



Hip Hop Edition **STUDENT MANUAL**

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What injustice would you like the world to know about?

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 We will execute this mission by providing societal frameworks, supporting historical documents, and creating space for artistic expression.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.

“ARTS AS ACTIVISM” AT DESA

The "Arts as Activism" initiative at Duke Ellington School of the Arts is a powerful and meaningful way to engage students in social issues, encourage creative expression, and foster a sense of civic responsibility. Here are several compelling arguments in support of such an initiative:

- **Empowerment through Expression:**
 - The arts have a unique ability to give voice to marginalized / historically excluded communities and advocate for social change. By showcasing the power of artistic expression in addressing important societal issues, students can be empowered to use their creative talents to raise awareness and advocate for causes that are important to them.
- **Relevance to Contemporary Issues:**
 - In today's world, young people are increasingly concerned about social justice, environmental sustainability, human rights, and other pressing issues. An "Arts as Activism" initiative can provide a platform for students to explore and engage with these topics in a way that feels relevant and meaningful to their lives, fostering a sense of connection to the wider world.
- **Intersection of Art and Advocacy:**
 - By highlighting the intersection of art and advocacy, the initiative can demonstrate to students that their artistic talents can be harnessed to create meaningful change. This can be particularly inspiring for students who are passionate about both the arts and social justice.
- **Educational Opportunity:**
 - The initiative can serve as an educational opportunity, exposing students to the history of art as a tool for activism and showcasing examples of impactful works of art that have contributed to social change. This can broaden students' understanding of the potential impact of their artistic endeavors.
- **Encouragement of Critical Thinking:**

- Engaging with art as activism encourages critical thinking and dialogue. It prompts students to consider complex issues from multiple perspectives and to explore the ways in which art can challenge norms, provoke thought, and inspire action.
- **Community Engagement:**
 - The initiative can also serve as a platform for engaging the broader school community, including parents, teachers, alumni, and local organizations, in conversations about the role of art in addressing social issues. This can foster a sense of collective responsibility and encourage collaboration.
- **Promotion of Diversity and Inclusion:**
 - Through the initiative, the school can celebrate diversity and inclusion by showcasing a wide range of artistic expressions and perspectives. This can help create an inclusive and supportive environment where students feel empowered to express themselves authentically.

Arts as Activism - Hip Hop Edition serves as a testament to the enduring relevance of hip hop as a vehicle for cultural expression, activism, and social consciousness. By hosting the "Arts as Activism" initiative, DESA can provide a space for students to explore, create, and advocate for issues that matter to them, and can empower the next generation of artists and activists to use their talents for positive change in the world.

ACTIVISM IN HIP HOP CULTURE

Activism has been an integral part of hip hop culture since its inception. Hip hop, as a cultural movement, emerged in the 1970s in the South Bronx in New York City, and it has always been intertwined with social and political activism. From its early days, hip hop has been used as a platform for addressing social issues, advocating for change, and giving a voice to marginalized communities. Here are some ways in which activism is manifested in hip hop culture:

- **Political and Social Commentary:**
 - Hip hop artists often use their music as a platform to address social and political issues such as racism, police brutality, poverty, and systemic inequality. Through their lyrics, they shed light on these issues and advocate for change. Artists like Public Enemy, N.W.A, and Kendrick Lamar are known for their politically charged lyrics.
- **Community Empowerment:**
 - Hip hop has served as a means for community empowerment and organizing. Artists and activists have used hip hop to mobilize communities, raise awareness about local issues, and create spaces for dialogue and activism.
- **Conscious Hip Hop:**
 - Conscious hip hop is a sub-genre of hip hop that focuses on social issues and political awareness. Artists like Common, Talib Kweli, and Mos Def are known for their conscious lyrics, which often address social and political themes.
- **Civil Rights and Activism:**
 - Hip hop has been closely linked to the civil rights and Black Power movements. Artists such as Tupac Shakur and Public Enemy have been vocal about issues

related to civil rights, racial equality, and empowerment of marginalized communities.

- **Philanthropy and Community Work:**
 - Many hip hop artists engage in philanthropy and community work, using their platform and resources to support social causes and contribute to community development.
- **Protest and Resistance:**
 - Hip hop has been used as a tool for protest and resistance against social injustices. It has been a prominent feature in movements such as Black Lives Matter, advocating for change and justice through music, art, and activism.

Overall, hip hop culture has a rich history of activism, and many artists have used their influence to address social and political issues, advocate for change, and empower communities. Hip hop's ability to reach and resonate with diverse audiences has made it a powerful vehicle for activism and social change.

BROAD THEMES FOR STUDENT ACTIVISM PROJECTS

- **Climate Change and Environmental Activism:**
 - Students can explore the impact of climate change on the environment and create art projects that raise awareness, promote sustainable practices, or advocate for policy changes.
- **Mental Health and Wellness:**
 - Students can address the importance of mental health and wellness through artistic expressions, aiming to reduce stigma, encourage self-care, and promote resources for support.
- **Social Justice and Equality: (example: Black Lives Matter)**
 - Students can use art to highlight social issues such as racial inequality, gender discrimination, or LGBTQ+ rights, fostering empathy, understanding, and activism in their communities.
- **Anti-Bullying and Kindness:**
 - Students can create projects that promote kindness, respect, and empathy, aiming to prevent bullying and foster inclusive and supportive environments within their schools and communities.
- **Community Engagement and Empowerment: (example: Don't Mute DC)**
 - Students can develop art projects that engage with their local communities, promoting civic participation, community empowerment, and collective action.
- **Education and Access to Resources:**
 - Students can explore the importance of education and access to resources, advocating for equal opportunities, highlighting educational disparities, or raising awareness about specific educational issues.
- **Cultural Diversity and Inclusion: (example: Immigration Rights)**
 - Students can celebrate cultural diversity and promote inclusivity through art projects that challenge stereotypes, celebrate different cultures, and encourage dialogue and understanding.

- **Gun Violence Prevention:**
 - Students can create art projects that address the issue of gun violence, advocating for gun safety measures, raising awareness about its impact, or promoting non-violent conflict resolution.
- **LGBTQ+ Rights and Acceptance:**
 - Students can use art to advocate for LGBTQ+ rights, promote acceptance, challenge stereotypes, and create safe and inclusive spaces for LGBTQ+ individuals.
- **Immigration and Refugee Rights:**
 - Students can explore the experiences of immigrants and refugees, raise awareness about their rights, and advocate for fair immigration policies and inclusive communities.

Remember, these themes are meant to provide a starting point, and students can tailor them to their specific interests and passions. We encourage creativity, critical thinking, and collaboration among students to maximize the impact of their art activism projects.

ARTISTIC EXPRESSIONS OF HIP HOP

Hip-hop culture encompasses a wide range of artistic expressions that have had a profound impact on various creative fields. Here's an overview of how hip-hop has influenced each of these areas:

- **Music:**
 - Hip-hop music is at the core of the culture, characterized by its rhythmic delivery of lyrics over a beat. From the early days of DJing and emceeing at block parties in the Bronx, hip-hop music has evolved into a global phenomenon, encompassing a wide range of styles, from boom-bap to trap, and from conscious rap to mumble rap. The genre has also expanded to include elements of R&B, jazz, funk, and electronic music, shaping the sound of contemporary popular music.
- **Dance:**
 - Hip-hop dance, including breaking, popping, locking, and various other styles, emerged alongside the music as a form of artistic expression and cultural movement. Hip-hop dance has become a prominent feature in music videos, live performances, and entertainment, influencing mainstream dance culture and inspiring countless individuals to express themselves through movement.
- **Visual Arts:**
 - Graffiti art, a prominent element of hip-hop culture, has had a significant impact on the visual arts. Graffiti artists use public spaces as their canvas to create colorful and expressive murals, often incorporating social and political themes. Hip-hop culture has also influenced graphic design, fashion, and street art, shaping visual aesthetics in urban environments and beyond.
- **Film:**
 - Hip-hop has made a substantial mark on the film industry, inspiring a wide range of movies and documentaries that explore the culture's history, influence, and

impact. From classic hip-hop films like "Wild Style" and "Beat Street" to modern documentaries and biopics, the genre has provided rich material for storytelling and artistic expression on the silver screen.

- **Artifacts:**
 - Hip-hop artifacts, including iconic clothing, jewelry, album covers, and other memorabilia, serve as visual representations of the culture's history and influence. These artifacts often carry deep cultural significance and serve as symbols of hip-hop's resilience and evolution over the past five decades.
- **Writing and Poetry:**
 - Hip-hop lyrics are a form of poetry that often address social issues, personal experiences, and artistic expression. The genre has elevated storytelling and lyricism, showcasing the power of words and spoken language as a means of artistic and emotional expression.
- **Technical Design and Production:**
 - Hip-hop has been at the forefront of technological innovation in music production, from the early use of sampling and turntablism to the modern use of digital audio workstations and electronic instruments. Producers and engineers within the hip-hop community have played a crucial role in shaping the sound of contemporary music through their technical expertise and creative vision.
- **Theatre:**
 - Hip-hop has made its mark on the theatrical stage through productions like "Hamilton" and "In the Heights," which blend hip-hop music and storytelling with traditional theatrical elements. These productions have broadened the scope of musical theater, reaching new audiences and showcasing the versatility of hip-hop as a narrative and artistic medium.

Overall, hip-hop's influence across these artistic expressions has been profound, shaping popular culture and inspiring new generations of artists and creators to push boundaries and express themselves through diverse forms of artistic innovation.

ENTRY REQUIREMENTS

Students must adhere to the following:

- **Registration:**
 - See flyer for registration link.
- **Theme Alignment:**
 - Specify that entries must align with the theme of activism and social impact. Participants should explore and address relevant social issues through their artistic work.
- **Artistic Categories:**
 - (see Broad Themes for Student Activism Projects)
- **Original Works:**
 - All entries must be original works created by the participants. This may include but not limited to original scripts, compositions, designs, or visual artworks. Plagiarism is strictly prohibited.

- **Submission Formats:**
 - Acceptable formats for submission, such as video files, digital images, written scripts, or audio recordings should be in .mov, pdf, png, and/or mp3. See flyer for submission link.
- **Performance Length:**
 - Specific time limits for performance-based entries are 3 minutes max to ensure that the evaluation process remains manageable and equitable for all participants.
- **Documentation of Process:**
 - Participants are encouraged to provide supplementary materials that document their creative process, such as concept sketches, rehearsal footage, behind-the-scenes photos, or written reflections on the artistic and activist intentions behind their work.
- **Accessibility Considerations:**
 - For visual or multimedia elements, students are encouraged to provide captions, audio descriptions, or other accessibility features for individuals with disabilities.
- **Ethical Considerations:**
 - Review the ethical guidelines related to the treatment of sensitive subject matter, such as ensuring respectful and responsible portrayal of individuals or communities affected by social issues.
- **Parental/Guardian Consent:**
 - Participants who are minors, require parental or guardian consent for participation in the competition and potential public display or dissemination of their work. (See Registration form).
 -

ETHICAL GUIDELINES AND CONSIDERATIONS FOR PARTICIPANTS

Here are some ethical guidelines and considerations for participants that relate to the treatment of sensitive subject matter:

- **Respectful Portrayal:**
 - All entries must ensure a respectful and responsible portrayal of individuals or communities affected by social issues. Artists should strive to represent these individuals or communities in a dignified and empowering manner, avoiding stereotypes or stigmatization.
- **Informed Consent:**
 - If an artist's work involves the portrayal or depiction of specific individuals or communities, they must obtain informed consent from the subjects or representatives before depicting them in their art. This includes obtaining consent for photography, interviews, or any other form of representation.
- **Cultural Sensitivity:**
 - Artists should demonstrate cultural sensitivity and awareness when addressing issues related to race, ethnicity, religion, gender, sexual orientation, or other identities. They should avoid appropriating cultural symbols or traditions without understanding their significance and obtaining permission when necessary.
- **Accuracy and Integrity:**

- Artists should strive for accuracy and integrity in their portrayal of social issues, avoiding misinformation or distortion of facts. It is important to thoroughly research and fact-check any information presented in their artwork.
- **Empowerment and Representation:**
 - Entries should aim to empower and give voice to marginalized communities and individuals. Art should be used as a tool to amplify their stories and perspectives, rather than speaking for them.
- **Avoiding Harm:**
 - Artists should consider the potential impact of their work on the subjects and communities they are representing. They should take care to avoid causing harm or re-traumatization, especially when dealing with sensitive or triggering subject matter.
- **Consultation and Collaboration:**
 - Where possible, artists are encouraged to seek input and collaboration from individuals and communities affected by the social issues they are addressing. This can help ensure that their work is accurate, respectful, and representative of the lived experiences of those affected.
- **Ethical Representation:**
 - Artists should be mindful of the power dynamics involved in representing social issues and should strive to avoid reinforcing existing inequalities or perpetuating harmful narratives.
- **Open Dialogue and Feedback:**
 - Participants should be open to receiving feedback and engaging in dialogue with individuals and communities affected by the social issues they are addressing. This can help ensure that their work is sensitive, respectful, and accurately represents the experiences of those affected.

These guidelines and considerations are designed to encourage participants to approach sensitive subject matter with empathy, responsibility, and respect, while using their artistic talents as a force for positive social change.

AWARDS PACKAGES

1st Place:

- Cash prize of \$250
- Certificate of achievement
- Opportunity to perform/present at the Arts as Activism Awards Ceremony
- Opportunity to perform/present at a prominent community event or venue
- Mentorship or workshop with a professional artist or activist in your field of interest
- Recognition on the Duke Ellington School of the Arts' website, newsletter and social media platforms

2nd Place:

- Cash prize \$150
- Certificate of achievement

- Opportunity to perform/present at the Arts as Activism Awards Ceremony
- Opportunity to perform at a local event or venue
- Recognition on the Duke Ellington School of the Arts' website, newsletter and social media platforms

3rd Place:

- Cash prize \$100
- Certificate of achievement
- Opportunity to perform/present at the Arts as Activism Awards Ceremony
- Opportunity to perform at a school or community event
- Recognition on the Duke Ellington School of the Arts' website, newsletter and social media platforms

ATTACHMENT A: A NARRATIVE ABOUT HIP HOP

Imagine a vibrant neighborhood in New York City in the 1970s. The streets are alive with the sounds of music, art, and dance. This is where HipHop culture was born - a revolutionary movement that would change the world of music, fashion, and self-expression.

It all started with a DJ named Kool Herc, who began mixing beats and rhythms at local block parties in the Bronx. He used two turntables to extend the instrumental breaks in songs, creating a new sound that made people want to dance. This laid the foundation for what we now know as HipHop music.

As the music evolved, so did the other elements of HipHop culture. Graffiti artists began to express themselves by painting colorful murals on walls and subway trains, turning the city into a canvas for their creativity. Meanwhile, young people started to express themselves through dance, developing new styles like breakdancing and popping.

But perhaps the most influential aspect of HipHop culture is the art of MCing, or rapping. Artists like Grandmaster Flash and the Furious Five and Afrika Bambaataa began to use their voices to speak out about the realities of life in their communities, addressing issues like poverty, racism, and social injustice.

HipHop culture quickly spread beyond New York City, reaching communities across the United States and around the world. It became a voice for marginalized groups, giving a platform to those whose stories had been ignored by mainstream media.

Today, HipHop culture continues to thrive, influencing not only music but also fashion, language, and social movements. Rappers like Tupac Shakur, Notorious B.I.G., and Jay-Z have become global icons, using their platforms to advocate for change and inspire others to pursue their dreams.

HipHop culture is more than just music - it's a way of life that encourages creativity, self-expression, and resilience. It's a powerful force that has shaped the world we live in today, and its impact will continue to be felt for generations to come.

So, the next time you listen to your favorite HipHop song or see a graffiti mural on the street, remember the rich history and vibrant culture behind it. HipHop is more than a genre of music - it's a movement that has given a voice to millions of people around the world.

ATTACHMENT B: LITTLE KNOWN FACTS ABOUT HIP HOP

Hip-hop is a rich and multifaceted cultural movement with many lesser-known aspects that have contributed to its artistic expression and influence. Here are some little-known facts about hip-hop artistic expression:

- **Beatboxing Origins:** While beatboxing has become a staple of hip-hop music, it actually predates the genre. The art of vocal percussion has roots in various cultures, including the "eefing" tradition of the American South and the rhythmic oral traditions of West African griots. These influences later merged with hip-hop, leading to the development of modern beatboxing techniques.
- **Zulu Nation's Influence on Visual Art:** The Universal Zulu Nation, a prominent hip-hop organization founded by Afrika Bambaataa, not only played a pivotal role in the development of hip-hop music and dance but also emphasized the importance of visual art. The Zulu Nation promoted graffiti as a legitimate art form and a means of self-expression, helping to elevate graffiti art within the hip-hop movement.
- **The Role of Fashion:** Hip-hop has had a significant impact on fashion, often through the influence of streetwear and the rise of urban clothing brands. However, lesser-known is the fact that fashion designers such as Dapper Dan, who gained prominence in the 1980s, played a crucial role in merging high fashion with hip-hop aesthetics, creating iconic styles that continue to influence the fashion industry today.
- **Influence on Spoken Word and Slam Poetry:** Hip-hop's emphasis on lyricism and storytelling has had a profound impact on the spoken word and slam poetry movements. Many poets and spoken word artists have drawn inspiration from hip-hop's cadence, wordplay, and social commentary, leading to a fusion of hip-hop culture with literary and performance arts.
- **Theatrical Innovations:** Hip-hop has made significant contributions to theatrical arts beyond traditional musical theater. For example, hip-hop theater, a genre that combines elements of hip-hop culture with the theatrical form, has gained traction as a platform for addressing social issues and representing diverse voices in the performing arts.
- **Sound System Culture:** Before hip-hop music became widely recorded and distributed, its roots were deeply intertwined with sound system culture. In this lesser-known aspect of hip-hop history, DJs and MCs would perform at block parties and clubs using elaborate sound systems, which played a crucial role in the development of hip-hop's sonic aesthetic and live performance traditions.

These little-known facts illustrate the depth and breadth of hip-hop's artistic expression, shedding light on some of the diverse influences and innovations that have shaped the culture over the past five decades.

ATTACHMENT C: POSITIVE & NEGATIVE ASSUMPTIONS

Hip hop, as a genre of music and a cultural movement, encompasses a wide spectrum of expressions, from positive and uplifting to negative and controversial. It's important to note that these categories are subjective and can vary based on individual perspectives and societal norms. Here's an overview of positive and negative aspects of hip hop:

Positive Hip Hop:

- **Empowerment and Inspiration:** Positive hip hop often features lyrics that inspire and empower listeners. It may convey messages of resilience, self-improvement, and overcoming adversity.
- **Social Commentary:** Positive hip hop can serve as a platform for artists to address social issues, advocate for justice, and highlight the experiences of marginalized communities.
- **Creativity and Innovation:** Many positive hip hop artists are celebrated for their creativity, innovative production, and thought-provoking lyricism that challenges conventional norms.
- **Community Building:** Positive hip hop can foster a sense of community and solidarity, bringing people together through shared experiences and a shared love for the music and culture.

Negative Hip Hop:

- **Misogyny and Objectification:** Some hip hop music has been criticized for containing lyrics that are disrespectful or demeaning toward women, perpetuating stereotypes and promoting objectification.
- **Violence and Aggression:** Certain sub-genres of hip hop may glorify violence, aggression, and criminal behavior, which can contribute to negative social perceptions and potentially influence impressionable audiences.
- **Materialism and Excess:** Negative hip hop can sometimes emphasize material wealth, extravagant lifestyles, and superficial values, potentially promoting a culture of consumerism and shallowness.
- **Controversial Messages:** Some hip hop songs contain controversial or offensive content, including explicit language, drug references, and themes that may be deemed socially irresponsible.

It's important to recognize that hip hop, like any art form, is multifaceted and reflects the diverse experiences and perspectives of its creators. While some artists use hip hop as a vehicle for positive social change and empowerment, others may express themselves in ways that are contentious or polarizing. As with any form of artistic expression, understanding the complex nature of hip hop requires critical thinking and an awareness of its broader cultural, social, and historical contexts.

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

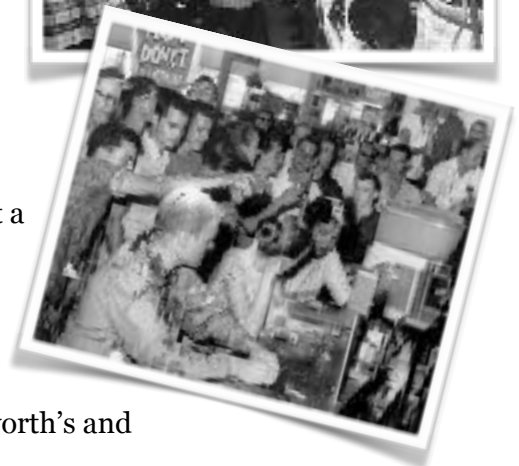
The Little Rock Nine were a group of nine Black students who enrolled at formerly all-white Central High School in Little Rock, Arkansas, in September 1957. Their attendance at the school was a test of *Brown v. Board of Education*, a landmark 1954 Supreme Court ruling that declared segregation in public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

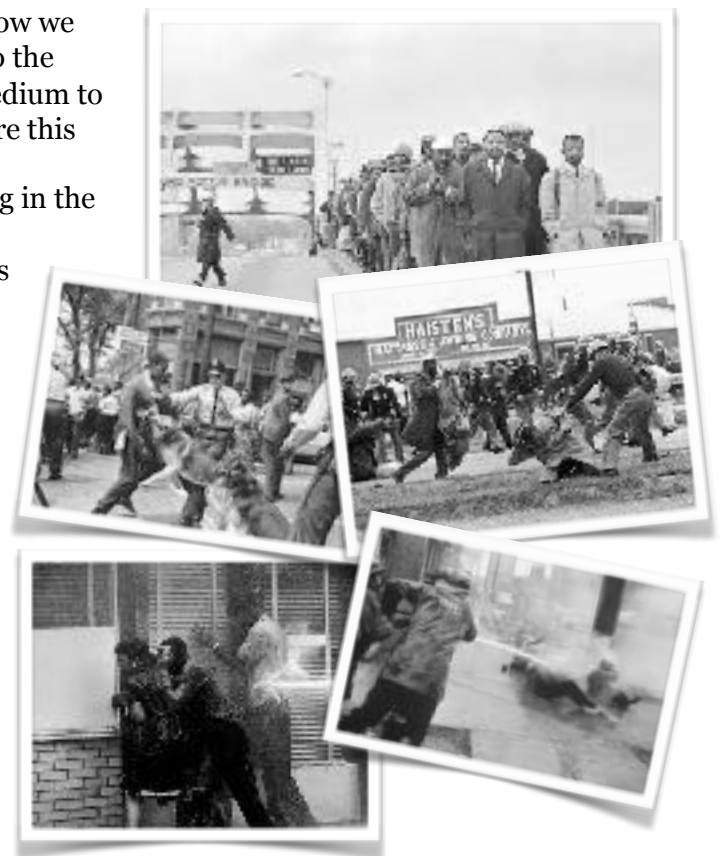


Harry Belafonte

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. Objectives
(Demands of Movement)

III. Statistics
(The Human Factor)

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?

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



ARTS AS ACTIVISM RUBRIC

ARTISTIC QUALITY

CATEGORY	OUTSTANDING (4 POINTS)	PROFICIENT (3 POINTS)	APPROACHING PROFICIENT (2 POINTS)	BELOW PROFICIENT (1 POINT)	SCORE
CREATIVITY & ORIGINALITY	Demonstrates exceptional creativity and originality, pushing the boundaries of traditional concepts and approaches.	Shows a high level of creativity and originality, offering unique and innovative perspectives.	Displays some creativity and originality but lacks consistency or depth in pushing artistic boundaries.	Lacks creativity and originality, relying heavily on clichés or derivative ideas.	
TECHNICAL SKILL	Displays mastery of technical skills with precise execution and expert handling of artistic materials and tools.	Demonstrates strong technical skills with well-executed and proficient use of artistic materials and tools.	Shows some technical skill but lacks consistency or precision in execution.	Lacks technical skill, resulting in poorly executed or unfinished work.	
AESTHETIC APPEAL	Exhibits exceptional aesthetic appeal, evoking strong emotional responses and demonstrating a profound understanding of visual harmony and beauty.	Conveys strong aesthetic appeal, engaging viewers with visually pleasing and balanced compositions.	Shows some aesthetic appeal but lacks consistency or fails to engage viewers effectively.	Lacks aesthetic appeal, failing to engage viewers and lacking visual harmony or coherence.	

TOTAL SCORE:

ARTS AS ACTIVISM RUBRIC

ALIGNMENT WITH ACTIVIST MESSAGE

CATEGORY	OUTSTANDING (4 POINTS)	PROFICIENT (3 POINTS)	APPROACHING PROFICIENT (2 POINTS)	BELOW PROFICIENT (1 POINT)	SCORE
CLARITY OF MESSAGE	Conveys the activist message with exceptional clarity, leaving no room for misinterpretation and effectively communicating the intended message to the audience.	Communicates the activist message clearly and effectively, ensuring that the audience can understand the intended message with minimal confusion.	Shows some clarity in the activist message but may be ambiguous or inconsistent in communicating the intended message to the audience.	Lacks clarity in the activist message, leading to confusion or misinterpretation of the intended message by the audience.	
RELEVANCE TO SOCIAL ISSUES	Demonstrates exceptional relevance to current and significant social issues, effectively addressing and engaging with important societal concerns.	Shows strong relevance to social issues, effectively addressing important societal concerns and engaging with relevant topics.	Demonstrates some relevance to social issues but may lack depth or fail to effectively address and engage with important societal concerns.	Lacks relevance to social issues, failing to effectively address important societal concerns or engaging with relevant topics	
DEPTH OF ENGAGEMENT	Engages deeply and thoughtfully with the activist message, prompting profound reflection and meaningful discourse on the social issues at hand.	Engages effectively with the activist message, prompting thoughtful consideration and meaningful discourse on the social issues at hand.	Shows some engagement with the activist message but lacks depth or fails to prompt meaningful discourse on the social issues at hand.	Lacks depth of engagement with the activist message, failing to prompt meaningful discourse or reflection on the social issues at hand.	

TOTAL SCORE:

ARTS AS ACTIVISM RUBRIC

IMPACT AND ENGAGEMENT

CATEGORY	OUTSTANDING (4 POINTS)	PROFICIENT (3 POINTS)	APPROACHING PROFICIENT (2 POINTS)	BELOW PROFICIENT (1 POINT)	SCORE
AUDIENCE ENGAGEMENT	Demonstrates exceptional audience engagement, capturing the attention and interest of the audience through compelling and interactive presentation.	Engages the audience effectively, capturing their attention and maintaining their interest through a well-crafted and engaging presentation.	Shows some audience engagement but may struggle to maintain consistent interest or fails to fully capture the audience's attention.	Lacks audience engagement, failing to capture the audience's attention or maintain their interest throughout the presentation.	
EMOTIONAL IMPACT	Elicits a powerful and profound emotional response from the audience, effectively evoking strong emotions and deep connections with the content.	Elicits a strong emotional response from the audience, effectively engaging their emotions and fostering a meaningful connection with the content.	Shows some attempt to evoke emotional response but may lack consistency or depth in engaging the audience's emotions.	Lacks emotional impact, failing to effectively engage the audience's emotions or foster a meaningful connection with the content.	
POTENTIAL FOR CHANGE	Demonstrates exceptional potential to inspire change, effectively motivating and empowering the audience to take meaningful action or reconsider their perspectives.	Shows strong potential to inspire change, effectively motivating and empowering the audience to consider new perspectives or take meaningful action.	Demonstrates some potential to inspire change but may lack consistency or depth in motivating the audience to take meaningful action or reconsider their perspectives.	Lacks potential for change, failing to effectively motivate or empower the audience to take meaningful action or reconsider their perspectives.	

TOTAL SCORE:

ARTS AS ACTIVISM RUBRIC

ARTISTIC PRESENTATION

CATEGORY	OUTSTANDING (4 POINTS)	PROFICIENT (3 POINTS)	APPROACHING PROFICIENT (2 POINTS)	BELOW PROFICIENT (1 POINT)	SCORE
PRESENTATION QUALITY	Demonstrates exceptional presentation quality, exhibiting meticulous attention to detail, and delivering a polished and captivating artistic presentation.	Shows high presentation quality, delivering a well-prepared and engaging artistic presentation with attention to detail and professionalism.	Displays some presentation quality but may lack consistency or attention to detail, resulting in a somewhat unpolished or less captivating artistic presentation.	Lacks presentation quality, exhibiting a poorly prepared and unengaging artistic presentation with significant attention to detail.	
STAGE PRESENCE (IF APPLICABLE)	Exhibits exceptional stage presence, commanding the attention of the audience with confidence, charisma, and a strong connection to the artistic content.	Demonstrates strong stage presence, effectively engaging the audience with confidence, charisma, and a meaningful connection to the artistic content.	Shows some stage presence but may lack consistency or fail to establish a strong connection with the audience and the artistic content.	Lacks stage presence, failing to engage the audience with confidence, charisma, or a meaningful connection to the artistic content.	
EFFECTIVE USE OF MEDIUM	Demonstrates exceptional and innovative use of the artistic medium, effectively leveraging it to enhance and elevate the artistic presentation with creativity and originality.	Shows effective use of the artistic medium, leveraging it to enhance the artistic presentation with creativity and skillful execution.	Displays some use of the artistic medium but may lack innovation or fail to effectively leverage it to enhance the artistic presentation.	Lacks effective use of the artistic medium, failing to leverage it to enhance the artistic presentation with creativity or skillful execution.	

TOTAL SCORE:

ARTS AS ACTIVISM RUBRIC

CONNECTION TO ARTISTIC ACTIVISM

CATEGORY	OUTSTANDING (4 POINTS)	PROFICIENT (3 POINTS)	APPROACHING PROFICIENT (2 POINTS)	BELOW PROFICIENT (1 POINT)	SCORE
DEMONSTRATED UNDERSTANDING	Demonstrates an exceptional and in-depth understanding of artistic activism, showing profound insight into the intersection of art and activism and its implications..	Shows a strong understanding of artistic activism, exhibiting insight into the intersection of art and activism and its implications.	Displays some understanding of artistic activism but may lack depth or fail to fully grasp the implications of the intersection of art and activism.	Lacks understanding of artistic activism, demonstrating a limited grasp of the intersection of art and activism and its implications.	
INTEGRATION OF ACTIVISM	Integrates activism seamlessly and effectively into the artistic expression, demonstrating a powerful and harmonious fusion of art and activism to convey meaningful messages.	Integrates activism effectively into the artistic expression, demonstrating a cohesive fusion of art and activism to convey meaningful messages.	Shows some attempt to integrate activism into the artistic expression but may lack cohesion or fail to effectively convey meaningful messages.	Lacks integration of activism into the artistic expression, failing to effectively fuse art and activism to convey meaningful messages.	
ARTISTIC INTEGRITY & AUTHENTICITY	Maintains exceptional artistic integrity and authenticity while engaging in artistic activism, staying true to the artistic vision and expressing genuine and heartfelt activism.	Maintains artistic integrity and authenticity while engaging in artistic activism, expressing genuine and heartfelt activism while staying true to the artistic vision.	Shows some attempt to maintain artistic integrity and authenticity while engaging in artistic activism but may lack consistency or fail to fully express genuine and heartfelt activism.	Lacks artistic integrity and authenticity while engaging in artistic activism, failing to express genuine and heartfelt activism or stay true to the artistic vision.	

TOTAL SCORE: