



# LISTENING GUIDE

## “BELIEVER” BY IMAGINE DRAGONS

Meets National Core Arts Standards 5, 7, 9, and 11

### OBJECTIVES

- Develop and refine artistic work for presentation (*Pr5*)
- Perceive and analyze artistic work (*Re7*)
- Apply criteria to evaluate artistic work (*Re9*)
- Relate artistic ideas and works with societal, cultural and historical context to deepen understanding (*Cn11*)

### MATERIALS

Music Alive! magazines (Vol.39 No.8)  
Computer or mobile device with Internet access

### START

Ask your students to read “Listening Guide” on pages 18-19.

### DEVELOP

**Play** “Believer” by Imagine Dragons (Hear the Music **track 2** on [musicalive.com](http://musicalive.com)) while having the students follow along with the timeline.

2. Ask students about the song

What instruments do you hear in the intro?

**In the intro, are there long notes, short notes, or both?**

**Is the tempo fast or slow?**

**What genre is the song? How do you know?**

**What is this song about?**

**What adjectives would you use to describe this song?**

**What is unique about Reynolds’ voice?**

**How does this song make you feel?**

**Do you like the song? Why or why not?**

3. Ask students about Dan Reynolds and the story behind the song

**What was Reynolds’ motivation for writing “Believer?”**

**Why is this song relatable to many people?**

**What is the title of Imagine Dragons’ sophomore album?**

**Which Imagine Dragons album is “Believer” from?**

**What year did “Believer” become the best selling song in the US?**

### CLOSE

As a class, watch the official music video for “Believer.” The video is colorful, flashy and intense. The lyrical message is interwoven into the computer-generated artwork. Have students pay attention to the details of the video, particularly the brawl between Reynolds and the unnamed fighter.

<https://www.youtube.com/watch?v=7wtfhZwyrcc>

Discuss the impact the music video has on the way the song is received by the audience. Talk about the meaning behind the symbols seen in the video, the dynamic created by the lights and the fighting. Towards the end, Reynolds says to the man he’s fighting “I want to stop.” He responds, “we can’t.” What does this interaction represent?

### ASSESS

**Did the students follow along with the Listening Guide?**

**Did they listen to the song using the timeline?**

**Did they answer the supplemental questions?**

## QUIZ ANSWERS

This month’s quizzes are available at [musicalive.com/the-quiz-zone-39-8](http://musicalive.com/the-quiz-zone-39-8). Here are the quiz answers:

### LANGUAGES OF POP

1. 16 years
2. “Despacito” by Luis Fonsi
3. 2017
4. Gloria Estefan, Shakira, Marc Anthony, Enrique Iglesias
5. Korean
6. BoA and Wonder Girls
7. BTS
8. “Fake Love”
9. Halsey, Steve Aoki, Zara Larsson, Nicki Minaj, Dua Lipa, Becky G, Charli XCX, Jason Derulo, John Legend, Ellie Goulding
10. A podcast that collects hits in countries around the world. You can listen at [intunemonthly.com](http://intunemonthly.com)

### VIRTUAL CHOIR

1. A compilation of videos of thousands of people singing the same song
2. 4-87 (all ages are welcome)
3. Five times
4. He decided to join the choir on a whim when he got to college and immediately fell in love with it
5. 2010
6. Whitacre found a video of a fan singing his song, and he wondered what it would be like if he had dozens of other people record themselves singing the same song as one
7. “Lux Aurumque”
8. Tuning, timing, directions
9. Over 40 million
10. Whitacre composed a piece for VC 6 during the pandemic to try to bring the world closer together

### KACEY MUSGRAVES

1. Golden Hour
2. Her songwriting style is considered more progressive than more traditional country artists
3. Many people have been negatively affected by the coronavirus and “Rainbow” serves as a reminder that these dark times will pass and a bright future is ahead
4. Live at the Global Citizen OneWorld:Together at Home special
5. Same Trailer Different Park
6. Katy Perry, Willie Nelson, Alison Krauss
7. Good or bad
8. Writing songs that you believe in
9. She feels like there are certain expectations and standards for women in traditional country music that she doesn’t always feel comfortable with
10. She writes crossover songs that don’t have that distinctive “country” sound, and writes about songs that are relatable to almost everyone