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INTRODUCTION

Throughout history artists have used their medium to educate, inspire, and motivate marginalized communities.

The Mission of the Duke Ellington School of the Arts is *To nurture and inspire passion for arts and learning in talented students who might not otherwise have an opportunity to develop their **artistic** skills. We ensure that our students are prepared for post-secondary education and/or careers in the arts by offering an intensive art {academic} based program. We prepare our students to become productive citizens in our **global society** through our strong focus on community service.*

It is the hope of the Ellington faculty and staff that the knowledge, skills, and fortitude shared with our young people, will inspire and fuel the next generation of Artist, Scholars, and Global Citizens. We will execute this mission by providing societal frameworks, supporting historical documents, and creating space for artistic expression.

Sandi M. Logan
Principal/HOS
Duke Ellington School of the Arts



Walking Away, Anna Cain (2020), Duke Ellington School of the Arts, Museum Studies

Artwork and artistic expression leverages a universal language that has no limits.

The Power of Protest

A protest is a call to action! Protest exposes injustices and inequalities worldwide. Protest can be used as a vehicle to make changes in national government, civic matters, and even community concerns. Most protests stem from human and civil rights. Protest gives opportunity to influence public opinion and support. Effective protest doesn't just happen when a group of people are on one accord working together to bring about transformation. A single person or an expression of art can affect change.

It is common knowledge that art transcends language, borders and cultures. The breadth of artistic protest is immense and can be utilized in unexpected ways. Art when used as a tool for activism, can be transformative. Most importantly, it can ignite healthy conversations as we work towards social change.



"Power concedes nothing without a demand. It never did and it never will."

**-Frederick Douglass
1857**

Articles About Protest

The Art of a Movement: Protest Art And The Artist As Activist
<https://magazine.artland.com/the-art-of-a-movement-protest-art/>

Why Artistic Activism?
<https://c4aa.org/2018/04/why-artistic-activism>

The Power of Protest Art
<https://www.damemagazine.com/2020/08/17/the-power-of-protest-art/>

4 Reasons Art Is Essential to Activism
<https://www.greenpeace.org/usa/4-ways-art-is-essential-to-activism/>



Racism Incident at Little Rock,
Domingo Ulloa (1957)



The Problem We All Live With
Norman Rockwell (1963)



Memorial Portrait No. 1
Jeanpaul Ferro

What injustice would you like the world to know about?

THE CIVIL RIGHTS MOVEMENT



President Lyndon B. Johnson gives pen he used to sign the Civil Rights Act to Dr. Martin Luther King, Jr., August 6, 1965
(Source: Lyndon B. Johnson Presidential Library, National Archives)

The civil rights movement was a social justice movement that took place mainly during the 1950s and 1960s for Black Americans to gain equal rights under the law in the United States. The Civil War had officially abolished slavery under the 14th amendment, but it didn't end discrimination against Black people. The African-American community continued to endure the devastating effects of racism driven by the unjust system of Jim Crow.

By the mid-20th century, Black Americans were forced to address the oppressive legal and social systems that created unfair economic, educational, and judicial structures. The Civil Rights movement utilized many different strategies to push the agenda forward. Tactics such as boycotts, marches, and sit-ins were commonplace. As in all social justice movements, the arts community were front and

center with musicians such as Mavis Staples, The Impressions, Sam Cooke, Nina Simone and Bob Dylan.



Lifelong political activist, Mavis Staples, when she was nearly 80 years old stated, "You know, this is supposed to be taken care of by now... I shouldn't have to be singing protest songs and 'Freedom Highway' and you know, but I love it."

STATISTICS: The Human Factor

Since the time of Reconstruction to the Civil Rights Movement, the rights of African-Americans were in the forefront of the national conversation.

Although the right to vote was granted to the African-American citizens in 1865 with the passing of The Fourteenth Amendment. The barriers to the Black community voting took on a variety of tactics.

To dissuade African-American from fully accessing their rights as American citizens, tactics such as voter suppression, harassment, and lynchings were commonplace.

From 1865 to 2022 over 3,400 Black men and women were lynched as a form of control and terror. Lynchings can take many forms, but is defined as an *act of terror meant to spread fear among blacks to serve the broad social purpose of maintaining white supremacy in the economic, social and political spheres.*



OBJECTIVES: Demands of the Movement

The Civil Rights movement restored and reinforced the rights of citizenship that had been granted to African Americans during the period of Reconstruction (1865-1877) that followed the Civil War. Those reinforced rights were then deliberately undermined and squelched by Jim Crow laws. These laws enforced a social, economic, and political system that placed African Americans in a position of inequality. These laws often gave place to authoritative and vigilante violence.

The objectives of the Civil Rights movement were voting rights; access to proper jobs and wages; fair housing; the desegregation of schools and other public facilities; and police brutality. Today, many are reflecting on the impact of the movement then and assessing where we are now.



March on Washington ORGANIZING MANUAL NO.2

Visit: <https://www.crmvet.org/docs/moworg2.pdf>

The Murder of Emmett Louis Till

Emmett Till was a 14-year-old African American who was lynched in Mississippi in on August 28, 1955, after being accused of offending a white woman in her family's grocery store. The brutality of his murder and the fact that his killers were acquitted drew attention to the long history of violent persecution of African Americans in the United States. Emmett Till posthumously became an icon of the Civil Rights Movement.



The Montgomery Bus Boycott

The Montgomery bus boycott was a 13-month mass protest that was sparked by the arrest of prominent citizen, Rosa Parks on December 1, 1955. The foundation for the bus boycott was laid over year before by the Women's Political Council to Mayor W. A. Gayle outlining the changes they sought for Montgomery's bus system.



The demands: no one standing over empty seats; a decree that black individuals not be made to pay at the front of the bus and enter from the rear; and a policy that would require buses to stop at every corner in black residential areas, as they did in white communities.

The Little Rock Nine

The Little Rock Nine were a group of nine Black students who enrolled at formerly all-white Central High School in Little Rock, Arkansas, in September 1957. Their attendance at the school was a test of *Brown v. Board of Education*, a landmark 1954 Supreme Court ruling that declared segregation in public schools unconstitutional.

On September 4, 1957, the first day of classes at Central High, Governor Orval Faubus called in the Arkansas National Guard to block the Black students' entry into the high school. Later that month, President Dwight D. Eisenhower sent in federal troops to escort the Little Rock Nine into the school. It drew national attention to the civil rights movement.



Greensboro Sit-In

The Greensboro sit-in was a civil rights protest that started in 1960, when young African American students staged a sit-in at a segregated Woolworth's lunch counter in Greensboro, North Carolina, and refused to leave after being denied service. The sit-in movement soon spread to college towns throughout the South. Though many of the protesters were arrested for trespassing, disorderly conduct or disturbing the peace, their actions made an immediate and lasting impact, forcing Woolworth's and other establishments to change their segregationist policies.



Freedom Riders

Freedom Riders were groups of white and African American civil rights activists who participated in Freedom Rides, bus trips through the American South in 1961 to protest segregated bus terminals. Freedom Riders tried to use “whites-only” restrooms and lunch counters at bus stations in Alabama, South Carolina and other Southern states. The groups were confronted by arresting police officers—as well as horrific violence from white protestors—along their routes, but also drew international attention to the civil rights movement.

The March on Washington

The March on Washington was a massive protest march that occurred on August 28, 1963, when some 250,000 people gathered in front of the Lincoln Memorial in Washington, D.C. Also known as the March on Washington for Jobs and Freedom, the event aimed to draw attention to continuing challenges and inequalities faced by African Americans a century after emancipation. It was also the occasion of Martin Luther King Jr.’s now-iconic “I Have a Dream” speech.



The Supreme Court Declares Bus Segregation Unconstitutional (1956)

Earlier, on June 5, 1956, the District Court ruled that "the enforced segregation of black and white passengers on motor buses operating in the City of Montgomery violates the Constitution and laws of the United States" because the conditions deprived people of equal protection under the Fourteenth Amendment.

The Desegregation of Interstate Travel (1960)

On September 22, 1961, after six months of protests, arrests, and press conferences by the Freedom Riders, the Interstate Commerce Commission (ICC) finally outlawed discriminatory seating practices on interstate bus transit and ordered the removal of "whites only" signs from interstate bus terminals by November 1.

The Supreme Court Orders Ole Miss to Integrate (1962)

Although a lower court sided with the university, the U.S. Court of Appeals for the 5th Circuit issued a decision in June 1962 ordering the school to admit Meredith the following fall. On the evening of Sunday, September 30, 1962, Southern segregationists rioted and fought state and federal forces on the campus of the University of Mississippi (Ole Miss) in Oxford, Mississippi to prevent the enrollment of the first African American student to attend the university, James Meredith, a U.S. military veteran.

The Civil Rights Act of 1964

Support for a federal Civil Rights Act was one of the goals of the 1963 March on Washington. President John F. Kennedy had introduced the bill before his assassination. The Civil Rights Act of 1964 prohibits discrimination on the basis of race, color, religion, sex or national origin. Provisions of this civil rights act forbade discrimination on the basis of sex, as well as, race in hiring, promoting, and firing.

Lyndon Johnson's "We Shall Overcome" speech

On March 15, 1965, just days after the "Bloody Sunday" confrontation in Selma, Alabama that shocked the nation, President Lyndon Johnson addressed a joint session of Congress and the American people in a nationally televised speech. Johnson stated in the speech that any attempt to deny justice to fellow citizens based upon the color of their skin constituted a betrayal of America and its ideals.

The Voting Rights Act of 1965

The Civil Rights Act of 1964 had one major flaw. It did not address all the legal and illegal methods whites had used to systematically deny blacks the right to vote in state and local elections. This act was signed into law on August 6, 1965, by President Lyndon Johnson. It outlawed the discriminatory voting practices adopted in many southern states after the Civil War, including literacy tests as a prerequisite to voting.



Nina Simone's *Mississippi Goddam* was released in 1964. The song captures Simone's response to the racially motivated murders of Emmett Till and Medgar Evers in Mississippi; and the 16th Street Baptist Church bombing in Birmingham, Alabama, killing four black children.

Simone's live recording of the song became an anthem during the Civil Rights Movement.

Mississippi Goddam was banned in several Southern states. Boxes of promotional singles sent to radio stations around the country were returned with each record broken in half.

Simone performed the song in front of 10,000 people at the end of the Selma to Montgomery marches when she and other black activists, including Sammy Davis Jr., James Baldwin, and Harry Belafonte crossed police lines.

Simone performed *Mississippi Goddam* on *The Steve Allen Show* on September 10, 1964. **First Amendment** scholar Ronald Collins pointed out that Allen, the "famed host of a nationally syndicated TV variety program... was one of the few who then dared to provide a forum for those with dissident views." Therefore, when Nina Simone "joined Allen at the desk before [the] song, he told her he wanted her to sing 'Mississippi Goddam' because he knew it would provoke a lively discussion about censorship."



Mississippi Goddam 1964
By Nina Simone

The name of this tune is Mississippi
Goddam
And I mean every word of it
Alabama's gotten me so upset
Tennessee made me lose my rest
And everybody knows about
Mississippi Goddam
Alabama's gotten me so upset
Tennessee made me lose my rest
And everybody knows about
Mississippi Goddam
Can't you see it
Can't you feel it
It's all in the air
I can't stand the pressure much
longer
Somebody say a prayer
Alabama's gotten me so upset
Tennessee made me lose my rest
And everybody knows about
Mississippi Goddam
This is a show tune
But the show hasn't been written for
it, yet
Hound dogs on my trail
School children sitting in jail
Black cat cross my path
I think every day's gonna be my last
Lord have mercy on this land of mine
We all gonna get it in due time
I don't belong here

I don't belong there
I've even stopped believing in prayer
Don't tell me
I tell you
Me and my people just about due
I've been there so I know
They keep on saying "Go slow!"
But that's just the trouble
"Do it slow"
Washing the windows
"Do it slow"
Picking the cotton
"Do it slow"
You're just plain rotten
"Do it slow"
You're too damn lazy
"Do it slow"
The thinking's crazy
"Do it slow"
Where am I going
What am I doing
I don't know
I don't know
Just try to do your very best
Stand up be counted with all the rest
For everybody knows about
Mississippi Goddam
I made you thought I was kiddin'
Picket lines
School boy cots
They try to say it's a communist plot
All I want is equality
For my sister my brother my people
and me
Yes you lied to me all these years

You told me to wash and clean my
ears
And talk real fine just like a lady
And you'd stop calling me Sister
Sadie
Oh but this whole country is full of
lies
You're all gonna die and die like flies
I don't trust you any more
You keep on saying "Go slow!"
"Go slow!"
But that's just the trouble
"Do it slow"
Desegregation
"Do it slow"
Mass participation
"Do it slow"
Reunification
"Do it slow"
Do things gradually
"Do it slow"
But bring more tragedy
"Do it slow"
Why don't you see it
Why don't you feel it
I don't know
I don't know
You don't have to live next to me
Just give me my equality
Everybody knows about Mississippi
Everybody knows about Alabama
Everybody knows about Mississippi
Goddam
That's it!

Artist Activists



Lorraine Hansberry



James Baldwin



Bob Dylan



Janet Collins



Gordon Parks



Alvin Ailey



Arthur Mitchell

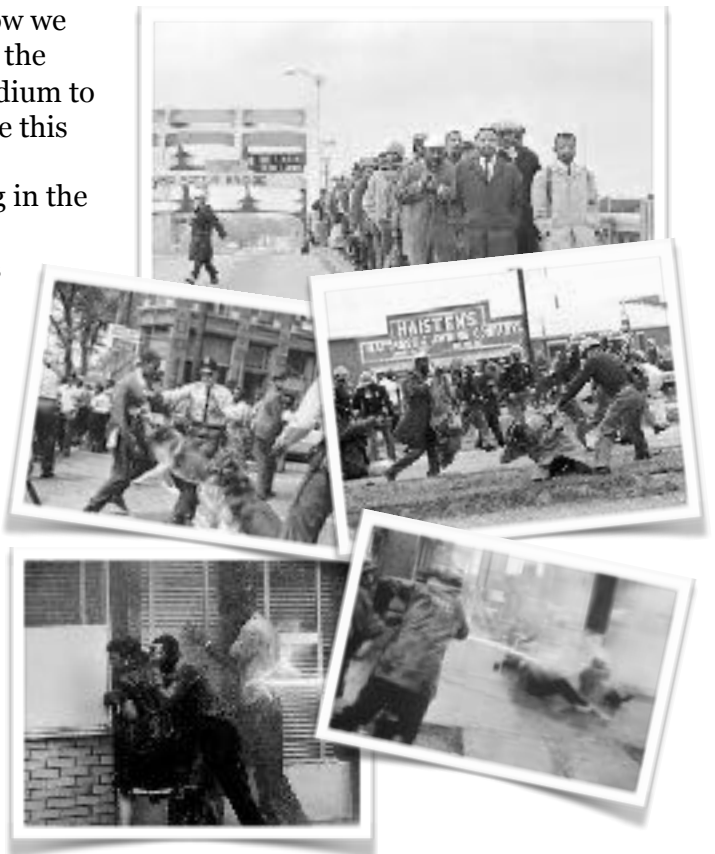


Harry Belafonte

THE ROLE OF MEDIA

It is evident that the media influences how we perceive issues. The events leading up to the Civil Rights Movement gained a new medium to educate the nation - the television. Before this time, people mostly relied on radio and newspapers to learn what was happening in the country and in the world. Both segregationists and civil rights advocates seized the opportunity to use television to their advantage.

The artifacts of the Civil Rights Movement are in the form of sensational photographs, newsreels, and recorded speeches, which were viewed daily in papers and on the news. The nation now saw images of non-violent, hopeful, disciplined, and dedicated young people advocating for their rights, as they were met with hostility, indifference, mob and police violence. This media coverage had a profound emotional effect on people, and unintentionally became an ally of the Civil Rights Movement.



CURRICULAR FRAMEWORK

ARTS AS ACTIVISM

The Duke Ellington School of the Arts', Arts as Activism Volume1:1, curriculum is a collection of five units comprising of seven modules. Each unit is linked to a DCPS Social Studies RCT unit and culminates with a work of art/artistic expression demonstrating understanding of concepts. The expectation is for the student to synthesize theory, practice and application in both academics and arts.

The essential question: How will you use art and artistic expression to fight for equality; end discrimination; inspire and educate others?

Students are expected to complete the seven modules of the curriculum framework in conjunction with their work of art or artistic expression.

I. Thesis Statement

II. Statistics
(The Human Factor)

III. Objectives
(Demands of Movement)

IV. Catalyst
(Events Calling for the Change)

V. Timeline
(Legal and/or Social Change)

VI. Free Speech
(1st Amendment and/or Discord/Dissent)

VII. The Role of Media
(Positive and/or Negative Impact; Missed and/or Potential Opportunities)

How will you use art and artistic expression
to fight for equality; end discrimination;
inspire and educate others?

12TH GRADE - DC HISTORY

UNIT 3: HOME RULE AND CIVIC ENGAGEMENT

DON'T MUTE DC MOVEMENT



Don't Mute DC is an organization dedicated to battling Black displacement and cultural erasure in the city of Washington. The #DontMuteDC uprising began April 7, 2019 with a springtime battle over music and public space on an iconic street corner, 7th Street and Florida Ave, NW. It has since morphed into a conversation about how gentrification displaced more than 20,000 Black Washingtonians, the city's history, culture, and racial justice. D.C.'s indigenous go-go music has given a voice to these issues. The movement has already shifted policy in the arts, preservation, health care and education—and it is just beginning.

CURRICULUM REQUIREMENTS

Select the **recipient** (individual or organization) and create a work of art/artistic expression **advocating** for a specific action that gives D.C. residents more of a voice in local and/or national politics.

Your response should include:

- A clear recipient with title/position/function
- At least one specific action D.C. residents can take to participate and have more of a voice in local and/or national politics
- Evidence from the unit that supports the specific action you are advocating for

Vocabulary

Recipient - a person who receives something (like a letter)

Advocate - to support or argue for a specific cause



11TH GRADE - US HISTORY

UNIT 7: 1980S - TODAY

IMMIGRATION



On March 1, 2003, U.S. Citizenship and Immigration Services (USCIS) assumed responsibility for the immigration service functions of the federal government. USCIS was founded to enhance the security and efficiency of national immigration services by focusing exclusively on the administration of benefit applications. The Homeland Security Act created Immigration and Customs Enforcement (ICE) and Customs and Border Protection (CBP) to oversee immigration enforcement and border security.

CURRICULUM REQUIREMENTS

You will advocate for a policy change, by the United States on one of the issues from the unit by creating a work of art/artistic expression for a social media campaign using at least two platforms (Facebook, Instagram, YouTube, Twitter).

You should include:

- Your point of view or opinion on the topic
- Suggested action(s) for policy change
- Social media posts should be written in short, declarative, argumentative sentences as well as explanatory and reflective paragraphs reflecting your position on the topic and include imagery if applicable.
- Social media posts and/or videos should include links to supporting documents or text.

Vocabulary

Advocate - a person who publicly supports or recommends a particular cause or policy

Declarative sentence – a sentence that makes a statement, provides a fact, or offers an explanation

Argumentative sentence – a sentence that debates or disagrees with something

Explanatory sentence - is a sentence that makes things clearer



10TH GRADE - WORLD HISTORY 2

UNIT 6: GLOBALIZATION

LGBTQ+



The Human Rights Campaign envisions a world where every member of the LGBTQ+ family has the freedom to live their truth without fear, and with equality under the law.

We've spent 40 years creating the most powerful movement for equality our country has ever seen. But despite this progress, our most marginalized are still suffering from violence, discrimination and fear.

Our goal is to ensure that all LGBTQ+ people, and particularly those of us who are trans, people of color and HIV+, are treated as full and equal citizens within our movement, across our country and around the world.

CURRICULUM REQUIREMENTS

You will choose one of the 17 UN Sustainable Development Goals and create a work of art/ artistic expression where you encourage members of your community to take action to achieve that goal. This is known as a call to action.

In your work, you should include:

- Why or how you and your community should take action to achieve that goal.
- How globalization plays a role in this goal or in your recommended action (as either a cause or solution, or both).

Your call-to-action can take the form of, but not limited to:

- a written speech
- Flipgrid video
- Infographic with supporting paragraph

Vocabulary

Globalization – the process of people around the world becoming increasingly connected to each other.



9TH GRADE - WORLD HISTORY 1

UNIT 4: WEST AFRICAN EMPIRES

BLACK LIVES MATTER MOVEMENT



Black Lives Matter is a decentralized political and social movement that seeks to highlight racism, discrimination, and inequality experienced by black people. When its supporters come together, they do so primarily to protest incidents of police brutality and racially motivated violence against black people.

CURRICULUM REQUIREMENTS

Pretend you are an African storyteller (griot). You will write and tell the story of the legacy of the empires of West Africa and the trade on their legacies.

In your story:

- Explain why African history is a significant moment in world history (Claims, Real World Connections)
- Explain how the Trans-Saharan trade routes impacted the culture and development of West African Empires (Claims)
- Reference primary and secondary sources (Corroboration, Contextualization, Sourcing)
- Include how the legacy of African Empires changes the dominant narrative around African history (slavery, poverty, imperialism) (Real World Connections)

