your human rights. Some of your human rights include: Freedom from torture and very cruel treatment (Article 3); The right to liberty and security (Article 5); The right to have your own thoughts, religion and beliefs (Article 9); the right to privacy and family life (Article 8); Freedom of expression and opinion (Article 10); the right to meet people and gather in public places (Article 11); the right to an education (Article 2 of Protocol 1); the right to vote in elections once your reach the voting age (Article 3 of Protocol 1)

2. Key words: Define the following words with the students: Freedom, Humanity, Respect, Listening, Infringement, Human Rights, Civil Rights, Citizen, Community, Dignity, Discrimination, Equality, Fairness, Government, Global Citizen, Justice, Law, Values.

- Divide students into groups of 3 - 5 and ask them to create a short story using 5 to 10 of the words. Share each story with the whole class.

3. Create a personalised, child-friendly, Human Rights act for your class: Ask the class to develop their own Human Rights Act explaining each right in their own words, this can be done individually, in pairs, or in groups. Collate and post it where the whole class can see.

4. Ask students to identify a group or groups of people that might not be able to enjoy their rights as easily as others (for example, consider issues faced by people with disabilities, people in developing countries, refugees, people displaced by war or famine, or even girls compared to boys). Ask them to look into the issues that affect the rights of these people? (examples: access to education, bullying, access to healthcare, harassment).

Freedom

Peace

Civil Rights

HUMAN IS MY NAME

Equality

Justice



2

PEO PLE OF THE WORLD, FREE YOUR MINDS. OUR HEARTS ARE BEA FING BEA-TING IN TIME.

3

People

Respect

1

I RE-SPECT YOU. YOU RE-SPECT ME. SHARE YOUR STO RY AND LIS-TEN TO MINE.

3

Activist

Human Rights



The Song Through Metaphors

Definition:

Metaphor - a figure of speech that compares two things that aren't alike but do have something in common, by saying one thing is the other thing.

Activities:

1. Ask the students to define metaphors in their own words. Discuss why musicians sometimes use them in their lyrics.
2. Listen to the song while following along with the lyrics: how do lyrics reflect the purpose, time and place in which they were written.
3. Define and discuss metaphors in the song, write down the meaning based on the context of each metaphor.

Free your mind _____

See beyond the packaging _____

Step outside the box _____

Bounce back from the knocks _____

Beating in time _____

We are all the same _____

Human is my name _____
4. Ask the students to draw a picture to represent some of the metaphors in the song.
5. Ask students to brainstorm a list of metaphors, this can be based on other songs they have listened to.
 - a. Once a list has been created in groups of 2-3, ask the student to use word association to create new metaphors.
 - b. Ask students to write a story, poem, or song using as many of these metaphors.

3

PEO PLE OF THE WORLD, FREE YOUR MINDS. OUR HEARTS ARE BEA FING BEA-TING IN TIME.

Freedom

HUMAN IS MY NAME

Inkululeko

2 **Rusununguko** **Svobode** 3

PEO PLE OF THE WORLD, FREE YOUR MINDS. OUR HEARTS ARE BEA FING BEA-TING IN TIME.

Szabadság **Freiheit**

свобода **Wolność** 3

I RE-SPECT YOU. YOU RE-SPECT ME. SHARE YOUR STO RY AND LIS-TEN TO MINE.

Libertad **Kebebasan**

The Cup Game

Teach the class the The Cup Game and play along with the song:
This rhythm can be heard at the beginning of Human is my Name.

Beat #1: Clap twice

Beat #2: Alternating hands, tap three times on the table on either side of the cup starting with right hand

Beat #3: Clap once

Pick up the cup with the right hand

Beat #4: Put the cup down onto the table (without flipping it) with a firm percussive motion

Beat #5: Clap once

Pick up the cup with the right hand (thumb down) moving towards the right

Beat #6: Tap the top of the cup with the flat of the left hand

Put the cup down onto the table (with thumb facing up) with a firm percussive motion, but keeping the right hand on the cup

Beat #7: Switch cup to the left hand and take it with the left hand

Slap the right hand down flat onto the table (near the player's left side)

Beat #8: With the cup now in the left hand, return the cup to its original starting position, on the table in front of the you (or in front of the player to the right) with a firm percussive motion

**Freedom****HUMAN IS MY NAME****Huriya****Freiheit****Libertad**自由 **Jiyū**சுதந்திரம் **Cutantiram****Kebebasan****Szabadság**свобода **Svoboda****Rusununguko****Wolność****Svobode**आजादी **Āzādī****Inkululeko**

Other Warm Up Activities:

Location: The group of people who came together to work on the freedom song **Human is My Name** were born in many different countries: Brazil, China, Columbia, Dominican Republic, England, Finland, Greece, India, Ireland, Kuwait, Poland, Scotland, South Africa, United States of America.

- What country were you born in? What country were your parents born in? What country were your grandparents born in? Do you have friends that were born in different countries?

Have you visit different countries on holiday or where would you like to visit?

Kindness: Have you made someone smile today, what have you shared today, have you done something good for someone today. You can do this as a general ask to the whole group, in pairs or in group of threes.

Introductions: In pairs take 3 minutes to each introduce yourself to the other person, without having the other person interrupting, then after the 6 minutes. Introduce each other to the rest of the group.

1,2,3: In pairs take turns with one person saying 1, 2, 3 and the other person replies with a movement, sound, or words. The pairs swap roles and see how fast they can come up with different responses to 1, 2, 3.

Other Activities Relating to the Song:

Welcome: Working in pairs or small groups, how would you make someone new feel welcome, what would you?

Make up actions / movement to the Song.

Distribute percussion instruments to the class and have them play along to the song.