



A PBS feature broadcast of Black History Month



EDUCATIONAL GUIDE

JOHN LEWIS GET IN THE WAY

"He is the moving, roaring protector of the rights afforded every person in this nation. *Get in the Way* arrives at the perfect moment!" ALFRE WOODARD, ACTOR, ACTIVIST

"Trump, as you may recall, tweeted that Lewis was 'all talk, talk, talk — no action or results.' The documentary will show just how wrong he was. Lewis is all action, action, action." BOSTON GLOBE

"The values he embodies are more important than ever. Recent events signal a new urgency to see this inspiring film portrait." ASSOCIATED PRESS

EARLY LIGHT PRODUCTIONS PRESENTS *John Lewis: Get in the Way* A Film by Kathleen Dowdey

EXECUTIVE PRODUCER Charles Floyd Johnson CONSULTING PRODUCER Donna Brown Guillaume EDITOR Lillian E. Benson DIRECTOR OF PHOTOGRAPHY Charles Schner

MUSIC Camara Kambon STORY CONSULTANT Jed Dannenbaum CO-PRODUCERS Jim Carr, Karen Elizabeth Price PRODUCED AND DIRECTED BY Kathleen Dowdey

getinthewaymovie.com info@earlylightproductions.com

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HOW TO USE THIS GUIDE

This study guide uses hands-on activities to promote critical thinking about themes presented in the film *John Lewis: Get in the Way*. Students explore the work and legacy of Lewis and the Student Nonviolent Coordinating Committee (SNCC), deepening an understanding of the Civil Rights Movement through a youth-centric, direct-action lens. Drawing connections to modern day struggles, students identify their own potential contributions to social issues that affect and inspire them. Educators are encouraged to use the guide as a whole, in sections, or as a launching pad to support their own facilitating methods and interests. This guide can be used by middle, high school, and college educators to enhance and complement existing curricula and

classroom study and/or to support students in developing youth-led campaigns. The lesson plans can be used to support and deepen content areas such as U.S. History, Ethnic Studies, Civics, Sociology, Psychology, and English Language Arts. Multigenerational activists, educators and leaders might also use this guide as a resource in school-based clubs and organizations, after-school and social justice/youth development programs, and after screenings of the film *John Lewis: Get in the Way*.

We want to hear from you!

Share the results of your class undertaking these lesson plans by a posting on the *Get in the Way* facebook page.

LESSON PLANS

LESSON ONE: GETTING IN THE WAY: STUDENTS AS INSTIGATORS OF CHANGE

Part I: Exploring Nonviolence

Part II: Direct Action: Students Envision Change

LESSON TWO: ONE PERSON, ONE VOTE: PROTECTING THE AFRICAN-AMERICAN VOTE

Part I: The History of Voting Rights in the United States

Part II: Understanding Voter Suppression

LESSON THREE: THE WHOLE WORLD IS WATCHING: THE POWER OF MEDIA IN SOCIAL MOVEMENTS

Part I: Pivotal Points in Civil Rights Media

Part II: The Ethics and Practice of Citizen Journalism

LESSON PLAN FOUR: BUILDING THE ECOSYSTEM OF CHANGE: LEADERSHIP, COLLABORATION, AND CONSENSUS

Part I: Building the Ecosystem of Change

Part II: Collective Leadership and the Consensus Model

Part III: Statements of Contribution

Lesson plans follow this overall format: Context provides educators with a framework that connects the film and the work of SNCC to the activities in each lesson. Educators are encouraged to share this information with students. Warm Ups offer quick activities that introduce students to the topic. Parts I-III provide step-by-step activities that lead students through an examination of activism, voting rights, the influence of media on social movements, and leadership. Assignments and Extensions offer four entry points — academic/research based, creative, collaborative, and connective — to further engage with the topics in class or as homework.

STANDARDS ALIGNMENT

While drawn from the high school section of the Common Core, this study guide also aligns to parallel standards at the middle school level.

THE COMMON CORE WRITING STANDARDS 9-10, 11-12

01. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and sufficient evidence.
02. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
03. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
04. Produce clear and coherent writing in which the development and style are appropriate to task, purpose, and audience.
05. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
06. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
07. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

SPEAKING AND LISTENING 9-10, 11-12

01. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
02. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
03. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
04. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
05. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

WRITING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE AND TECHNICAL SUBJECTS 9-10, 11-12

01. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
02. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
03. Analyze in detail a series of events in a text; determine whether earlier events caused later ones or simply preceded them.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

04. **CULTURE:** Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well the lives and societies of others. In schools, this theme typically appears in units and courses dealing with geography, history, sociology, and anthropology, as well as multicultural topics across the curriculum.
05. **PEOPLE, PLACES, AND ENVIRONMENTS:** This theme helps learners to develop their spatial views and perspectives of the world, to understand where people, places, and resources are located and why they are there, and to explore the relationship between human beings and the environment. In schools, this theme typically appears in courses dealing with geography and area studies, but it is also important for the study of the geographical dimension of other social studies subjects.
06. **INDIVIDUAL DEVELOPMENT AND IDENTITY:** Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.
07. **INDIVIDUALS , GROUPS, AND INSTITUTIONS:** Institutions such as families and civic, educational, governmental, and religious organizations, exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.
08. **POWER, AUTHORITY, AND GOVERNANCE:** One essential component of education for citizenship is an understanding of the historical development and contemporary forms of power, authority, and governance. Through this theme, learners become familiar with the purposes and functions of government, the scope and limits of authority, and the differences between democratic and nondemocratic political systems.
09. **CIVIC IDEALS AND PRACTICES:** An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn of a democracy, and to appreciate the importance of active citizenship.

ABOUT THE FILM



A film by Kathleen Dowdey, *John Lewis: Get in the Way* is the first biographical documentary about John Lewis, an inspiring portrait of one man cast into extraordinary times and his unhesitating dedication to seeking justice for the marginalized and ignored. The film spans more than half a century, tracing Lewis’ journey of courage, confrontations, and hard-won triumphs.

The son of sharecroppers, Lewis grew up in rural isolation, seemingly destined to a bleak, segregation-imposed future. But his fate took a different turn, and Lewis rose from Alabama’s Black Belt to the corridors of power on Capitol Hill, his humble origins forever linking him to those whose voices customarily go unheard. A man of the people, a Congressional elder statesman, Lewis is as exceptional as he is ordinary.

HOW TO ACCESS THE FILM

John Lewis: Get in the Way was broadcast nationally on PBS in February 2017, as part of PBS’ celebration of Black History Month. The full film is intermittently available via streaming video on PBS.org for free, and is otherwise available through the PBS Passport service, which requires membership to your local public television station.

He was the youngest speaker at the historic 1963 March on Washington, where Dr. Martin Luther King Jr. delivered his legendary “I Have a Dream” speech. And in March 1965, Lewis led the Bloody Sunday march in Selma, where Alabama State Troopers attacked peaceful protesters with billy clubs, bullwhips, and tear gas. Their horrific actions were broadcast on nightly news reports into living rooms across America; eight months later, the Voting Rights Act was signed into law.

Through never-before-seen footage shot over 20 years, Lewis tells the gripping tale of his role in these history-making events. Other key interviews include civil rights activists Andrew Young, C.T. Vivian, Juanita Abernathy, and Bernard Lafayette, plus Lewis’ congressional colleagues Eleanor Holmes Norton, Nancy Pelosi, Harry Reid, Emanuel Cleaver, and Amory Houghton.

Once an activist pushing from the outside, Lewis, now 77 years old, has become a determined legislator making noise on the inside. Considered by many to be the conscience of Congress, with equal measures of modesty and forcefulness, Lewis strives to persuade D.C. power brokers to hear the voices of the unheard.

John Lewis: Get in the Way is also available for purchase by U.S. libraries and educational institutions through Tugg, Inc. <https://tugg.com/titles/get-in-the-way>.

For home viewers only, the film is available on DVD in the U.S. from PBS Home Video and can be purchased on Amazon.com.

GETTING IN THE WAY: STUDENTS AS INSTIGATORS OF CHANGE

OVERVIEW: THIS LESSON INTRODUCES STUDENTS TO THE CONCEPT OF DIRECT ACTION IN NONVIOLENCE AND INVITES STUDENTS TO CONSIDER THEIR OWN POTENTIAL TO ACTIVATE CHANGE.

LEARNING OBJECTIVES

- To introduce students to the concept of direct action in the nonviolence movement
- For students to consider the use of nonviolent action from their own perspective
- To share the specific actions and methods of Lewis and SNCC with students, as well as other movements in recent history
- For students to identify issues important to them and brainstorm various ways to engage direct action as a tool for change

MATERIALS: Dos and Don'ts of the Nashville Sit-Ins handout, Direct Action Worksheets Part I and Part II

MULTIMEDIA RESOURCES: Online PBS video clip: "The Nashville Sit-Ins" (Runtime: 3:36)

SUGGESTED TIME: ONE TO TWO 50-MIN CLASS PERIODS (PLUS EXTENSIONS)

*We want our freedom, and we
want it now.*

- JOHN LEWIS

CONTEXT

Dr. King’s teachings of nonviolence — rooted in the concept of the beloved community, where “racism and all forms of discrimination, bigotry and prejudice will be replaced by an all-inclusive spirit of sisterhood and brotherhood”— were a crucial influence on the development of Lewis’ beliefs. But because of his importance as the movement’s unparalleled communicator, King’s inner circle exercised great caution when exposing him to possible arrest or violent confrontations. While the Southern Christian Leadership Conference (SCLC) worked to uphold King as the face of the Civil Rights Movement, participants also began to recognize the potential power of pushing boundaries in different ways. African-American college students, who had participated in the early sit-ins of 1960, realized their potential to push civil rights forward.

The students seized this opportunity to act on their own terms, working parallel to the SCLC while utilizing their position to stir up purposeful trouble. As students, they were able to commit to a radical and risky approach that the movement’s elders, who often held responsibilities in their roles as parents, homeowners, and ministers, were not as well-suited to undertake. Inspired by the Montgomery Bus

Boycott and the growing success and spread of their own sit-in movements across the South, SNCC formed with the intention of unifying individual student groups forming on college campuses towards a common goal: bringing about quick and dramatic change through calculated and disciplined direct action.

The students used civil disobedience to break the laws of segregation. Viewing arrest as a strategy, they endured jail and refused bail to underscore their demands. In the freedom rides, students dramatized the injustice of segregated interstate bus stations to draw attention to local laws that ignored a recent U.S. Supreme Court decision. Instead of designating an individual leader, they planned their actions as a collective. Intentionally provocative, the students worked to garner media coverage, allowing King, for whom the media always showed up, to more effectively negotiate. Although there was an element of generational friction between the SCLC’s elders and SNCC’s youth — which deepened over time — the scope of what they were taking on required close and purposeful collaboration.

WARM UP: THE SILENT HUMAN BAROMETER (20 MIN)

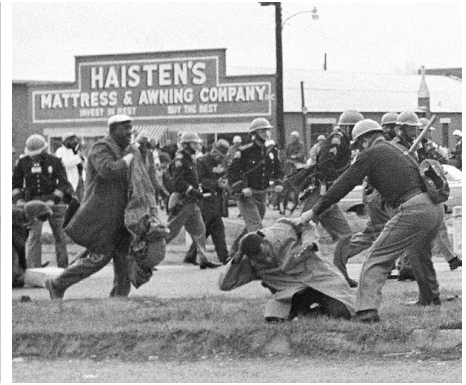
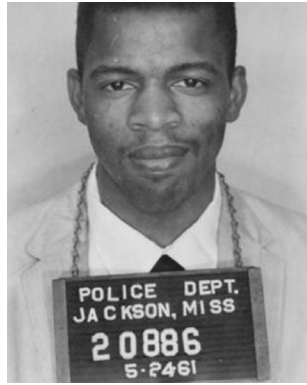
STEP 1. Clear the classroom floor and invite students to gather in the center of the classroom. Share that you'll be engaging an activity called the "silent human barometer." At the prompt of each statement, students should move in accordance to their beliefs, silently, to one side of the room or the other. Assign and label one side as "agree" and the opposite as "disagree." A middle space can be reserved for "undecided." Explain that the silence helps us to observe both the movement of the class and to notice our internal dialogue that arises.

STEP 2. Read the following statements, allowing time for students to shift:

- I have wanted to take revenge on someone who hurt me.
- If someone disrespects me, I would be willing to fight them.
- If someone hurts someone I love, I would be willing to fight them.
- If someone puts their hands on me, I would be forced to fight back.
- Prison is a necessary system for people who break the law to pay for their crime.
- Guns are necessary for personal protection.

STEP 3. Ask students to return to their seats. Explain that these statements were oversimplified and that these conversations are large, complex, and difficult to confront. If students struggled with their answers, that is a common response — these are some of the most difficult questions facing humanity. Invite students to enter a group discussion, or journal quietly, addressing the following questions:

- What felt uncomfortable? Was it difficult to determine an opinion about any of the statements? Why or why not?
- Are there scenarios where violence could feel justified? How does that feel?
- What questions came up for you during the exercise? What surprised you?



PART I: EXPLORING NONVIOLENCE (30 min)

STEP 1. Write the definition of nonviolence on the board: the use of peaceful means, not force, to bring about political or social change. Offer a framework for viewing the video clip, sharing with students the information provided in the context section of this lesson plan.

STEP 2. Show the online video clip: “The Nashville Sit-Ins.”

STEP 3. Discuss as a group:

- What are the risks of nonviolent direct action? (Arrest, injury, etc.)
- What can nonviolent direct action accomplish?
- Do the risks help to advance the cause? If so, in what ways?

Not everyone is taking the same risks in direct action. What identity groups are more vulnerable to arrest, injury, and other risks — and why? Consider race, class, gender identity, age, appearance, immigration status, physical ability, etc.

SNCC prepared for actions by role-playing, anticipating various logistics, and delegating roles and tasks to members. What is the difference between preparing for nonviolent action versus engaging it spontaneously? What are the benefits of thorough preparation? What are the drawbacks?

Educators might want to offer examples to help move the conversation forward. Here are some ways nonviolence can create or contribute to change:

- Directly stop an injustice
- Assert or defend a right
- Show willful refusal to participate in injustice
- Alert people to a problem and/or solution
- Create a community-based solution
- Amplify voices that are not always heard

PART II: DIRECT ACTION: STUDENTS ENVISION CHANGE (30 min)

STEP 1. Hand out the Direct Action Worksheet Part I and walk students through the definition and forms of direct action (protest, non-cooperation, intervention, and creative solutions.) Share the examples of creativity in direct action, offering a glimpse into other movements that have used direct action in imaginative ways (Guerilla Girls, ACT UP, Bolivian Disability Rights Activists, United Farm Workers of America, the West Virginia Coalfield Uprising.) If there is time, supplement the worksheet with images from each movement to help capture students' imaginations.

STEP 2. As a group, brainstorm and choose a social issue on which the class can focus. You might consider a current issue in your community, or if consensus cannot be reached, use the Civil Rights Era as a historical launching point.

STEP 3. Draw students' attention back to the clip of the Nashville sit-ins. Frame for students that SNCC understood that an action's impact depended on strategy, discipline, shared vision, and significant preparation. Reverend Jim Lawson, who taught the Nashville students about nonviolence, also introduced the role-playing exercise, which was largely credited

with the campaign's success. Share the Dos and Don'ts of the Nashville Sit-Ins handout (see APPENDIX) with students and discuss why the members of SNCC might have made these choices.

STEP 4. Break students into four small groups and assign each a type of direct action listed on the Direct Action Worksheet Part II. Task students with developing a goal they consider achievable in relation to the social issue. In order to push this goal forward, invite students to envision both a symbolic and direct action, as well as the preparations needed to carry out their plan. Save a few minutes at the end of class to share out.

NOTE: In small groups, ask students in each group to choose a conflict or issue that is important to them (anything from unhealthy school lunches, to gentrification, etc.) Ask them: How would you accomplish your goal (what info would you gather, what tools would you use to inform others, what personal commitment would you make, etc.)? Optional share out.

DIRECT ACTION WORKSHEET PART I

Direct action is the use of strikes, demonstrations, or other public forms of protest to achieve a set of demands. Direct action often applies pressure to propel negotiations towards change. For example, during the Nashville sit-ins, while students were protesting, others were negotiating in meetings with the business leaders of the stores where the sit-ins were taking place. While the term “direct action” appears as early as 1910, in the Industrial Workers of the World labor union’s publication in reference to a Chicago strike, the American civil rights movement is largely credited with popularizing direct action as we think of it today. Direct action can take many forms and is often infused with great creativity.

Forms of Direct Action:

- **PROTEST** – registering dissent with rallies, marches, teach-ins, pickets, letter-writing, petitions, etc.
- **NON-COOPERATION** – withdrawing power through boycotts, labor strikes, walkouts, tax resistance, etc.
- **INTERVENTION** – directly intervening in the functioning of a system, such as occupying a work site
- **CREATIVE SOLUTIONS** – developing alternative community-based systems, such as collectives

Examples of Creativity in Direct Action:



FORMS: protest

GROUP: Guerrilla Girls use art and performance to raise awareness about bias, corruption, and injustice in political and popular culture. Their signature action is to wear gorilla masks in public, which serves to maintain their anonymity and keep the focus on the issues rather than the actors.

ACTION: In 1991 the group was asked

to design a billboard for the Public Art Fund (PAF) in New York City. The PAF said the submission, pictured above, wasn’t clear enough and rejected it. The Guerrilla Girls then rented advertising space on NYC buses and ran it themselves, until the bus company canceled the lease saying that the image – based on Ingres’ famous painting *Odalisque* – was too suggestive.

IMPACT: The Guerrilla Girls alerted the public to and held the art world accountable for its lack of representation of women and people of color. Their efforts helped significantly more women and artists of color to take part in the Whitney Museum’s 1993 Biennial Exhibition. Almost half of the show’s participants were women artists, doubling the proportion of the 1987 Biennial Exhibition.



FORMS: protest and creative solutions

GROUP: AIDS Coalition to Unleash Power (ACT UP) is an international direct action advocacy group working to impact the lives of people with HIV/AIDS and bring about legislation and policies and medical research and treatment to ultimately bring an end to the AIDS pandemic.

ACTION: At President George W. Bush’s vacation home in Maine, ACT UP staged a massive “die-in” where people laid down in the street to symbolize the thousands dying from AIDS.

IMPACT: ACT UP played a significant role in changing public perception of the disease, and making experimental drugs for HIV and AIDS available faster (before needing full FDA approval) and at a lower price. It established needle exchange programs to reduce the spread of HIV/AIDS through drug use.

DIRECT ACTION WORKSHEET PART I (Continued)

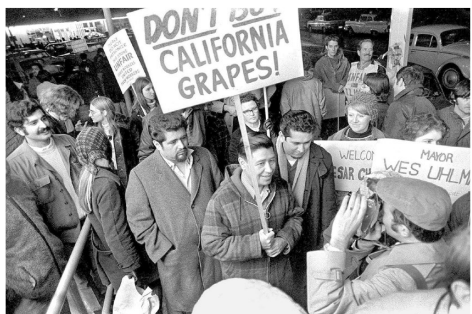


FORMS: Protest

GROUP: Bolivian Disability Rights Activists

ACTION: In 2016 and 2017, campaigners for disability rights in Bolivia camped out in La Paz for months, facing police brutality, to demand a small monthly stipend from the government that would allow people with severe disabilities to meet basic needs, such as paying rent. One of their most creative demonstrations included suspending activists in wheelchairs from bridges.

IMPACT: The government originally refused to hear or honor the protesters demands, but under pressure, Bolivian President Evo Morales proposed a monthly allowance for people with severe disabilities. The proposal won the support of the Federation of Municipal Associations, which represents the mayors who would be responsible for making the payments. Though the proposal does not cover all disabled people and provides only half of the amount of the protesters demands, it symbolizes a major step forward.



FORMS: non-cooperation, creative solutions, and protest

GROUP: United Farm Workers of America (UFW), founded in 1962 by well-known activists including Cesar Chavez, Dolores Huerta, and Gilbert Padilla, is one of the oldest farm worker unions in the U.S. It fights for fairness and justice in American food production.

ACTION: In the Delano Grape Strike and Boycott, activists protested poor pay and working conditions for grape farm workers by launching a strike against grape growers in California that began 1965 and lasted more than five years.

IMPACT: The movement brought national attention to the issue through consumer boycotts, marches, community organizing, and nonviolent resistance. In 1970, the UFW reached a collective bargaining agreement with the grape growers that affected more than 10,000 farm workers.



FORMS: intervention and protest

GROUP: West Virginia Coalfield Uprising

ACTION: In 2009, two protesters climbed 80 feet to occupy a pair of trees, halting the operations of Massey Energy's Edwight mountain removal blasting site. The protesters and their community called for federal agencies to enforce coal mining regulations in the area, ensure local water quality, protect and restore the ruined environment, and support citizens affected by mining pollution.

IMPACT: As a result of this action and many others in the Coal River Valley of West Virginia, the federal Environmental Protection Agency announced its intention to exert greater scrutiny over the local scandal-ridden West Virginia Department of Environmental Protection and enforce the Clean Water Act. The administration of President Barack Obama released an interagency plan to reduce the environmental impacts of mountaintop coal mining.

DIRECT ACTION WORKSHEET PART II

YOUR ISSUE		ACTION TYPE	SYMBOLIC	DIRECT
ISSUE:		PROTEST	EXAMPLE: candlelit vigil on sidewalk honoring those lost (for example, victims of police brutality)	EXAMPLE: phone zap, a mass call-in to public officials in attempt to block/flood phone lines
GOAL:			YOUR ACTION:	YOUR ACTION:
			PREPARATION NEEDED:	PREPARATION NEEDED:
ISSUE:		NON- COOPERATION	EXAMPLE: hunger strike, a group that fasts in order to achieve a specific goal, such as a policy change	EXAMPLE: labor strike, workers stop working en mass until their demands are met. Other examples: student walkouts, consumer boycotts, etc.
GOAL:			YOUR ACTION:	YOUR ACTION:
			PREPARATION NEEDED:	PREPARATION NEEDED:

DIRECT ACTION WORKSHEET PART II (continued)

YOUR ISSUE		ACTION TYPE	SYMBOLIC	DIRECT
ISSUE:		INTERVENTION	EXAMPLE: Theater of the Oppressed, theater techniques and games that seek to motivate people, restore true dialogue, and create space for participants to rehearse taking action	EXAMPLE: crashing important meetings with signs and chanting. Other examples: blockading roads or buildings, jail solidarity, critical mass (blocking traffic with many bike riders)
GOAL:			YOUR ACTION:	YOUR ACTION:
			PREPARATION NEEDED:	PREPARATION NEEDED:
ISSUE:		CREATIVE SOLUTIONS	EXAMPLE: creating a zine (photocopied, do-it-yourself magazine) with articles, instructions and visioning in relationship to a social issue	EXAMPLE: forming a committee to register voters at risk of not voting, as SNCC did. Other examples: starting a community garden, Copwatch, worker cooperatives
GOAL:			YOUR ACTION:	YOUR ACTION:
			PREPARATION NEEDED:	PREPARATION NEEDED:

ASSIGNMENTS & EXTENSIONS

RESEARCH: Task students with researching a civil rights leader (Wikipedia’s “list of civil rights leaders” has an extensive offering) or a modern-day activist whom they feel shares their qualities. Follow up with a reflective personal essay about how students see themselves mirrored in the activist’s approach and work and/or how they would like to follow the activist’s lead.

CREATIVE: Invite students to create a self portrait in a medium of their choice — collaged, drawn, painted, digital — that expresses their personal beliefs and leadership qualities using words and images.

COLLABORATIVE: Task a group of four students with interviewing a leader in the school or local community about their (1) work and background, (2) leadership qualities, (3) personal contributions, and (4) sources of strength and resiliency. Assign each student a different segment of the interview, such as question-generating, interviewing, and

transcribing. Coming back together, task the group with assembling the four elements of interview into a cohesive zine (photocopied, do-it-yourself magazine). Students can practice consensus by working together to craft the piece’s format and aesthetics before sharing with the subject for final approval.

CONNECTIVE: Oral history is the collection and study of historical information using sound recordings of interviews with people having personal knowledge of past events. Invite students to interview a family member or community member about an important social movement through which they lived. With permission from the narrator, interviews can be shared out by being transcribed onto a class blog, or edited into an audio podcast. Excellent resources for conducting oral history interviews can be found on <http://www.oralhistory.org/>.

ONE PERSON, ONE VOTE: PROTECTING THE AFRICAN-AMERICAN VOTE

OVERVIEW: THIS LESSON INTRODUCES STUDENTS TO THE DANGERS OF DISCRIMINATORY VOTER SUPPRESSION TACTICS AND INVITES STUDENTS TO EXAMINE VOTING AS A CRITICAL RIGHT FOR DEMOCRACY.

LEARNING OBJECTIVES

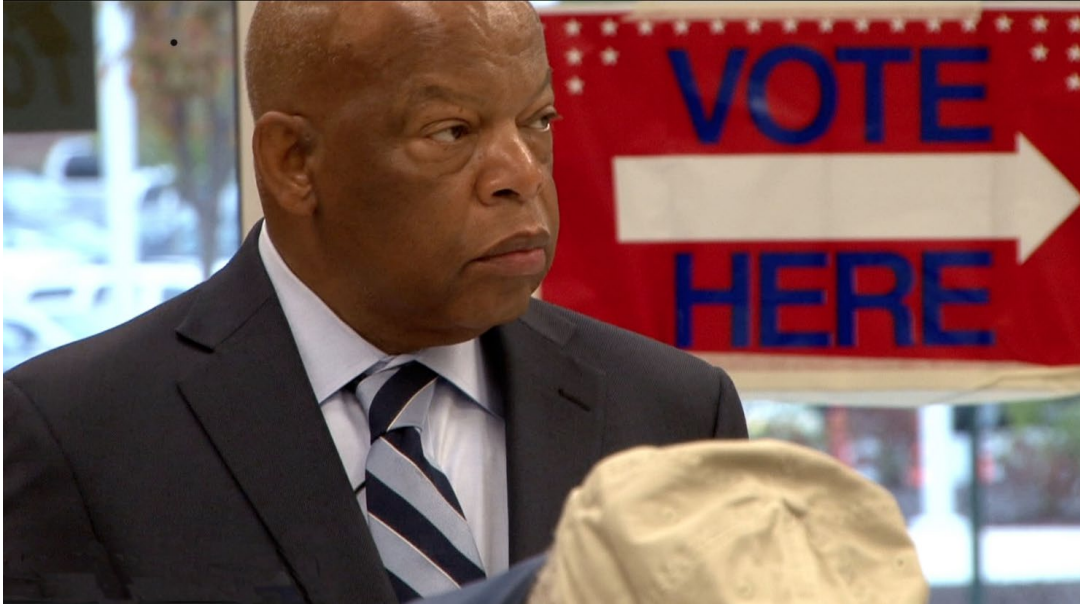
- To introduce students to the history of voting rights in the U.S., with a special emphasis on the 1965 Voting Rights Act and its connection to the 2013 Shelby vs. Holder U.S. Supreme Court decision
- To frame the dangers of discriminatory voter suppression tactics
- For students to consider the importance of voting rights from their own perspectives

MATERIALS: Voter Identity Cards

MULTIMEDIA RESOURCES:

- Al Jazeera's "History of Voting in America" timeline: <https://interactive.aljazeera.com/aje/2016/us-elections-2016-who-can-vote/index.html>
- PBS video clip: "The Right to Vote" (Runtime: 1:59) [Http://www.pbs.org/program/john-lewis-get-in-the-way](http://www.pbs.org/program/john-lewis-get-in-the-way)
- The New York Times op-doc Supreme Court v. the American Voter <https://www.nytimes.com/video/opinion/100000004677716/supreme-court-v-the-american-voter.html?mcubz=3>

SUGGESTED TIME: ONE TO TWO 50-MIN CLASS PERIODS (PLUS EXTENSIONS)



CONTEXT

Before President Lyndon B. Johnson, under pressure from civil rights activists, signed the Voting Rights Act in 1965, many southern states exercised discriminatory voting practices, such as literacy tests as a prerequisite to vote. In response, SNCC and others organized and mobilized campaigns designed to register marginalized or barred African-American voters. Grassroots registration campaigns were met with intimidation, harassment, and violence from sheriffs, police chiefs, and White supremacists, as well as politicians, business leaders, local media, and White people that, although not openly racist, resisted change. There were also African Americans who disagreed with SNCC's tactics, though they supported the goals. Fighting through tremendous pushback, SNCC activists' efforts to register voters became a symbolic act that usually failed when prospective voters took the rigged literacy tests or when officials simply rejected applicants or their applications.

In his speech at the March on Washington in 1963, Lewis declared SNCC's deepening commitment to voting rights by launching "one man, one vote" as SNCC's official slogan. He had learned of a voting rights movement gaining global attention in the colonized country of Rhodesia, now known as Zimbabwe, in southern Africa. Inspired by a photo of Black Rhodesian women demonstrators holding signs bearing the slogan, he announced in his speech, "'One man, one vote' is the African cry. It is ours, too. It must be ours."

After years of organizing voting rights campaigns, the movement's tipping point came on March 7, 1965 when 600 community protesters, led by Lewis and Hosea Williams of the SCLC, marched in Selma, Alabama. State troopers and local police attacked, tear gassed and brutally beat the marchers, sending over 50 to hospitals and leaving Lewis with a near-fatal concussion. Newsmen from the three major networks covered the brutal assault, known as Bloody Sunday. That evening news images shocked television viewers around the world and put tremendous pressure on the government to intervene. Two weeks later, over 5,000 people converged on Selma to join King on a 54-mile march to Montgomery that drew unprecedented media coverage. Eight months later, the Voting Rights Act was signed into law.

In the film, we watch news of the 2013 *Shelby County vs. Holder* decision, where the U.S. Supreme Court struck down a key component of the 1965 Voting Rights Act, a devastating setback for the nation, for Lewis personally, and for civil rights activists who fought and gave their lives to win these rights nearly 50 years earlier. (See the PBS video clip: "The Right to Vote")

WARM UP: CLASSROOM VOTING (10 min)

Share with students that you will be taking a class vote about three important classroom issues. This exercise works best if it is presented as an actual vote, about actual issues.

Explain that the three issues are (or come up with your own):

01. New classroom policy: If a lesson runs late, the teacher is allowed three minutes to finish the lesson after the bell rings, regardless of consequences for the students. (Agree/Disagree)
02. New classroom policy: If you are late to class more than three times, your final grade for the course will be dropped half a letter. (Agree/Disagree)
03. New classroom policy: The highest achieving students in the class will now be tasked with mandatory tutoring of lower achieving students outside of class hours. ((Agree/Disagree)

Ask students to put their heads down and close their eyes. Announce that you will tap five students on the shoulder; these students should refrain from voting for reasons you will explain later. This works best if the students you choose have something in common, for example all are wearing sweaters, sneakers, hats, etc. Continue by inviting the rest of the students to vote on each issue by a show of hands.

After tallying, share the results with the class. Likely, the class will vote “Disagree” on each proposal, which offers an opportunity to share that the proposals were for demonstration purposes only. Reveal the handful of students whose votes were left out. Ask them how it felt when they were told they could not vote on the issues — what were they thinking and feeling? Follow up with a discussion about what it means when your voice and opinion is deemed insignificant, and where we witness voices being suppressed or ignored in society.

PART I: THE HISTORY OF VOTING RIGHTS IN THE UNITED STATES (40 min)

STEP 1. Frame for students that the U.S. has a long history of using creative tactics to repeatedly deny voting rights to women and people of color.

STEP 2. Use a classroom projector or SmartBoard to share Al Jazeera’s interactive “History of Voting in America” timeline and review with students. Note: the timeline ends at 2013. As you review, invite students to react by sharing what did or did not surprise them and why. <https://interactive.aljazeera.com/aje/2016/us-elections-2016-who-can-vote/index.html>

STEP 3. Discuss as a class the following questions:

- Lewis says in the film, “The vote is precious. It is almost sacred. It is the most powerful nonviolent tool we have in a democracy.” Why is voting a critical right for any democracy?
- Twenty-two countries have compulsory voting laws, which require citizens to

register for and participate in the democratic elections of representatives to form governance of their homeland, province, or local government. Some of the consequences for not voting in various countries include:

- » Moderate fines, with possible imprisonment if fine is not paid
 - » Restriction on being able to vote for a number of years, for example, you miss voting in four elections, you will not be able to vote for ten years
 - » Difficulties getting jobs in the public sector as a non-voter
 - » Prevention from withdrawing money from bank account without proof-of-voter card in the three months following an election
 - » Difficulty obtaining a passport or driver’s license
- Should the U.S. adopt compulsory voting laws? Why or why not?

PART II:
UNDERSTANDING VOTER SUPPRESSION (40 min)

STEP 1. Invite students to clear space on the classroom floor and create a standing circle. Hand out the Voter Identity Cards to nine students, who should not share the information they received until asked. These cards have situations printed on them that (a) share an obstacle to voting, for example: *I don't have a photo ID because I need a birth certificate to get one and mine was lost.* Each card also holds (b) a corresponding fact that expresses the impact of voter suppression, for example: *11% of Americans do not have a photo ID that would be necessary in states with a photo ID requirement. That's more than 21 million citizens.*

VOTER IDENTITY CARDS

<p>I DO NOT HAVE A PHOTO ID. I AM A 67-YEAR-OLD LIVING ON DISABILITY. I LIVE IN NEW YORK CITY, AND I DO NOT DRIVE. I HAVE NEVER TRAVELED OUTSIDE THE U.S., SO I HAVE NEVER HAD USE FOR A PASSPORT. IN FACT, I OFTEN DO NOT LEAVE MY APARTMENT UNACCOMPANIED BECAUSE OF ACCESSIBILITY ISSUES.</p> <p>FACT: "By one estimate, 11% of Americans do not have a photo ID that would be necessary in states with a photo ID requirement. That's more than 21 million citizens. Of those without adequate photo ID, 18% are over age 65. More than 25% of African Americans lack a photo ID." - Commoncause.org, 2017</p>	<p>I DO NOT HAVE A PHOTO ID. I AM A 43-YEAR-OLD CONSTRUCTION WORKER WITH UNPAID PARKING TICKETS. BECAUSE OF THIS, MY DRIVER'S LICENSE WAS REVOKED. I DO NOT HAVE THE MONEY TO PAY THEM. THEREFORE, I AM TEMPORARILY WITHOUT AN ID.</p> <p>FACT: "By one estimate, 11% of Americans do not have a photo ID that would be adequate in states with a photo ID requirement. That's more than 21 million citizens. Of those without adequate photo ID, 18% are over age 65. More than 25% of African Americans lack a photo ID." - Commoncause.org, 2017</p>
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VOTER IDENTITY CARDS (continued)

I JUST TURNED 18. I HAVE A PHOTO ID FROM MY UNIVERSITY WHERE I AM A STUDENT, BUT NOT A PASSPORT OR DRIVER'S LICENSE. I DIDN'T KNOW THAT I COULDN'T USE MY SCHOOL ID TO VOTE. I ALSO DIDN'T KNOW THAT I COULD HAVE REGISTERED AT MY PARENT'S ADDRESS, WHERE I WILL STILL GO FOR THE SUMMERS, AND SEND IN AN ABSENTEE BALLOT.

FACT: "In many cases, it is very difficult to remedy this problem. In order to get an accepted form of photo ID, citizens must show birth or marriage certificates or other documents that many people do not possess, and which may be hard and/or expensive to obtain from government offices."

- Commoncause.org, 2017

I DID NOT HAVE PROOF OF CITIZENSHIP ON THE DAY I VOTED BECAUSE I MISPLACED MY BIRTH CERTIFICATE WHEN MOVING APARTMENTS. WITHOUT IT, I CANNOT OBTAIN ANOTHER FORM OF IDENTIFICATION. I CANNOT AFFORD TO BUY ANOTHER COPY OF MY BIRTH CERTIFICATE. I AM A 26-YEAR-OLD SINGLE MOTHER WITH THREE CHILDREN. THERE IS NOT A LOT OF EXTRA INCOME TO SPARE.

FACT: "The U.S. Supreme Court, in *Arizona v. Inter Tribal Council of Arizona*, held that the State of Arizona could not require proof of citizenship as an additional requirement on federal voter registration forms. While this was a victory for citizens in Arizona, some states already have proposed new registration programs that essentially would create a two-tier registration system, with proof of citizenship required in order to register to vote in state and local elections, but not required for federal elections. In both states, lawsuits have been filed to challenge the laws. If proof of citizenship requirements are allowed to stand, voters will be turned away at the polls."

- Commoncause.org, 2017

I DIDN'T REGISTER TO VOTE BY THE DEADLINE BECAUSE I WASN'T EXACTLY SURE OF THE PROCESS. I AM A 33-YEAR-OLD FACTORY WORKER AND I WORK EXHAUSTING HOURS. I DON'T LIVE IN A MAJOR CITY, AND THERE WERE NO REGISTRATION DRIVES OR CAMPAIGNS IN MY TOWN. IT WAS TOO INTIMIDATING TO FIGURE OUT, SO I JUST DIDN'T REGISTER TO VOTE.

FACT: "Most states impose voter registration deadlines before each election, cutting off voting rights for those who fail to register in time. But these dates are established for the convenience of election administrators, not voters. Of the five states with the highest voter turnout in 2012, four allowed Election Day registration. . . . Some states also have imposed very restrictive rules on voter registration drives. Registration drives led by nonpartisan groups amounted to 20% of voter registrations in 2004. Citizens of color are more likely to register during a voter registration drive than are White citizens. "

- Commoncause.org, 2017

I AM A SPANISH-SPEAKING AMERICAN CITIZEN. I EMIGRATED FROM ECUADOR WHEN I WAS TWELVE YEARS OLD AND WORKED TOWARDS MY CITIZENSHIP. I STILL HAVE A STRONG ACCENT THAT COULD BE HEARD WHEN I WAS SPEAKING TO THE POLL WORKERS. BECAUSE OF THIS, I WAS HECKLED AND INTIMIDATED AT THE POLLS AND TOLD TO "GO HOME TO MY COUNTRY" BY WHITE VOTERS. I AM HOME IN THIS COUNTRY.

FACT: "New voters, less-informed voters, voters who do not speak English, those who have recently moved to a new state, and many other groups are less likely to vote if the process is intimidating, offensive or even misleading."

- Commoncause.org, 2017

VOTER IDENTITY CARDS (continued)

I WORK LONG HOURS — 16-HOUR SHIFTS — AS A CORRECTIONAL OFFICER. MY DAY BEGINS AT 5 AM, AND I LEAVE THE JAIL AT 9 PM. THEREFORE, I DIDN'T MAKE IT TO THE POLLS WITHIN THE SET VOTING HOURS ON ELECTION DAY.

FACT: "Not everyone is able, on the first Tuesday of November each year or on any designated election day, to take time off from work, find transportation or the necessary childcare or adult day care, and go to the polls and vote. One of the most successful reforms for voter participation during the last decade has been the establishment of early voting."

- Commoncause.org, 2017

I AM AN ELDERLY AFRICAN-AMERICAN WOMAN WHO LIKES TO TAKE WALKS INTO TOWN IN THE MORNINGS. I RECEIVED A FLYER ON THE STREET BY A YOUNG WHITE MAN THAT GAVE ME MISINFORMATION ABOUT VOTING. THE FLYER TOLD ME THE POLL LOCATION FOR DEMOCRATS WAS AT A SPECIFIC SCHOOL IN MY NEIGHBORHOOD. IT WAS WRONG. THERE WAS NO VOTING AT THAT LOCATION.

FACT: "In some areas and in some circumstances, a police presence at the polls has been used to intimidate voters. Some parties, campaigns, and groups have intentionally spread misinformation to confuse voters either about their rights or about where and when to vote. Some also have aggressively challenged voters at the polls, intimidating voters or slowing the voting process so that people in line simply give up and return home or to work."

- Commoncause.org, 2017

WHEN I WAS 19, I ROBBED A STORE. NOW I AM 55 YEARS OLD AND HAVE BEEN OUT OF PRISON FOR 29 YEARS. I HAVE A MASTER'S DEGREE IN SOCIAL WORK AND I AM A COUNSELOR IN A HOMELESS SHELTER. I AM LIVING WITH A FELONY CHARGE IN A STATE THAT DOES NOT ALLOW ME TO VOTE BECAUSE OF MY CRIME 36 YEARS AGO.

FACT: "Roughly 6.1 million voting-age American citizens who have been convicted of crimes are restricted from voting because of felon disenfranchisement laws. That's about 2.5 percent of the total U.S. voting-age population — 1 of every 40 adults — that can't vote because of a current or previous felony conviction, according to recent analysis by the Sentencing Project, a criminal justice reform group. Most of this population is not currently incarcerated."

- Green, Matthew. "MAP: States Where Convicted Felons Can't Vote." The Lowdown. KQED News. November 4, 2016.

PART II: **UNDERSTANDING VOTER SUPPRESSION (40 min) - continued**

STEP 2. Call out each statement below, asking students to step out of the circle if the circumstance listed on their card corresponds. As they step out, invite them to share what is listed on their card in part (a).

- Step out if you do not have a photo ID.
- Step out if you have a photo ID from a government agency, but not a passport or driver’s license.
- Step out if you do not have proof of citizenship on you the day you voted.
- Step out if you didn’t register to vote by the deadline.
- Step out if you were harassed or intimidated at the polls.
- Step out if you didn’t make it to the polls within the set voting hours on election day.
- Step out if you received a flyer on the street that gave you misinformation about voting.
- Step out if you are one of the four million Americans living with a felony charge in a state where you cannot vote.

STEP 3. See who is left in the circle. Ask those who stepped out to expand the narrative voice of their card. What happened when you got to the polling station? What did they tell you? How did you reply in the voice of the person you are representing? End with the students sharing the quotes with information about voter suppression on their cards.

STEP 4. Share the information provided in the context section of this lesson with students and view the PBS video clip: “The Right to Vote.”

STEP 5. Engage a follow-up discussion about who is most affected by voter suppression based on the information shared in the video clip. Connect this conversation to the work of Lewis and other civil rights activists. Questions to consider:

- Why are laws passed and actions taken to suppress people’s right to vote?
- Who is most affected by voter suppression — and why?
- Why was the right to vote so important to Lewis and other African Americans in the South?
- Why do many people who have the right to vote decide not to vote?
- Why do some people decide to challenge these voter suppression laws?
- What are the motivations for officials to push tactics that suppress voters?

STEP 6. If time, consider providing further context for Shelby County vs. Holder by sharing The New York Times op-doc “Supreme Court v. the American Voter” by Kelly Duane de la Vega and Jessica Anthony. (Runtime: 9:52)
<https://www.nytimes.com/video/opinion/10000004677716/supreme-court-v-the-american-voter.html?mcubz=3>

ASSIGNMENTS & EXTENSIONS

RESEARCH/ACADEMIC: Assign a voting law from the past or a voter suppression tactic in the present for students to research. Task students with creating an oral presentation. Consider: What were the outcomes of this law or tactic? Who was affected? What was happening politically at the time to influence the law or tactic?

CREATIVE: Invite students to write a monologue in the voice of someone who is/was unable to vote using the examples from the Voter Identity Cards, or by inventing their own scenarios.

COLLABORATIVE: Artist/activist Candy Chang used her design skills to create tenants' rights flash cards. Using her example as inspiration, assign students groups as creative agencies tasked with designing cards with brief statements

and graphics/illustrations to inform voters of their rights, and of the possible traps of voter suppression. <http://candychang.com/work/tenants-rights-flash-cards>

CONNECTIVE: Voter suppression is especially dangerous because it does not explicitly state being discriminatory towards a specific identity — but the impact against a specific group is tremendous. What other rights connected to identity are suppressed in the U.S. — and in what ways might discrimination be hidden? Invite students to write an essay or create a visual representation exploring this question. Students might consider the rights of women, Muslims, the LGBTQI+ community, people who are imprisoned, and undocumented people.

THE WHOLE WORLD IS WATCHING: THE POWER OF MEDIA IN SOCIAL MOVEMENTS

OVERVIEW: THIS LESSON SUPPORTS STUDENT UNDERSTANDING OF THE ROLE OF MEDIA IN SOCIAL MOVEMENTS AND BOTH THE POWER AND COMPLICATIONS OF CITIZEN JOURNALISM IN AN INCREASINGLY DIGITIZED SOCIETY.

LEARNING OBJECTIVES

- To introduce students to the role of media in social movements
- For students to examine three pivotal points in civil rights media, examining how access to media tools shaped political response to major civil rights violations
- To challenge students to form a critical response to citizen journalism, addressing both its positive contributions and the ethical challenges

MATERIALS: Pivotal Points in Civil Rights Media handout, The Guardian article, “The Rise of Citizen Journalism,” the Society of Professional Journalists’ Code of Ethics Checklist handout

MULTIMEDIA RESOURCES: CNN iReport Awards - <http://www.cnn.com/ireport-awards/>

SUGGESTED TIME: ONE TO THREE 50-MIN CLASS PERIODS (PLUS EXTENSIONS)



CONTEXT

Throughout the history of social movements, media has served a crucial role in mobilizing political and public support, providing legitimacy in the mainstream discourse, and broadening the scope of conflicts presented to the public. Marginalized communities, decentralized from the political decision making process, have historically struggled to secure access to fair and unbiased media coverage, their causes often not deemed newsworthy. Creating a direct action — or a kind of spectacle — to capture media attention is a tactic leveraged by many social groups fighting for change.

Early in the Civil Rights Movement, many local newspaper publishers, television broadcasters, politicians, and business leaders paid little heed to the protests, viewing them as insignificant or short-lived. There were some exceptions: The Tennessean chose to cover the Nashville marches and sit-ins and incurred criticism for its decision. But more often, a media presence was rare. Activists understood that even if a reporter showed up, there was little assurance that the resulting coverage would be fair, unbiased, or accurate.

Yet SNCC's communications office made a point of circulating frequent press releases, knowing that even an occasional article in the news had the potential:

- To re-educate a misinformed and prejudiced public
- To pull in funds to sustain its programs
- To recruit members and supporters who were essential to its growth
- To pressure the federal government to restrain segregationists at the state and local levels

It did not take long for activist organizations to figure out that reporters would show up for the promise of sensational, larger-than-life actions, especially ones that led to brutal consequences. In response, SNCC began to dramatize their actions and soon attracted wider interest. More than offering exposure, the media could also provide nonviolent protesters with crucial protection when challenged by an aggressive sheriff or angry mobs. With the whole world watching, activists grew more and more skilled at choreographing their direct actions with reporters in mind.

Of course, the quality and biases of media coverage can also negatively influence how the public perceives a movement — for example, skewing representation of largely peaceful protests by only reporting on a few violent scenes. But with the advent of digital recording devices as accessible and widespread as cellphones, the media landscape is changing in the hands of everyday citizens. Now people on the ground have the power to create their own eye-witness accounts, and to spread them quickly — and with great impact — on the Internet. In the face of law enforcement officers, who can simply turn off dash and body-worn cameras or create excuses to avoid releasing their videos, citizen-generated media becomes even more critical. Upending the powerful who control mainstream media, citizen journalists are rocking the boat, and calling for heightened accountability by presenting videos as evidence that cannot be easily dismissed, buried, or denied.

WARM UP (10 min)

STEP 1: Pose the following scenario to students: On the walk home from school, you witness a police officer arresting a teenage boy, who is yelling: “I didn’t do anything, stop hurting me!” What do you do?

STEP 2: In pairs, ask students to discuss their responses to the scenario. Some students might express feeling too scared or helpless to engage, others might verbally question or confront the police. Other possible responses might be to film or photograph the incident or to call on a trusted adult.

STEP 3: Invite students to engage in a larger discussion by sharing their various responses and discussing the possibilities. What is the responsibility of the bystander? What are the potential dangers in becoming involved in this scenario? Is there a response that might keep the bystander safe, while also providing a form of intervention?

PART I: PIVOTAL POINTS IN CIVIL RIGHTS MEDIA (40 min)

STEP 1. Share the information provided in the context section of this lesson with students and distribute the Pivotal Points in Civil Rights Media handout, which pinpoints three significant moments in history that incited social change: violence against the Freedom Riders, the beating of Rodney King, and the murder of Walter Scott. Walk through the three points with students, underscoring the evolution of citizen access to media — from calling in media resources, to creating them.

SEE PIVOTAL POINTS IN CIVIL RIGHTS MEDIA HANDOUT on the next page.

PIVOTAL POINTS IN CIVIL RIGHTS MEDIA HANDOUT

VIOLENCE AGAINST THE FREEDOM RIDERS

TOOL: Media Leverage

INCIDENTS: From May to November 1961, more than 400 African-American and White people traveled together on busses and trains through the Deep South, deliberately violating the Jim Crow laws, and calling on southern states to abide by a U.S. Supreme Court decision. Confrontations with angry White mobs occurred as the Freedom Rides continued, and the media began following the story. One of these cases was in Anniston, Alabama, where 200 White people attacked a Freedom Riders' bus. It was firebombed and the riders were beaten.

RESULT: In September 1961, the Interstate Commerce Commission issued regulations prohibiting segregation in bus and train stations.

MEDIA RESPONSE: The stories and photographs of violence against the Freedom Riders were plastered on the front page of newspapers nationwide.

ACTION: In Selma, Alabama, on March 7, 1965, what became known as Bloody Sunday resulted in the hospitalization of over 50 marchers who were tear gassed and brutally beaten by the state troopers and local police.

MEDIA RESPONSE: That evening, ABC interrupted the television premiere of *Judgment at Nuremberg* to show scenes of the violence to around 48 million Americans.

RESULT: Bloody Sunday mobilized demonstrations in every major city across the U.S. in solidarity with the Selma marchers. Extensive media coverage helped to recruit thousands to participate in the historic Selma to Montgomery March. These and earlier actions led to Congress passing the Voting Rights Act.

THE BEATING OF RODNEY KING

TOOL: Personal camcorder

INCIDENTS: On March 3, 1991, four Los Angeles Police Department (LAPD) officers — three White and one Latino — brutally beat Rodney King, an African-American taxi driver after a high-speed chase.

MEDIA RESPONSE: George Holliday, a 31-year-old plumber, recorded the incident from his apartment window with one of the early camcorders available to the public, the Sony Handycam. Television networks picked up his video and broadcast it to news stations around the world, making it the first pre-Internet viral video.

RESULT: In the African-American community, the video ignited long-existing tensions about police brutality. Months later at the acquittal of the four accused police officers by an all-White jury, that tension boiled over. An inadequate response by the LAPD led to six days of widespread street violence and drove Police Chief Darryl Gates to resign. The Independent Commission on the Los Angeles Police Department was formed in April 1991 to conduct "a full and fair examination of the structure and operation of the LAPD." The Department of Justice was pushed to investigate thousands of police brutality complaints nationwide.

PIVOTAL POINTS IN CIVIL RIGHTS MEDIA HANDOUT

THE MURDER OF WALTER SCOTT

TOOL: Cell Phones & Social Media

INCIDENTS: In Charleston, South Carolina on April 4, 2015, a police officer shot unarmed, 50-year-old Walter Scott in the back and killed him, claiming that force was necessary after Scott had fought for control of a taser. But phone footage recorded by a bystander quickly surfaced and showed what really happened: Police officer Michael Slager shot Scott in the back eight times from several yards away.

MEDIA RESPONSE: Slager, unable to twist the story in the face of the footage, pleaded guilty.

NOTE: Activists created #BlackLivesMatter in 2012 after 17-year-old Trayvon Martin was posthumously placed on trial, and his murderer, George Zimmerman, was acquitted. A national crisis accelerated and in 2016 police officers' unjustified killing of African-American men and women escalated to a number as high as 309. Social media became an invaluable tool to document police intimidation and abuse and to spread undeniable evidence to millions. The public, empowered by these videos, began to hold leaders accountable through the pressure of protests, petitions, and a demand for more extensive media coverage.

PART I: PIVOTAL POINTS IN CIVIL RIGHTS MEDIA (continued)

STEP 2: Engage a follow-up discussion on the materials with students. It is helpful to offer a variety of frameworks for thinking about media's role in social movements.

Consider the following questions:

- What power does the media have in our society? Where do we see the media's power play out?
- Do you trust the media to represent stories accurately? Why or why not?
- What is the benefit of having access to easily available media tools?
- Should a video/photograph always be taken as truth or proof? Why or why not?
- How, or would, the Civil Rights Movement have been different if activists had the ability to quickly and efficiently document and distribute their own media — the way we have today?
- How does social media contribute to a movement's mission? How might it complicate it?

PART II: THE ETHICS AND PRACTICE OF CITIZEN JOURNALISM (40 min)

STEP 1: Share the definition of citizen journalism: the collection, dissemination, and analysis of news and information by the general public, especially by means of the Internet. Ask students for examples of citizen journalism. These examples might include the video footage captured during the Arab Spring, emails or texts to TV stations, videos posted on social media, radio program call-ins, or letters to the editor.

STEP 2: Explain to students that there is some controversy over the term citizen journalism, because many professional journalists believe that only a trained journalist can understand the rigor and ethics involved in reporting news. As a class, read The Guardian article, "The Rise of Citizen Journalism," which helps frame both sides of the citizen journalism debate. <https://www.theguardian.com/media/2012/jun/11/rise-of-citizen-journalism>

STEP 3: Break students into small groups and assign each group a piece of citizen journalism featured on the CNN iReport Awards, or allow them to choose their own. <http://www.cnn.com/ireport-awards>

STEP 4: Distribute the Society of Professional Journalists' Code of Ethics Checklist handout and review with students. <http://www.spj.org/ethicscode.asp>

Task each group with using the checklist to determine if their example of citizen journalism meets the requirements for an ethical piece of reporting.

STEP 5: Return to the larger group and invite students to discuss their process. You might consider the following questions:

- Should everyday citizens be allowed to report?
- How can an audience determine fact or truth from a piece of media? What tools can be used?
- Is citizen journalism harming the standards of journalism as a trusted industry?
- In what ways does citizen journalism hold authority figures accountable?
- How might a piece of citizen journalism benefit a movement?
- How might citizen journalism benefit a television news channel?
- In what ways might a piece of citizen journalism harm a cause?

ASSIGNMENTS & EXTENSIONS

RESEARCH/ACADEMIC: Invite students to find a writer-at-risk in Pen America’s database to profile. Hold a resource swap day, where students create an informational sheet on their researched journalist — written in their own words — to share with peers. www.pen.org/free-expression/writers-at-risk

CREATIVE: Task students with documenting a 10-block radius of their choice in 10-15 photographs on classroom-issued digital cameras, personal cellphones, or a mix of both. This activity can also be adapted to low-tech environments by asking students to draw sketches instead of taking photos. In pairs, ask students to review each other’s photos and write their assumptions, gathered from the visuals. What choices do they think the photographer made? What might they have chosen not to shoot? Why did they choose what they did shoot? What do the photos convey in meaning — what do they think the photographer is trying to say, or influence the audience to feel? Fact check with the photographer — were the assumptions correct? Discuss as a class the ways a photograph can be both revealing and misleading.

COLLABORATIVE: In what ways do you or someone you love feel discriminated against based on identity? Invite students, in teams, to create a social media campaign for Facebook, Twitter, and/or Instagram designed to break stereotypes and demand dignity for all connected to this identity. This campaign should include a name of the movement, an associated hashtag, 10 tweets, and a meme (shareable image).

CONNECTIVE: Task students with researching the top 10 countries where media is most censored by the government, preparing a project that addresses the impact and implications of censorship. According to the Committee to Protect Journalists, these countries are: Eritrea, North Korea, Saudi Arabia, Ethiopia, Azerbaijan, Vietnam, Iran, China, Myanmar, and Cuba. Be sure to check the most updated list by visiting their website: <https://cpj.org/>.

BUILDING THE ECOSYSTEM OF CHANGE: LEADERSHIP, COLLABORATION, AND CONSENSUS

OVERVIEW: IN THIS LESSON, STUDENTS IDENTIFY THEIR OWN LEADERSHIP QUALITIES AND PERSONAL CONTRIBUTIONS, AND EXPERIENCE THE PROCESS OF COLLABORATION AND CONSENSUS.

LEARNING OBJECTIVES

- To support students in identifying qualities of leadership, exhibited in others and themselves
- To introduce students to the concept of collective leadership and to practice the consensus model
- For students to critically examine the work of a leader, question where strength and resiliency spring from, and identify their own inner resources
- To offer students a chance to claim their own unique contributions in service of a larger whole

MATERIALS: Qualities of Leadership handout, Consensus Process handout, controversial questions

MULTIMEDIA RESOURCES: PBS video clip: "Going Back to Atlanta" (Runtime: 1:24)

SUGGESTED TIME: ONE TO THREE 50-MIN CLASS PERIODS (PLUS EXTENSIONS)



CONTEXT

During a time when movements often relied on a singular leader to represent and propel a cause, Lewis and SNCC worked from a different model. Prioritizing the collective, SNCC avoided hierarchy in leadership and committed to making all decisions by consensus, often taking days to reach an agreement. Important to their strategy was the belief in an ecosystem of change, valuing the unique contributions of each member to leverage their individual skills and strengths to benefit the larger community. This meant some SNCC members marched on the front lines, risking bodily harm and arrest. Some drove those marchers to their locations. Some prepared food for the marchers. Some provided safe houses. Some called the lawyers when the arrests began.

Voted in as chairman of SNCC, Lewis' contribution centered around his tremendous strength of spirit. He was seen as a man of action who was willing to take serious risks to advance the cause. When given his first platform to boldly

advocate at the March on Washington, Lewis and SNCC wrote a fiery speech that criticized pending civil rights legislation in Congress as "watered down." Under pressure from his elders, religious and political leaders, and President John F. Kennedy's administration, Lewis reluctantly toned down his speech to preserve the unity and success of the march. Some of his fellow SNCC members felt the compromise was a mistake. In the years that followed, their discontent with Lewis and his SNCC supporters cracked an eventually fatal rupture in the organization. Lewis' story also shows the profound personal and emotional challenges of stepping into a leadership role. Negotiating compromise and standing in one's conviction when faced with difficult decisions can equally bring about negative consequences, such as alienation from friends and peers. When questioned about where his inner strength and resilience stems from, Lewis often answers that he is moved by "something in the universe."

WARM UP: STANDING UP AND SITTING DOWN (5 min)

Invite students to pair-share or journal on the following questions:

STANDING UP: Was there ever a time that you felt proud about standing up for yourself, someone else, or a cause? Explain to students that there are many ways to advocate, such as writing a letter or an anonymous note, initiating a

conversation, listening to someone who was hurt, attending a rally, etc.

SITTING DOWN: Conversely, was there ever a time you felt you had to compromise your beliefs to fit in, avoid negative consequences, or advance a greater cause?

PART I: BUILDING THE ECOSYSTEM OF CHANGE (30 min)

STEP 1. As a class, brainstorm and list famous leaders on the board. Then identify the qualities of these leaders. Discuss what makes a great leader, and initiate a conversation about what makes a great team that can support a leader, drawing out the many ways one can contribute to society.

STEP 2. Distribute the Qualities of Leadership handout (see APPENDIX). As a practice run, work as a group to choose the five qualities that most define Lewis. Then ask students to identify their own individual leadership qualities.

STEP 3. Share information from the context section of this lesson, framing SNCC's approach to collective leadership. After determining their individual leadership qualities, ask students to identify the qualities they struggle with or lack. Invite students to stand up and approach the classmates that have the skills they lack in order to build a well-rounded group. Once they locate someone with a needed skill, the pair moves to find a third person, and then a fourth, and so on. After a few minutes, help students assemble into cohorts of five or six if they are not already.

PART II: **COLLECTIVE LEADERSHIP AND THE CONSENSUS MODEL (45 min)**

STEP 1. Assemble students into groups of five or six. If the Part I activity was engaged, keep students in the groups they identified. Offer students the definition and brief overview of the consensus model.

CONSENSUS is a 300-year-old group decision-making process developed by the Quakers, who were inspired by Native Americans, in which all individual members agree to support a decision that best supports the whole. Once the process spread beyond the Quakers, it diverged from its religious connotations and became a widely used secular practice in activist spheres.

STEP 2. Hand each group a copy of the Consensus Process handout, as well as a unique controversial question to solve as a team. Examples of controversial questions include:

- Should cigarette smoking be banned?
- Are we too dependent on technology?
- Are professional athletes paid too much?
- Is college admission too competitive?
- Should the drinking age be lowered?
- Should condoms be freely distributed in high schools?

STEP 3. Have each group choose a member to fulfill each of the following roles. The descriptions of each role are on the Consensus Process handout. Review as a class:

FACILITATOR: Keeping the group in action, the facilitator guides the group through the agenda. The facilitator is also free to suggest different forms of communication when the group reaches a standstill, such as smaller break-out groups or role-playing.

EMPATH: The empath monitors the group's emotions and body language, offers breaks when a debate gets too heated and ensures

that group members do not personally intimidate or attack each other.

NOTE TAKER: The note taker utilizes the Consensus Process handout to document the decisions and process of the group.

PROPOSAL WRITER (2 PEOPLE): After 10 minutes of hearing the group's thoughts, the two proposal writers for each group take five minutes to privately draw up a proposal and present it back to their group. This proposal should answer the group's question and elaborate on why the answer was chosen.

STEP 4. Walk through the consensus process outlined on the handout. When ready, set the timer and allow students to engage. Your role as educator is timekeeper.

- At the 10-minute mark stop the students' discussions and ask the proposal writers to step into the hallway or another private area to draft their argument proposal.
- At the 15-minute mark call the students back into their groups to present the proposal and alert facilitators to conduct a vote. Students vote by raising their hand to agree or consent. Students might also choose to stand aside or object to the proposal.
- At the 25-minute mark all students begin to modify the proposal as a group, addressing any objections raised by the members.
- At the 30-minute mark stop the students and call their attention back to the larger group. At this point, students will not have the time to repeat the process, but will have experienced enough to have a fruitful discussion.

CONSENSUS PROCESS

Please use the space below each topic to capture notes of the group.

DISCUSSION OF THE PROBLEM: Talk about the item at hand to discover various opinions group members hold.

FORMATION OF A PROPOSAL: Based on the discussion, the group draws up a formal proposal supporting their argument. If the answer is yes or the answer is no, the proposal must outline why the group is choosing this answer.

CALL FOR CONSENSUS: The facilitator calls for consensus on the proposal. Each member of the group must actively state whether they agree or consent, stand aside, or object, by raising their hand. If consensus is not achieved, each dissenter presents his or her concerns on the proposal, potentially starting another round of discussion to address or clarify the concern.

MODIFICATION OF THE PROPOSAL: The proposal is amended, re-phrased, or rendered in an attempt to address the concerns of the objectors. The process then returns to the call for consensus and the cycle is repeated until a satisfactory decision passes the consent threshold for the group.

PART II: COLLECTIVE LEADERSHIP AND THE CONSENSUS MODEL (continued)

STEP 5. Share out and discuss the experience in a large group format. Questions to consider:

- How far did groups get in their decision making?
 - What roadblocks did they come up against?
 - Would they use the consensus process again? If so, in what settings?
 - What are the benefits? What are the challenges?
 - Invite one person from each role (facilitator, empath, note taker, and proposal writers) to discuss their specific experience in the process.
- Underscore the importance of consensus being in support of a larger whole. What does this mean? Did the students consider this in their debating?
 - Connect the exercise to Lewis and SNCC. Reflect on how they might have used this process in making changes to the March on Washington speech. What challenges, benefits, or drawbacks arise in applying the consensus process to this example?
 - Where do we see this process enacted in society? (Jury duty is an example.)

PART II EXTENSION: CONSENSUS ROLE-PLAYING (25 min)

If there is time, repeat the consensus process with a group of six students that volunteer to perform in front of the class. Bring the group into the hallway and share the scene they will be improvising:

A school committee is deciding if their students should have to wear uniforms. The consensus proposal being debated reads that yes, students will wear uniforms because the committee feels that they will limit student distractions from studies, place less of an emphasis on relationships and dating, even the playing-field for students with various levels of income and access to clothing, and keep a neat and disciplined school aesthetic.

Hand out a role to each of the actors. They should not share these roles with one another. The roles will inform their character portrayal as they improvise the scene. Allow the scene to occur for approximately five to seven minutes.

THE BOSS: You insist on telling others what to do and claim a singular leadership role. You are bossy and want to direct the whole group, often attempting to conduct the process singularly. You cut people off, incorrectly recap what they are saying at times, and assume an air of power.

THE CONFIDENT DISAGREER: You disagree with the consensus, and are firm but fair. You wait until people are done talking before calmly stating your points.

THE SQUEAMISH DISAGREER: You disagree with the consensus, but you have a hard time standing up to the group. Every time you begin to speak, you are overly aware that someone might not like what you are going to say. You apologize a lot, allow people to talk over you, and shut down easily.

THE RIDICULER: You ridicule anyone who opposes your opinion, which happens to support the consensus proposal on the table. You are unkind and use personal attacks when they are not necessary. You cut people off when they are talking and make rude gestures, eye rolls, heavy sighs, etc.

THE PEACEMAKER: You work desperately to balance the energy of the group as they argue their points. You intervene when someone is rude, you encourage someone to speak up when they seem shy or meek. You agree with the consensus, but it is more important to you that the group is harmonious than the outcome of the discussion.

PART II EXTENSION: CONSENSUS ROLE-PLAYING (continued)

THE GO-ALONG: You don't have a strong opinion on the topic at hand, and therefore, keep reminding the group that you will not block whatever decision the rest of the group reaches. You will step aside and be in support of whatever outcome occurs.

- After breaking the scene, engage a discussion with the players and audience:
- What do you do when students that are your friends take a position that challenges you?

- What are differences between a leadership role among family, friends, and those who like/agree with you, versus one with strangers or people who are fearful or suspicious of you?
- What are some ways you manage or react to a difference of opinions in your relationships or at work or school? Which "roles" do you take on?

PART III: STATEMENTS OF CONTRIBUTION (45 min)

STEP 1. Invite students to openly reflect on the challenges of leadership, and to determine some of the hardships Lewis faced as a result of his choices. While the obvious answers include being physically harmed by police and emotionally bruised by critics, help frame for students that Lewis still lives with accusations, threats, attacks from right-wing zealots, online trolls, congressional ethics committee allegations, and even fellow activists in the movement that feel he has abandoned his grassroots base and sold them out as a member of Congress.

STEP 2. Pose the question to students: From where does strength and resiliency come? Invite students to share their answers, and follow with the PBS video clip: "Going Back to Atlanta."

STEP 3. Continue the discussion. In the clip, Lewis returns to his home community, his "reservoir," to spend time with friends, staff, and constituents to gather strength. As we see clearly in the full film, it was also Lewis' Christian faith that helped him endure humiliating Jim Crow laws and a sharecropper's childhood. However, if you asked Lewis, he would frame his faith as "something in the universe" that has guided him and has helped him to keep his "eyes on the prize."

Offer opportunities for students to identify the source of their own strength and resiliency.

This might include religion, family and loved ones, friends, pride in work and school, participation in the arts or sports, etc.

STEP 4: Lewis' power also stemmed from an unshakable belief in nonviolent direct action. An excerpt from the "SNCC Statement of Purpose," written by Lewis' mentor Rev. James Lawson, and adopted in Raleigh, North Carolina in 1960 reads:

Courage displaces fear.

Love transforms hate.

Acceptance dissipates prejudice.

Peace dominates war.

Faith reconciles doubt.

Hope ends despair.

- Excerpt from "SNCC Statement of Purpose," written by Rev. James Lawson, and adopted in Raleigh NC in 1960

** Note to educators: If interested in introducing students to SNCC's full Statement of Purpose, please see the handout in the appendix.*

These beliefs also provided a foundation for Lewis to step out in support of those beyond his own identity, advocating for the LGBTQI+ community and beyond. Invite students to create their own credo using the Statements of Contribution worksheet.

STEP 5: Invite students to share out their statements.

STATEMENTS OF CONTRIBUTION WORKSHEET

INSTRUCTIONS: Choose three of the qualities of leadership that you feel most accurately describe you. Define a way you will use each quality to contribute to society. This might mean giving back to your family, your home, your school community, or to a social cause. Think back to the earlier discussion on strength and resilience. What mantra or memory can you use to remind yourself of the inspiration behind your contributions?

For example, a teacher's statement might look like this:

WITH persistence,...	I WILL work hard to engage students who are disinterested.	WHEN I FALTER, I WILL REMEMBER that a teacher once made me feel valuable in English class.
WITH communication,...	I WILL tell the truth and practice vulnerability in order to minimize conflict.	WHEN I FALTER, I WILL REMEMBER it is when I am open that I can connect, and others connect to me.
WITH positivity,...	I WILL laugh and sing when others are bringing negativity into my classroom.	WHEN I FALTER, I WILL REMEMBER my grandmother, who always saw the silver lining.

WITH MY (leadership quality identified)	I WILL (contribution)	WHEN I FALTER, I WILL REMEMBER (mantra or memory)
WITH MY (leadership quality identified)	I WILL (contribution)	WHEN I FALTER, I WILL REMEMBER (mantra or memory)
WITH MY (leadership quality identified)	I WILL (contribution)	WHEN I FALTER, I WILL REMEMBER (mantra or memory)

ASSIGNMENTS & EXTENSIONS

RESEARCH/ACADEMIC: Write a reflective response to The New York Times op-ed: “Is American Nonviolence Possible?” Ask students to share their answer to the question posed in the title, backing up their opinions with research and examples from historical movements.

https://opinionator.blogs.nytimes.com/2013/04/21/is-american-nonviolence-possible/?_r=0

CREATIVE: Write a choose-your-own-adventure story (fiction or memoir) about a character who has to make a choice to enact revenge or choose nonviolence. Provide two endings: one that utilizes a harmful tactic and one that chooses the path of nonviolence. Write an accompanying reflection that expresses your choices, and examines the outcome for each possible path.

COLLABORATIVE: SNCC used role-play as a method of emotionally and physically preparing for potential violent responses to their actions. Offer the scenario that students are attending a protest in connection with a social issue of

their choosing, and invite students to create role-plays in small groups that play out the scenario with two endings: one that utilizes a harmful tactic and one that chooses the path of nonviolence. Discuss as a class the various outcomes and choices.

CONNECTIVE: Assign students a nonviolence advocate from the U.S. or elsewhere on which to research and create an oral presentation. Some of these many leaders, theorists, or activists might include Cesar Chavez, Dorothy Day, Barbara Deming, Mahatma Gandhi, Thich Nhat Hanh, Dolores Huerta, Aung San Suu Kyi, Dalai Lama, Reverend James Lawson, Nelson Mandela, Bill McKibben, Rigoberta Menchú, Thomas Merton, Mothers of the Plaza de Mayo, or Bayard Rustin.

APPENDIX - ADDITIONAL RESOURCES

DOCUMENTARIES

13TH

Filmmaker Ava DuVernay explores the history of racial inequality in the U.S., focusing on the fact that the nation's prisons are disproportionately filled with African Americans.

EYES ON THE PRIZE

Eyes on the Prize tells the definitive story of the Civil Rights Era from the point of view of the ordinary men and women whose extraordinary actions launched a movement that changed the fabric of American life, and embodied a struggle that resonates today. See also: companion book by Juan Williams by the same name.

FREEDOM RIDERS

Based on Raymond Arsenault's book *Freedom Riders: 1961 and the Struggle for Racial Justice*, this two-hour documentary tells the story of the summer of 1961 when more than 400 Black and White Americans risked their lives traveling together in the South to protest segregation.

BOOKS

ALL AMERICAN BOYS

by Jason Reynolds and Brendan Keily

In an unforgettable new novel from award-winning authors Reynolds and Keily, two teens, one Black and one White, grapple with the repercussions of a single violent act that leaves their school, their community, and ultimately the country bitterly divided by racial tension.

BETWEEN THE WORLD AND ME

by Ta-Nehisi Coates

In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Coates offers a powerful new framework for understanding our nation's history and current crisis.

THE BLACK POWER MIXTAPE 1967-1975

The Black Power Mixtape tells the story of the Black Power Movement through the eyes of Swedish journalists. Drawn to America in the late 1960s by stories of revolution and urban unrest, the journalists recorded interviews with activists like Stokely Carmichael, Bobby Steale, Angela Davis, and Eldridge Cleaver.

THE COLOR OF FEAR

Eight North-American men, including two African-American, two Latino, two Asian-American, and two Caucasian, were gathered by director Lee Mun Wah for a dialogue about the state of race relations in America, as seen through their eyes.

NONVIOLENCE: THE HISTORY OF A DANGEROUS IDEA

by Mark Kurlansky

Kurlansky discusses nonviolence as a distinct entity, a course of action, rather than a mere state of mind. Nonviolence can and should be a technique for overcoming social injustice and ending wars, he asserts, which is why it is the preferred method of those who speak truth to power.

THE FIRE NEXT TIME

by James Baldwin

A national bestseller when it first appeared in 1963, *The Fire Next Time* galvanized the nation and gave passionate voice to the emerging Civil Rights Movement.

APPENDIX - ADDITIONAL RESOURCES

BOOKS (continued)

THE MARCH TRILOGY

by John Lewis, Andrew Aydin, and Nate Powell

The March Trilogy is a black and white graphic novel trilogy about the Civil Rights Movement, told through the perspective of Lewis.

THE NEW JIM CROW: MASS INCARCERATION IN AN AGE OF COLORBLINDNESS

by Michelle Alexander

The New Jim Crow is a stunning account of the rebirth of a caste-like system in the U.S., one that has resulted in millions of African Americans locked behind bars and then relegated to a permanent second-class status — denied the very rights supposedly won in the Civil Rights Movement.

WEBSITES

K-TOWN '92 is an interactive documentary website and short film K-TOWN '92 Reporters by Peabody award-winning filmmaker Grace Lee that explores the 1992 Los Angeles Riots through the lens of the greater Koreatown community. <http://ktown92.com/>

FIT THE DESCRIPTION is a video series that explores the complexity of human identity through an interview format, as well as live interactive storytelling events. The pilot series delves into the perspectives of Black male officers and civilians sharing personal stories around their experiences with law enforcement. <http://www.fitthedescription.com/>

QUESTION BRIDGE is an innovative transmedia project that facilitates a dialogue between a critical mass of Black men from diverse and contending backgrounds and creates a platform for them to represent and redefine Black male identity in America. <http://www.questionbridge.com/>

THE CIVIL CONVERSATIONS PROJECT from “On Being” with Krista Tippett is a public forum providing ideas and tools for healing our fractured civic spaces. <http://www.civilconversationsproject.org/>

WALKING WITH THE WIND: A MEMOIR OF THE MOVEMENT

by John Lewis

Lewis takes readers inside the Civil Rights Movement in Walking with the Wind and shares rare insight into the personalities at its heart.

THE SNCC DIGITAL GATEWAY: LEARN FROM THE PAST, ORGANIZE FOR THE FUTURE, MAKE DEMOCRACY WORK

is a collaboration of the SNCC Legacy Project, Duke’s Center for Documentary Studies, and Duke University Libraries. This documentary website tells the story of how young activists in SNCC united with local people in the Deep South to build a grassroots movement for change that empowered the Black community and transformed the nation. <http://www.snccdigital.org/>

SNCC LEGACY PROJECT (SLP) works to preserve and extend SNCC’s legacy through a variety of initiatives including archival efforts, literature, and media development — amplifying the voices and stories of veteran SNCC members and pursuing one of the still great unfulfilled needs of the Freedom Movement: quality public education as a constitutional right. <http://www.sncclegacyproject.org/>

DOS & DON'TS OF NASHVILLE SIT-INS

DO

- Be friendly and courteous at all times
- Sit straight and face the counter at all times
- Report any serious injuries to your leader
- Send people with questions to your leader
- Remember the teachings of Jesus Christ, Mahatma Gandhi, and Martin Luther King Jr.

DON'T:

- Strike back or curse if abused
 - Laugh out loud
 - Hold conversations with a floor walker
 - Leave your seat without permission to do so from your leader
 - Block entrances to the store or aisles inside
-

QUALITIES OF LEADERSHIP

Focus	Ability to Listen	Awareness	Powerful Speaker
Confidence	Humility	Generosity	Clear Writer
Transparency	Authenticity	Persistence	Astute Observer
Integrity	Open-mindedness	Insightfulness	Empathy
Inspiration	Decisiveness	Communication	Collaboration
Passion	Cooperation	Accountability	Acknowledge Other's Contributions
Innovation	Empowerment	Restlessness	Sense of Humor
Patience	Positivity	Dependability	Creating Fun
Stoicism	Courage	Honesty	Make Music/Art
Vision	Forgiveness	Supportive	

CREDITS

Written by:

Caits Meissner

Edited by:

Caits Meissner
Kathleen Dowdey
Valerie Hunt, Ph.D.

Layout by:

Zinna Riley

Special Thanks to:

Renee Gasch, Desiree Gutierrez, Valerie Hunt, Ph.D.

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