



UNIT OVERVIEW

Unit Length	Four days, two hours per day
Grade Level(s)/Subject(s)	Various - Ages 13-19 Civic Engagement and Arts
Unit Overview	<p>Art Attacks! uses arts-based exercises and techniques to teach civic history and engagement to youth in juvenile camps and halls. The program is specifically designed to cater to the needs of incarcerated youth, but can be easily adapted for other young adult audiences.</p> <p>The Art Attacks! Program, which was created by the nonprofit organization Creative Acts, is designed to civically engage students in youth prisons in Los Angeles county. Using artistic approaches, such as theatre exercises, written and drawn art and music, we impart the importance of civic engagement in a relevant, impactful way. We engage students in discussions about how voting can be a tool to make change in participants’ communities. We also use the Arts as a vessel to teach the reality of American history, and to guide participants in better understanding the roots and branches of the “justice” system and the struggle for civil rights.</p> <p>Students engage with multiple texts and guided discussions, practice mindfulness and personal reflection, and reflect their learning using multiple art forms. Students ultimately apply their learning by creating protest signs that can be used to challenge injustices in their communities.</p>
Objectives & Outcomes	<p>Objectives: Participants will...</p> <ol style="list-style-type: none"> 1. Increase knowledge of the benefits of civic engagement for communities. 2. Connect historical events with current circumstances and encourage students to take action through analysis of primary source documents, podcast episodes from <i>The 1619 Project</i>, poetry, and music. 3. Increase students’ awareness of the power of their voices through historical examples of youth and BIPOC-led movements. 4. Create protest signs that reflect the impacts of underreported issues they explored in the unit and/or actions they think should be taken to combat injustices in their communities.



Standards	<p>We don't work toward traditional education standards as we are working in youth prisons, but the plan outlined below is aligned with the following standards:</p> <p>Common Core Standards: CCSS.ELA-LITERACY.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p> <p>CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p> <p>CCSS.ELA-LITERACY.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p> <p>CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</p> <p>National Core Arts Standards: Anchor Standard #1. Generate and conceptualize artistic ideas and work.</p> <p>Anchor Standard #7. Perceive and analyze artistic work.</p> <p>Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>
Unit Resources	<p>Day 1: “The Fight for a True Democracy:” Episode 1 of The 1619 Project podcast from The New York Times “Why Treaties Matter” from NPR “Journey from Mexico” from PBS Learning Media Sample media release form in English [.docx] [PDF] and Spanish [.docx] [PDF] Large paper, paper & pens, internet connection, TV screen</p>



	<p>Day 2: Reimagining Prison Web Report from Vera Institute of Justice Incarceration Trends in California from Vera Institute of Justice Poems by Phyllis Wheatly from Poetry Foundation- choose one poem to use for this session</p> <p>Optional resources: “Winnable Criminal Justice Reforms in 2022” from Prison Policy Institute “Mass Incarceration” by Bryan Stevenson Late 1773: poem by Eve L. Ewing</p> <p>Day 3: Freedom of the Press overview from Constitution Annotated Poems by Phyllis Wheatly from Poetry Foundation- same poem from Day 2 Schedule a virtual journalist visit with a speaker from the Pulitzer Center Pens, paint, and butcher paper</p> <p>Optional resources: What are underreported stories? from the Pulitzer Center “Interview Techniques for Telling Underreported Stories” from the Pulitzer Center</p> <p>Day 4: The 1619 Project Podcast “The Birth of American Music,” episode 3 of The 1619 Project podcast from The New York Times Poster board, paint, colored pens, glue, magazine cut outs (please ensure many pictures of BIPOC) Internet, TV screen, certificates, resource list</p> <p><u>Music for students to listen to while they create their protest signs:</u> “Talkin bout a revolution” by Tracy Chapman “A change is gonna come” by Sam Cooke “Glory” by John Legend and Common “Let’s Pray Together” by Mahalia Jackson “This Little Light of Mine” by Sam Cooke “What’s goin on” by Marvin Gaye “Rise up” by Andra Day “Something inside so strong” by Labi Siffre</p>
<p>Performance Task(s)</p>	<p>The culmination of this program will be the creation of protest signs that students will create using art supplies. Signs should demonstrate what systemic changes have been identified as most meaningful to students and how they will become involved in their communities when returning to their homes.</p>

Art Attacks!

Unit by Educators at Creative Acts,

part of the 2021 cohort of *The 1619 Project* Education Network



<p>Assessment/Evaluation</p>	<p>Assessment of the program is only based on completion and observation by the facilitators. As this is an arts-based program designed for incarcerated youth, there is no grading or assessment system for students. Here are sample survey questions that allow STUDENTS to assess the PROGRAM [.docx] [PDE]. This survey was used to evaluate the program when it was initially shared in 2021.</p> <p>This is a more valuable way of assessing when working in juvenile camps and halls.</p>
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DAILY LESSONS AND RESOURCES

Day 1:

Building norms and trust, and introducing the role of exploring history in understanding the present

Lesson Objective(s) or Essential Question(s)
<p>Participants will...</p> <ol style="list-style-type: none"> 1. Explore the program goals and structure 2. Practice voice, sound, and writing skills 3. Explore three news clips and analyze how the history represented in these clips connect to their lives 4. Gain enough shared trust and enthusiasm that they want to return to the program
Lesson Materials & Resources
<p>“The Fight for a True Democracy:” Episode 1 of <i>The 1619 Project</i> podcast from <i>The New York Times</i> “Why Treaties Matter” from NPR “Journey from Mexico” from PBS Learning Media Sample media release form in English [.docx] [PDF] and Spanish [.docx] [PDF] Large paper, paper & pens, internet connection, TV screen</p>
Lesson Preparation
<p>In the room</p> <ul style="list-style-type: none"> • Please set up chairs in a semi-circle where possible • Each student should have a copy of the media release as well as a pen (no lid) and any other paperwork required. • All art supplies need to be counted out and in, and checked off on a supplies checklist • All art supplies must be sanitized if shared between students • Will need tables for art work on Day 4 according to however you socially distance the youth • Translation of all paperwork for speakers of languages other than English • Lead facilitator- check internet connection & set up
Lesson Activities
<p><u>Warm up and setting norms: 15 minutes</u></p> <ol style="list-style-type: none"> 1. One, unified breath: Participants open the workshop with one breath. 2. Land acknowledgement: <ol style="list-style-type: none"> a. Acknowledgement used for our program in southern California: “We honor the Tongva (LA)/Chumash (Malibu) people and acknowledge that the land we work and play on is their unceded ancestral land. They are still here. b. This resource from Native Land Digital can be used to support a land acknowledgement in other parts of the world. 3. Brief introductions by facilitators- 5 mins



4. Introduce Creative Acts mission & Art Attacks program information- 5 mins

Creative Acts is an organization that seeks to transform urgent social justice issues through the revolutionary power of the Arts; to heal trauma, build community, raise power, and center the voices of those who are or have been incarcerated.

This program that we call, 'ArtAttacks!' started in 2018 when we heard that young people who are incarcerated in LA County could vote. We wanted to reach out to help young people understand the relevance of voting to their own lives and to encourage them to be involved in their communities to help make change by understanding their own power and by knowing how politics and the justice system work. After our last session, 100% of our eligible participants voted, ensuring that they have a voice in how systems and government work and can change. With the current state of our world, we need young people to be aware and centered in their own futures. Knowledge is power.

AGREEMENTS- 15 mins

Ask participants to call out...

- Something you need in order to feel safe enough to participate in the workshop.
- Something you need in order to fully participate.
- Something you need (that we are able to provide) to have fun.

Facilitators write responses in columns on a large paper, read out each response after the brainstorm, and ask students to raise their hands if they can agree with each response. Post these agreements every day.

Introducing Arts Skills:

Activity 1: Name, film and gesture (no guns, drugs, gang signs)

TIME: approx. 10 mins

WHO: Everyone. (This can also include any observers or staff who may want to join in.)

WHY:

1. Icebreaker, starts to free people physically and mentally
2. Encourages participation and sharing
3. Gives the experience of having people reflect your choice back to you, and makes people feel validated
4. Individuals start to become visible in the group
5. Encourages ensemble by honoring each other's work
6. Teaches students to "take the stage"
7. Encourages generosity in sharing your voice and creating something people can copy
8. Fun

HOW: Explain that this is a fun game where we get to meet each other. We'll do this in this order:

1. Each person will say:
 - Your name
 - A film you like- *Don't sweat the film, it can be any film you've ever seen/heard of. Don't say lines from the film, just the title.*
 - A gesture. Ask them, "Does anyone know what a gesture is?" *glossary: A GESTURE is a physical movement that has a beginning, a middle and an end. It should be able to be repeated. The gesture should be linked to your film. You may not use Gang or gun gestures at all in this class- this is because it limits imagination.



2. After each person has shared, we will all repeat their gesture as accurately as possible in a way that honors and respects their choice.
3. Ask, "Who would like to start?"

Activity 2: Zip Zap Zop

TIME: Approx 5-10 mins

WHO: Everyone

WHY:

1. Ensemble building
2. Focus
3. Practice caring for the responsibility to the group
4. High energy
5. Seeds of the Style for this program: eye contact, shoot-the-arrow, generosity, taking care of the other actor, honoring the energy by matching it.
6. Fun

HOW: Share the following instructions with students:

1. Circle Up
2. Stand in a neutral stance
3. Make eye contact with someone, preferably somewhat across the circle from you.
4. When you have established eye contact, clap your hands together as if throwing the energy
5. toward that person while saying, "ZIP!"
6. Then the person receiving it makes eye contact with someone else and throws the energy
7. saying, "ZAP!"
8. Then the same action from the person receiving the energy, but instead they say, "ZOP!"
9. The action continues from person to person in the order, ZIP, ZAP, ZOP. Try to match or exceed the energy given to you by the other person.
10. Ask, "Who would like to start?"

Introducing Civic Engagement and Underreported Stories:

1. Introduction to Civic Engagement:

"We can't understand the present without understanding the past. In order to know where we fit into the picture, we need to know how and why this country was founded, who held power and why and how that affects all of our lives today. We are going to share a tiny glimpse into the history that still affects us today, especially the justice system and the impact of incarceration on communities of color. We hope learning about these few facts will make you want to find out more."

As students review the following resources, ask them to consider what they are learning about the past and present from the resources. Ask them to also consider how the historical content they are learning impacts or may connect to their experiences in the present.

2. Introduce the podcast episode "The Fight for a True Democracy" from the *The 1619 Project*

"Much of the wealth and power held by people today originates in slavery and the forced labor of African people. Let's listen to a little of this podcast to give us a better idea of how modern day America was founded and who benefits from it."



- [“The Fight for a True Democracy:” Episode 1 of The 1619 Project podcast from The New York Times](#) (Share to 4:45)

3. Introduce “Why Treaties Matter” from *NPR*

“As most people know, the beginnings of the America we know today started with a genocide of Native people. Between 1492 and 1600, 90% of the indigenous populations in the Americas had died. That means about 55 million people perished because of violence and never-before-seen illnesses like smallpox, measles, and influenza. The European colonizers created “treaties” with the Native tribes, but those treaties have not been honored to this day.”

- Share [“Why Treaties Matter” from NPR](#) (start at 2:07 and play to the end)

4. Introduce [“Journey from Mexico” from PBS Learning Media](#)

“Many people view the immigration of people from the south as a new issue, but it is not. And the reasons for it are many, but the American economy and politics have always been at the root of the issue.”

- Share [“Journey from Mexico” from PBS Learning Media](#) (2:33-5:34)

COUNCIL TALKING CIRCLE-30 mins

1. Share the Four Pillars of Council
 - speak from the heart
 - listen from the heart
 - be spontaneous (explain)
 - be concise (explain).
 - No crosstalk (advice, comment, opinion)
 - Please use ‘I-Statements’
2. Discuss the following questions
 - What emotions did you notice happening inside you when you saw these pieces?
 - What connection do you have to that first landing? Your friends, family, community, all Americans? What about your connection to Native American people? What about immigration of people from South America?
 - Why is it important to know the true history of this country?

Reflection and Art-Making:

Popcorn: 2 minutes

1. Ask participants to call out words or short phrases from what they heard in the discussion. Write these words and phrases on a large piece of paper. Then, guide participants in making a poem/rap/song that uses 3-5 words from the popcorn and any other words they want to add (we call this Waterfall)
2. REMINDER TO ONLY USE FIRST NAME & LAST INITIAL ON ANYTHING THEY CREATE

FOLDOVERS: 20 mins

1. Give out a piece of paper to each person with the following sentence starters: I am... My community’s strength is...My community needs...If I could be anything, I would be....A possible solution to



injustice could be...

2. Ask participants not to write their names- it's anonymous.
3. Ask them to complete the first question, fold it over enough that the second question is visible and pass it to the person on their right.
4. Keep going with step 3 until all questions are answered.
5. Then, put all papers in the center of the room and ask one volunteer to read one out one of the completed papers as if it's their manifesto, with emotion.
6. Then continue to read the other foldover poems one at a time, until everyone has had a go.
7. KEEP THE FOLDOVERS because they can be used to create scenes in future classes.

Note: We have guests during the program, and some of our teaching artists are students or activists, so we make time for a Q & A with them- 10 MINS

Closing:

Mindwork (*we don't say homework because it has negative connotations for our community*): Write/draw in their journals 'HOPE LOOKS LIKE...'

Option 1-45 secs of laughter: Laughter helps transform and uplift. There's some science that says it helps release dopamine that makes you feel good, so we're going to laugh!

- Ask participants to stand in a circle and close their eyes (if they feel comfortable)
- Say, "When you hear the first sound of laughter, you're going to open your eyes and laugh heartily for 45 seconds while looking in other people's eyes."

Option 2-Clap as one: "In a circle we'll try to clap as one. We're looking for the impulse to clap that comes from the group, not our own heads. When you feel it, clap together."



Day 2: Evaluating the Causes and Lasting Impacts of Mass Incarceration

Lesson Objective(s) or Essential Question(s)
<p>Participants will...</p> <ul style="list-style-type: none"> • Explore the roots of mass incarceration and analyze how it’s relevant to their lives. • Start to understand the power of the arts as a way to receive information. • Start to understand their power to make change.
Lesson Materials & Resources
<p>Reimagining Prison Web Report from Vera Institute of Justice Incarceration Trends in California from Vera Institute of Justice Poems by Phyllis Wheatly from Poetry Foundation- choose one poem to use for this session</p> <p>Optional resources: “Winnable Criminal Justice Reforms in 2022” from Prison Policy Institute “Mass Incarceration” by Bryan Stevenson Late 1773: poem by Eve L. Ewing</p>
Lesson Activities
<p><i>Note: This lesson could include a guest speaker from the Pulitzer Center. Click here for information about how to schedule a free virtual journalist visit from the Pulitzer Center. If there is a guest scheduled, use the last hour for a guest and postpone what you would have done in the last hour of this lesson until Day 3.</i></p> <p><u>Warm up and setting norms:</u></p> <ol style="list-style-type: none"> 1. One unified breath 2. Remind participants of the agreements established in Day 1: 5 mins 3. Red Hot Sharing: I invite you to close your eyes & describe how you’re feeling today in one breath- 5 mins 4. Physical warm ups: (see instructions in lesson 1) <ul style="list-style-type: none"> • Name, TV show you like, Gesture (no guns, drugs, gang signs)- 5 mins • Zip/Zap/Zop- 5 min 5. Discussion/Quiz: What do we remember from yesterday?- 5 mins 6. Share mindwork responses from lesson 1: ‘Hope looks like...’ -10 mins 7. Mini relaxation: This helps our youth focus and release tension that keeps them from being able to self-reflect. - 10 mins <p>“I invite you to sit comfortably in your chair with your feet on the ground. Please close your eyes if you feel comfortable doing that, or gaze down on the ground. Let’s take one unified breath.</p>



In this next breath, let's breathe in everything that's happened up until this moment, and breathe out everything you think might happen after this moment. Breath in. Release.

We're going to do a short relaxation. Let my voice become the voice in your head.

I am relaxing my feet, my feet are completely relaxed

I am relaxing my legs, my legs are completely relaxed

I am relaxing my body, my body is completely relaxed

I am relaxing my arms, my arms are completely relaxed

I am relaxing my shoulders, my shoulders are completely relaxed Shoulders I am relaxing my head, my head is completely relaxed

I am relaxing my jaw, my jaw is completely relaxed

I am relaxing my brain, my brain is completely relaxed

I am master of my mind, not a victim of my thinking. I am master of my mind, not a victim of my thinking

Take one breath and slowly open your eyes. Thank you"

Introducing Today's Lesson:

1. Use the Council instructions from Day 1 to lead a conversation about mass incarceration: 20 mins

We have this discussion while writing ideas and questions on Butcher Paper taped to the wall/table. The following questions and information can be used to drive the conversation:

- **When did mass incarceration start & why?** "Mass incarceration started in the 1970s with the 'War Against Drugs.' Politicians used the phrase 'tough on crime' to scare people and get them to vote for them. In 1970, the state and federal prison population was 196,441. By 1985, it had grown to 481,616. And, by the year 2008, federal and state correctional authorities had jurisdiction over 1.6 million people. Source: [Reimagining Prison Web Report from Vera Institute of Justice](#)
- **Who is most impacted by mass incarceration?** "From 1850-1940, about 40-50% of the prison population were people of color. In 2015 that was 55%. In 2008, black men were imprisoned at a rate six and half times higher than white men. By the turn of the 21st century, black men born in the 1960s were more likely to have gone to prison than to have completed college or military service. Latinx individuals are incarcerated in state prisons at a rate that is 1.3 times the incarceration rate of whites. In California since 1978, the Black incarceration rate has increased 260 percent. In 2017, Black people were incarcerated at 8.0 times the rate of white people, and Native American people were incarcerated at 3.7 times the rate of white people. Sources: [Reimagining Prison Web Report from Vera Institute of Justice](#) and [Incarceration Trends in California from Vera Institute of Justice](#)
- **What ways can we enact change within this system?** Guide participants in considering ways that laws, education & awareness, narrative change, and more could enact change that combats the impacts of mass incarceration
 - *Note: This may be an opportunity to connect participants with a guest who can describe ways of enacting change within the carceral system. The resource, "[Winnable Criminal Justice Reforms in 2022](#)" from [Prison Policy Institute](#) can also be used to introduce reforms.*

Reflection (could move to day 3 if a guest speaker is available for this lesson):



Diamond Poems (1 min, 30 secs, 15 secs, 1 word)- 15 mins total

Participants use the following structure to create an original poem that reflects their key takeaways from the discussion:

1. Three words. Write them down. Create a poem including them for 1 min
2. Now take that poem and condense it for the next 30 secs.
3. Now take that and condense it in 15 secs.
4. Now condense that final poem into one word- that is your diamond.

Invite participants to share. REMINDER TO ONLY USE FIRST NAME & LAST INITIAL ON ANYTHING THEY CREATE

Option: Possibly bring back FOLDOVERS to use to create scenes.

Closing:

1. Mindwork- 2 mins

Give each person [a copy of a Phyllis Wheatley poem](#). Share that this is a poem written by a woman who was enslaved. It's written using language that writers used four centuries ago. It might seem like a different language now, but we're asking you to try to see what you can understand of it.

Say, "By the next time we meet (next week), try to see if you can decode it and write down some thoughts you have about this poem for us to discuss when we meet again.

Share that participants should feel free to write their own poems or raps, draw something on the theme, or just try to translate the poems into modern language.

*Option: If there is time, share the poem [Late 1773: poem by Eve L. Ewing](#) from *The 1619 Project*. The poem reflects on the legacy of Phyllis Wheatley. Ask students to consider how the writer is connecting to Wheatley's work, and then have participants reflect on their own connections to Wheatley's work.*

2. Close with 45 seconds of laughter or one unified clap: See instructions in Day 1



Day 3: Exploring the role of the press in documenting and countering injustice

Lesson Objective(s) or Essential Question(s)

Participants will...

- Evaluate the role of the press in furthering justice and injustice

Lesson Materials & Resources

[Freedom of the Press overview from Constitution Annotated](#)

[Poems by Phyllis Wheatly from Poetry Foundation](#)- same poem from Day 2

[Schedule a virtual journalist visit with a speaker from the Pulitzer Center](#)

Pens, paint, and butcher paper

Optional resources:

[What are underreported stories?](#) from the Pulitzer Center

[“Interview Techniques for Telling Underreported Stories”](#) from the Pulitzer Center

Lesson Activities

Note: This lesson is written to include a guest speaking from the Pulitzer Center. [Click here](#) for information about how to schedule a free virtual journalist visit from the Pulitzer Center. If there is not a guest scheduled, use the last hour to complete the reflection exercise from Day 2.

Warm up and setting norms:

1. One unified breath
2. Remind participants of the agreements established in Day 1: 5 mins
3. **Red Hot Sharing:** I invite you to close your eyes & describe how you're feeling today in one breath. Then, I invite you to share a place, scent, person or object that best relates to that word. - 5 mins
4. Discussion/Quiz: What do we remember from yesterday?- 5 mins
5. Physical warm ups: (see instructions in lesson 1)

Electric Clap: 5 min

- Circle up.
- One at a time, you're going to turn the top half of your body towards the person on your right.
- Make eye contact with that person, and then clap together. It should sound like one clap.
- Then the person on your right will turn to the person on their right and do the same.
- We'll continue in this way, passing the clap around the circle until the first person receives the clap again from the person to their left.

Zip/Zap/Zop (no elimination): See instructions in day 1

6. Mini relaxation: See instructions from Day 2- 10 mins
7. Mind work shares from day 2- 5 min



Students share their reflections and connections from the Phyllis Wheatly program they read after Day 2.

Introducing Today's Lesson:

1. Council discussion analyzing the role of the press: Use the council norms outlined in lesson 1- 20 min

Introduce the following resource to participants: [Freedom of the Press overview from Constitution Annotated](#)

Review the 1st amendment, and discuss the following with participants:

- Where do you get information/news from?
- What is the difference between news outlets and sites like YouTube/Google/other Social Media platforms.
- Whose stories are missing from mainstream news? Why?
- What is the role of the press in documenting history?
- What is the role of the press in challenging injustice?

Option: Introduce participants to the term “underreported story” using the video, [“What are underreported stories?”](#) from the Pulitzer Center. Ask students to consider what stories they think are underreported

2. Make a newspaper front page in groups

Review the terms “headline” and “news story” with participants. Then guide students in creating a front page for a newspaper that highlights stories and/or issues that participants think are underreported. Lay out pens, paint, and paper for students to use to create their newspapers.

Invite participants to share. REMINDER TO ONLY USE FIRST NAME & LAST INITIAL ON ANYTHING THEY CREATE

Guest Speaker: Virtual visit from the Pulitzer Center *(If this happened on day 2, share the reflection exercise list in Day 2):*

[Click here](#) for information about how to schedule a free virtual journalist visit from the Pulitzer Center.

Reflection and Closing:

- “Shout outs to the Universe” on butcher paper taped to the wall- 5 min

Invite participants to write something on the butcher paper that they would like someone they care about to hear, or something they want to change.

- Mindwork- 5 mins

Participants take on the role of journalists. Ask them to identify an underreported issue and write a short news story about that issue before the next session. Participants could also interview someone they find

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interesting:

If there is time, share the resource [“Interview Techniques for Telling Underreported Stories”](#) from the [Pulitzer Center](#). The resource offers tips on how to identify interview subjects, devise questions, conduct interviews, and select quotes from interviews for news stories.

3. Close with 45 seconds of laughter or one unified clap: See instructions in Day 1.



Day 4:

Examining the role of art and music in protesting underreported issues, and creating protest signs inspired by the unit's exploration

Lesson Objective(s) or Essential Question(s)
<p>Participants will...</p> <ul style="list-style-type: none"> ● evaluate how to translate their analyses of injustice into art, and then art into action ● Apply art skills and analyses from the unit to the creation of protest signs highlighting underreported issues that are important to them
Lesson Materials & Resources
<p>The 1619 Project Podcast “The Birth of American Music,” episode 3 of The 1619 Project podcast from The New York Times Poster board, paint, colored pens, glue, magazine cut outs (please ensure many pictures of BIPOC) Internet, TV screen, certificates, resource list</p> <p><u>Music for students to listen to while they create their protest signs:</u> “Talkin bout a revolution” by Tracy Chapman “A change is gonna come” by Sam Cooke “Glory” by John Legend and Common “Let’s Pray Together” by Mahalia Jackson “This Little Light of Mine” by Sam Cooke “What’s goin on” by Marvin Gaye “Rise up” by Andra Day “Something inside so strong” by Labi Siffre</p>
Lesson Activities
<p><u>Warm up and setting norms:</u></p> <ol style="list-style-type: none"> 1. One opening unified breath 2. Remind participants of the agreements established in Day 1: 5 mins 3. Red Hot Sharing: I invite you to close your eyes & describe how you’re feeling today in one breath. Then, I invite you to share a place, scent, person or object that best relates to that word. - 5 mins 4. Discussion/Quiz: What do we remember from yesterday?- 5 mins 5. Physical warm ups: <ul style="list-style-type: none"> ● Electric Clap: 5 min (see instructions in lesson 3) ● Zip/Zap/Zop (version with elimination): See instructions in day 1 <p>Instructions for Zip/Zap/Zop with elimination: If participants get the word in the wrong order, don’t match</p>



the energy, or hesitate too long, they go sit in the middle of the circle and become the judges for who's out next.

6. Mini relaxation: See instructions from Day 2- 10 mins
7. Mind work shares from day: 5 min

Students share the stories and interviews they created after Day 3.

Introducing the Workshop:

1. Council discussion responding to *The 1619 Project* podcast: Use the council norms outlined in lesson 1- 30 min

Share the following clips from, [“The Birth of American Music,” episode 3 of The 1619 Project podcast from The New York Times.](#) Then, use the accompanying questions to guide the council discussion:

- **14:22-18:46:** Journalist Wesley Morris mentions that the minstrel performances of the mid-1800s were extremely popular in the Northern states. How does this inform your understanding of race and racism at that time? How is it different today?
- **32:37- end:** Morris speaks briefly to how different types of Black music can represent freedom in different ways. What music helps you feel empowered and free?

Share, “All movements use the Arts as a way to express power, determination, rage and freedom. If you’ve ever been on, or seen a Protest march, you have probably heard music and seen protest signs.”

Extension Activities:

1. **Lead a discussion about protests using the prompts below-** 5 mins
 - Have you ever been to a protest, or seen one?
 - What did you see people carrying in protests? Why?
 - What is the role of music and art in protest?
 - What do you think have been the impacts of protests throughout history?

Protests and speaking out have been a very important way for things/laws to change

2. **Compose Protest Signs** (play protest songs below as students work)- 30 mins
 - Introduce that we’re going to make protest signs.
 - Ask, “What have you learned with us that you would like to use as the theme? Maybe consider what you’ve learned that you’d like to take action on when you go home.”
 - Guide students in reflecting on the topics covered in the unit, and identifying topics they would like to focus on for their protest signs.
 - Present participants with the art supplies & the magazine cut outs that they can use to create their signs.
 - Share that participants will have about 30 minutes to create their protest signs, and that will be listening to protest songs that have come out of movements for social justice.



Music for students to listen to while they create their protest signs:

[“Talkin bout a revolution” by Tracy Chapman](#)

[“A change is gonna come” by Sam Cooke](#)

[“Glory” by John Legend and Common](#)

[“Let’s Pray Together” by Mahalia Jackson](#)

[“This Little Light of Mine” by Sam Cooke](#)

[“What’s goin on” by Marvin Gaye](#)

[“Rise up” by Andra Day](#)

[“Something inside so strong” by Labi Siffre](#)

3. Gallery Walk: 10 mins

IF THERE'S TIME, guide participants in a Gallery Walk to explore each other’s work. Participants should observe each other’s signs and celebrate each other’s work.

Reflection/Closing

1. Snapshots/Compositions exercise- 15 mins in two groups.

Start by discussing what makes a good stage picture (dynamic, levels, emotions, space between people, everyone being seen, etc). Share that participants will be composing stage pictures with others, but that they shouldn’t use the other actors to communicate what they want to share with their bodies. (don’t lean on them, push/pull them etc) In their small groups, guide students in creating a frozen picture of the following using 5 seconds for each image (please also add your own):

- A protest
- Politicians making laws
- A trial
- Justice
- Civil Rights leaders
- A newsroom
- Artists making music Voting
- What is America?
- What could America be?

2. Give final certificates to participants to celebrate their work
3. [REGISTER PARTICIPANTS TO VOTE](#) if they haven’t already registered. (check with staff)
4. Close with 45 seconds of laughter or one unified clap: See instructions in Day 1.