Can Art Take the Form of Protest?

Compelling Question	Can art take the form of protest?
North Carolina Standards and Practices	• AAS.H.1.1 - Use primary and secondary sources to interpret various historical perspectives. • AAS.H.1.3 - Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past. • AAS.G.1.2 - Explain the reasons for and effects of forced and voluntary migration on societies, individuals and groups throughout African American history. • AAS.C.1.3 - Explain how various artistic expressions of African Americans have contributed to the shared identity of various groups
Staging the Question	Students will collaborate to create a list of what they believe art is. Students will collaborate to create a list of what protest looks like.

Supporting Question 1	**Supporting Question 2**	**Supporting Question 3**
Who had more power in the American South?	What does oppression look like?	Can art reflect defiance?
Formative Performance Task	**Formative Performance Task**	**Formative Performance Task**
In groups of 4, students will analyze the sources and participate in a silent gallery walk. A poster per sources will be posted around the classroom and student will post answers, questions, and respond to each other's.	In groups of 4, students will create a word cloud of key words, thoughts, and reflections	In groups of 4, students will discuss each source and how it can be applied to the supporting question. Individually, students will write a reflection on how art can reflect defiance.
Featured Sources	**Featured Sources**	**Featured Sources**
A. 14th Amendment-Section 1 B. *Plessy v. Ferguson* (in brief) C. "This is a White Man's Government"	A. Mississippi Black Codes B. Sharecropping Agreement C. Clayton's Weekly Article: Fighting Miscegenation	A. If We Must Die- Claude McKay B. Idyll of the Deep South- Aaron Douglass C. Dancers at the Cotton Club D. James Van Der Zee- Couple 1932 E. Loveless Love- W.C. Handy

Summative Performance Task	**Argument**	Using an info graphic, construct an argument that answers the question, can art take the form of protest?
	Extension	Research 5 additional pieces of African American art from the 1920s and 1930s, add them to your info graphic, and reflect on how they continue to tell the story of protest and resistance.
Taking Informed Action	**Understand**: Identify a modern (1970s-today) protest movement in the United States that affects the African American community. **Assess**: Determine if there is art that has emerged due to the protest movement. **Act**: Write a blog post that connects your learning in this inquiry project with the modern movement. What are the similarities and differences? What has changed? What hasn't?	

Inquiry at a Glance

This Inquiry Design Model (IDM) is intended for high school juniors and seniors enrolled in African American Studies, but it can also easily be applied to American History II or AP United States history courses. The purpose of this inquiry is to be an introduction to a unit on African American culture from emancipation through the modern era. The lesson will be taught as we chronologically transition from the reconstruction era and into the twentieth century. The lesson should take a total of four class periods and will ground the students in the idea that art cannot only persist in the face of oppression, but it can thrive. Ultimately, the goal is for student to take away the concept that sometimes even just the creation of art is a form of resistance, and ultimately protest.

Following the American Civil War, the enslaved of the continent were freed through the ratification of the 13th Amendment to the Constitution, but that did not mean that the freedman was immediately entitled to "life, liberty, and the pursuit of happiness". While there were some theoretical protections put in place by the federal government shortly after the war, once Reconstruction was over the federal government turned their collective back on the south and allowed Jim Crow to emerge and stabilize the white hierarchal system. Yet, with WWI and the Great Migration many African Americans began to leave the south, and move to big cities, most notably Harlem, in New York City. This lesson will juxtapose the power hierarchy and life in the south with the emergence of the Harlem Renaissance in New York.

This lesson will employ the use and analysis of a variety of primary sources that include, but are not limited to, political cartoons, a newspaper article, government publications, and poetry. Students will be asked to work in small groups for the majority of the lesson elements. The groups will be strategically selected to ensure that students that are struggling readers will have the support of classmates, and as needed, the teacher will provide additional scaffolding depending on the specific needs of the student. The sources used were selected to reflect the power regained by whites in the south, even in the face of government attempts to prevent it, and to give insight into the realities of life for many African Americans following Reconstruction. However, on the final day of inquiry reading, students will work to put examples of art and literature in context with the oppression of Jim Crow.

Staging the Compelling Question

When students enter the classroom, there will be two questions on the board and each student will receive two sticky notes on their way in the door. The board will serve as the "parking lot" where students will post their responses. The questions will be revealed to the students one at a time so that the question of art does not influence their response to protest.

- What does protest look like?
- What is art?

The teacher will lead a discussion on the student responses to both questions and create a working definition of what art is and what protest looks like.

Supporting Question #1: Who had power in the American South?

Formative Performance Task: In groups of 4, students will analyze the sources and participate in a silent gallery walk. A poster per sources will be posted around the classroom and student will post answers, questions, and respond to each other's. Students understanding of the sources will be assessed through their participation in their small groups, the questions they ask, and questions they work to answer. As this is a formative assessment, the teacher will offer each student quick feedback on their work when they enter the class the next day.

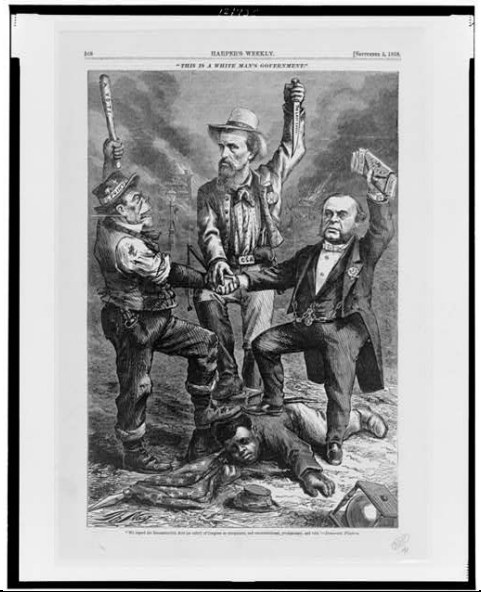
Featured Source A: 14th Amendment to the United States Constitution; Section 1

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.	Sourcing: • Ratified by Congress in 1868

Featured Source B: Plessy v. Ferguson (in brief)

Facts of the case Louisiana enacted the Separate Car Act, which required separate railway cars for blacks and whites. In 1892, Homer Plessy – who was seven-eighths Caucasian – agreed to participate in a test to challenge the Act. He was solicited by the Comite des Citoyens (Committee of Citizens), a group of New Orleans residents who sought to repeal the Act. They asked Plessy, who was technically black under Louisiana law, to sit in a "whites only" car of a Louisiana train. The railroad cooperated because it thought the Act imposed unnecessary costs via the purchase of additional railroad cars. When Plessy was told to vacate the whites-only car, he refused and was arrested. At trial, Plessy's lawyers argued that the Separate Car Act violated the Thirteenth and Fourteenth Amendments. The judge found that Louisiana could enforce this law insofar as it affected railroads within its boundaries. Plessy was convicted. **Question** Does the Separate Car Act violate the Fourteenth Amendment? **Conclusion** The Court held that the state law was constitutional. In an opinion authored by Justice Henry Billings Brown, the majority upheld state-imposed racial segregation. Justice Brown conceded that the 14th Amendment intended to establish absolute equality for the races before the law, but held that separate treatment did not imply the inferiority of African Americans. The Court noted that there was not a meaningful difference in quality between the white and black railway cars. In short, segregation did not in itself constitute unlawful discrimination. In dissent, John Marshall Harlan argued that the Constitution was color-blind and that the United States had no class system. Accordingly, all citizens should have equal access to civil rights.	Sourcing: • Decision made by United States Supreme Court • Chief Justice: Melville Fuller • May 18, 1896 • Summary provided by Oyez.com

Featured Source C: **"This is a White Man's Government"**

	Sourcing: • Author/Artist: Thomas Nast • Published in September 1868 in Harper's Weekly Magazine

Supporting Question #2: What does oppression look like?

Formative Performance Task: In groups of 4, students will create a word cloud of key words, thoughts, and reflections. Students understanding of the sources will be based on their participation in their groups and they will be asked to turn in what they believe to be the three most significant/powerful words that they contributed to the word cloud. Feedback will be provided when they come back to class the following day.

Featured Source A: Mississippi Black Codes

Vagrancy Law Section *2. Be it further enacted,* that all freedmen, free Negroes, and mulattoes in this state over the age of eighteen years found on the second Monday in January 1866, or thereafter, with no lawful employment or business, or found unlawfully assembling themselves together either in the day or nighttime, and all white persons so assembling with freedmen, free Negroes, or mulattoes, or usually associating with freedmen, free Negroes, or mulattoes on terms of equality, or living in adultery or fornication with a freedwoman, free Negro, or mulatto, shall be deemed vagrants; and, on conviction thereof, shall be fined in the sum of not exceeding, in the case of a freedman, free Negro, or mulatto, 150, and a white man, $200, and imprisoned at the discretion of the court, the free Negro not exceeding ten days, and the white man not exceeding six months…. Section 7. *Be it further enacted,* that if any freedman, free Negro, or mulatto shall fail or refuse to pay any tax levied according to the provisions of the 6th Section of this act, it shall be prima facie evidence of vagrancy, and it shall be the duty of the sheriff to arrest such freedman, free Negro, or mulatto, or such person refusing or neglecting to pay such tax, and proceed at once to hire, for the shortest time, such delinquent taxpayer to anyone who will pay the said tax, with accruing costs, giving preference to the employer, if there be one. Section 8. *Be it further enacted,* that any person feeling himself or herself aggrieved by the judgment of any justice of the peace, mayor, or alderman in cases arising under this act may, within five days, appeal to the next term of the county court of the proper county, upon giving bond and security in a sum not less than $25 nor more than $150, conditioned to appear and prosecute said appeal, and abide by the judgment of the county court, and said appeal shall be tried *de novo* in the county court, and the decision of said court shall be final. **Civil Rights of Freedmen** Section 1. *Be it enacted by the legislature of the state of Mississippi,* that all freedmen, free Negroes, and mulattoes may sue and be sued, implead and be impleaded in all the courts of law and equity of this state, and may acquire personal property and choses in action, by descent or purchase, and may dispose of the same in the same manner and to the same extent that white persons may:	Sourcing: • Passed in 1865 to be enacted in 1866 in the state of Mississippi • Website source credit to Edward McPherson's Book: The Political History of the United States of America in a period known as Reconstruction

Provided, that the provisions of this section shall not be construed as to allow any freedman, free Negro, or mulatto to rent or lease any lands or tenements, except in incorporated towns or cities, in which places the corporate authorities shall control the same….

Section 7. *Be it further enacted,* that every civil officer shall, and every person may, arrest and carry back to his or her legal employer any freedman, free Negro, or mulatto who shall have quit the service of his or her employer before the expiration of his or her term of service without good cause, and said officer and person shall be entitled to receive for arresting and carrying back every deserting employee aforesaid the sum of $5, and 10 cents per mile from the place of arrest to the place of delivery, and the same shall be paid by the employer, and held as a setoff for so much against the wages of said deserting employee:

Provided, that said arrested party, after being so returned, may appeal to a justice of the peace or member of the board of police of the county, who, on notice to the alleged employer, shall try summarily whether said appellant is legally employed by the alleged employer and his good cause to quit said employer; either party shall have the right of appeal to the county court, pending which the alleged deserter shall be remanded to the alleged employer or otherwise disposed of as shall be right and just, and the decision of the county court shall be final.

Penal Code

Section 1. *Be it enacted by the legislature of the state of Mississippi,* that no freedman, free Negro, or mulatto not in the military service of the United States government, and not licensed so to do by the board of police of his or her county, shall keep or carry firearms of any kind, or any ammunition, dirk, or Bowie knife; and, on conviction *thereof in the county* court, shall be punished by fine, not exceeding $10, and pay the costs of such proceedings, and all such arms or ammunition shall be forfeited to the informer; and it shall be the duty of every civil and military officer to arrest any freedman, free Negro, or mulatto found with any such arms or ammunition, and cause him or her to be committed for trial in default of bail…

Section 4. *Be it further enacted,* that all the penal and criminal laws now in force in this state defining offenses and prescribing the mode of punishment for crimes and misdemeanors committed by slaves, free Negroes, or mulattoes be and the same are hereby reenacted and declared to be in full force and effect against freedmen, free Negroes, and mulattoes, except so far m the mode and manner of trial and punishment have been changed or altered by law….

Section 5. *Be it further enacted,* that if any freedman, free Negro, or mulatto convicted of any of the misdemeanors provided against in this act shall fail-or refuse, for the space of five days after conviction, to pay the fine and costs imposed, such person shall be hired out by the

sheriff or other officer, at public outcry, to any white person who will pay said fine and all costs and take such convict for the shortest time.	

Featured Source B: Sharecropping Contract

. . . the said Cooper Hughs Freedman with his wife and one other woman, and the said Charles Roberts with his wife Hannah and one boy are to work on said farm and to cultivate forty acres in corn and twenty acres in cotton, to assist in putting the fences on said farm in good order and to keep them so and to do all other work on said farm necessary to be done to keep the same in good order and to raise a good crop and to be under the control and directions of said IG Bailey and to receive for their said services one half of the cotton and one third of the corn and fodder raised by them on said farm in said year 1867 and the said Charles Roberts Freedman with his wife Hannah further agrees and binds themselves to do the washing and Ironing, and all other necessary house work for said IG Bailey and his family during said year 1867 and to receive for their said services fifty dollars in money at the expiration of said year 1867 and the said Cooper Hughs Freedman further agrees and binds himself to give the necessary attention of feeding the Stock of cattle and milking the cows twice daily belong to said IG Bailey, and do the churning when ever necessary during the said year . . .	Sourcing: • Signed in 1867 in Mississippi between freedman Cooper Hughs and Charles Roberts with landowner Isham Baily • Source retrieved from Gilder Lehrman

Featured Source C: Fighting Miscegenation

 Clayton's Weekly PRICE FIVE CENTS SEATTLE, WASHINGTON, SATURDAY, MAY 8, 1920 VOL. IV., NO. 47 CAYTON'S WEEKLY Published every Saturday at Seattle, Washington, U. S. A. Subscription $2 per year in advance. HORACE ROSCOE CAYTON, Editor and Publisher Entred as second class matter, August 18, 1916, at the post office at Seattle, Wash., under the Act of March 3rd, 1916. TELEPHONE: BEACON 3079 Office 317 32nd Ave. South FIGHTING MISCEGENATION Down in Mississippi a colored preacher was arrested and convicted for having sold copies of the Crisis, a magazine published in New York City by the National Association for the Advancement of Colored People. The excuse for that high handed proceedings was that that particular issue of the Crisis carried an article which advocated the marriage of white and colored folks. The man was convicted and appeal denied and he is now serving a six month's sentence in the chain gang. In reply to a telegram of inquiry as to whether the man would be permitted to appeal his case, the acting governor replied "no appeal would be considered." To advocate the legal marriage of white and colored citizens may be an unpardonable crime in the eyes of the white men of Mississippi, and under the circumstances, it may not be just the thing to perpetuate peace, but in the state of Mississippi the colored population verges dangerously close to being a fifty fifty shot between actual colored black folks and white and black colored folks. More How can it be that white men become enamored and infatuated with colored women and yet white women never become enamored with colored men? We are no specific advocates of the marriage of white and black folks. Yea, not only no advocate of such a modus procedure, but we absolutely refused to do so, in spite of the fact flattering opportunities presented themselves to us to do so in years gone by, but if the white man of Mississippi is so violently opposed to the miscegenation of white women and black men, then it would seem he would be just as violently opposed to the miscegenation of white men with colored women, but not so, and so long as long as he finds pleasure in such illicit relations with colored women, he ought to be equally liberal minded and offer no objections to the women following his example and cohabit with colored men. Then, if both do so, it follows as night does day, that legal marriages will come nearer maintaining a stable government than will promiscuous cohabitation. You strain at a gnat governor, but swallow a camel. STILL AN UNKNOWN QUANTITY Despite the fact the colored man of this country has proven himself an hundred per cent American in divers ways, and, for the most part, makes good when given an opportunity, yet the sentiment against him standing on an equal footing with the white man whether in a menial positoin or a place of trust and responsibility, is almost as pronounced today as it was fifty years ago and has fought nobly and well at the front in defense of his country, when his parents at home were being burned at the stake because they rebelled against being "regulated" by white red handed murderous brutes. In the black man patriotism, love of country, good citizenship and square dealing seem to count for naught. Where are we going from here? EDITORIAL PARAGRAPHS Bluebeard seems to be about as big a liar as he is a criminal. Perhaps the reason Mars did not speak to us is, "the line was busy." Prohibition in this country has had an accumulating effect on the policemen of the various cities. If harvest hands this year do as well financially as they did last year, t' .e surely will be a golden harvest. Fashions for ladies are apparently coming from Africa instead of from Paris and should be labeled, "see more." For a poor salaried army officer, Gen. Wood seems to be spending quite a bit of money to get an army promotion. Every city in this country feels that the census report has not done her justice and she may be correct, but its the fault of her own children. Gen. Wood may be correct in saying,	Sourcing: • Clayton's Weekly Newspaper ○ Seattle, Washington ○ May 8, 1920 ○ Volume IV, #47

Supporting Question #3: Can art reflect defiance?

The purpose of this part of the inquiry is based in the idea that the art, music, photography, and music of the 1920s and 30s is, in itself, defiance. Through either pushing against racism explicitly, or evidence of a middle class life, is defying the narrative that African Americans should be suppressed and are not capable of what many white Americans deemed success.

Formative Performance Task: In groups of 4, students will discuss each source and how it can be applied to the supporting question. Individually, students will write a reflection on how art can reflect defiance. Students understanding of the sources will be based on their participation in their groups and on their written reflection. The scoring of the formative assessment will be based on a four point rubric where a 4 shows a strong understanding and a 0 or 1 will trigger a one-on-one session with the teacher and a rewrite.

Featured Source A: "If We Must Die"

If we must die, let it not be like hogs Hunted and penned in an inglorious spot, While round us bark the mad and hungry dogs, Making their mock at our accursèd lot. If we must die, O let us nobly die, So that our precious blood may not be shed In vain; then even the monsters we defy Shall be constrained to honor us though dead! O kinsmen! we must meet the common foe! Though far outnumbered let us show us brave, And for their thousand blows deal one death-blow! What though before us lies the open grave? Like men we'll face the murderous, cowardly pack, Pressed to the wall, dying, but fighting back!	Sourcing: • Written by Claude McKay • 1919 • Originally published in *The Liberator*

Featured Source B: An Idyll of the Deep South

	Sourcing: • Artist: Aaron Douglas • Painted in 1934 • Created under a New Deal grant by the Public Works of Art Project

Featured Source C: Dancers at the Cotton Club

	Sourcing: • Photograph taken at the Cotton Club in New York City • Photo taken circa 1930

Featured Source D: "A Couple"

	Sourcing: • Photographed by James van der Zee • 1932

Featured Source E: "Loveless Love"

Love is like a hydrant: it turns off and on Like some friendships when your money's gone Love stands in with the loan sharks when your heart's in pawn If I had some strong wings like an aeroplane Had some broad wings like some aeroplane I would fly away forever Never to come again For love, oh, love, oh, loveless love Has set our hearts from gold-less gold From milk-less milk and silk-less silk We are growing used to soul-less souls Such grafting times we never saw That's why we have a pure full law In everything we find a flaw Even love, oh, love, oh, loveless love Just to fly away from loveless love	Sourcing: • Originally performed by W.C. Handy • 1921 • Also performed by Duke Ellington and Louis Armstrong

Summative Performance Task

Individually, students will use class laptops to create an info graphic that formulates an argument to try to answer the compelling question. Through using the info graphic format, students will be able to easily revisit the sources and include visuals as well as analysis, while also encouraging technology and Internet skills. Recommended info graphic sites include, but are not limited to: canva.com, visme.com, or piktochart.com.

Students will be assessed on the following assignment requirements:

- A clear argument that directly seeks to answer the compelling question
- 5 or greater visuals
- A well-organized info graphic page; direction and reading order is easy to follow
- At least 300 words

Extension of the summative performance task would also be added to the original info graphic and be assessed on the same model.

Taking Informed Action

Students in African American studies are in the habit at this point in our studies of asking: "what can we do now?" with the lessons we learn in class. At the conclusion of this inquiry lesson, students will have the opportunity to continue this habit by researching a modern protest movement that affects the African American community and writing a blog post about it. The goal will be for students to inform their classmates, and possibly the community on, the history of art as a form of protest in the 1920s and 30s, while making connections to the modern era and current events. Ultimately, the goal will be for students to make the connection that themes in history tend to repeat themselves and understand that the context that we are living in is not necessarily unique to us.

Additional Resources and/or Internet Sites:

Supporting Question #1 Resources:

1. 14th Amendment: https://constitutioncenter.org/interactive-constitution/amendment/amendment-xiv
2. *Plessy v. Ferguson* (in brief): https://www.oyez.org/cases/1850-1900/163us537
3. "This is a White Man's Government" Political Cartoon (Thomas Nast): https://www.loc.gov/pictures/resource/cph.3c21735/

Supporting Question #2 Resources:

1. Mississippi Black Codes: https://courses.lumenlearning.com/ushistory2os/chapter/primary-source-mississippi-black-code-1865/
2. Sharecropping Contract: https://www.gilderlehrman.org/history-resources/spotlight-primary-source/sharecropper-contract-1867
3. Clayton's Weekly Article: Fighting Miscegenation: https://chroniclingamerica.loc.gov/lccn/sn87093353/1920-05-08/ed-1/seq-1/

Supporting Question #3 Resources:

1. "If We Must Die" by Claude McKay: https://www.poetryfoundation.org/poems/44694/if-we-must-die
2. "An Idyll of the Deep South" by Aaron Douglas: http://xroads.virginia.edu/~MA03/staples/douglas/idyll.html
3. Dancers at the Cotton Club: https://allthatsinteresting.com/wordpress/wp-content/uploads/2019/03/chorus-line-cotton-club.jpg
4. "A Couple"- 1932: https://www.moma.org/media/W1siZiIsIjI5NTk1NCJdLFsicCIsImNvbnZlcnQiLCItcXVhbGl0eSA5MCAtcmVzaXplIDIwMDB4MjAwMFx1MDAzZSJdXQ.jpg?sha=99971f92c1922e0c
5. Loveless Love: https://www.youtube.com/watch?v=7XYdJuCDsAo