



## **Protests and Movements of the 1960s in Art, Images, and Music and Reflections Today**

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by Tina Berry

"Let me say, at the risk of seeming ridiculous, that the true revolutionary

is guided by great feelings of love." --Che Guevara<sup>1</sup>

"To be Black and Conscious in America is to be in a constant state of rage."--James Baldwin<sup>2</sup>

### **Introduction and Rationale**

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So many individuals have spoken up, stood out, and stood up to emphasize what goes on in the world. Demonstrations, rallies, direct actions (like blocking streets or access to buildings), and civil disobedience are often used to protest, support, and fight. Short of a revolution or government coup, protest is intended to revolutionize thinking. Such is the case with music and art of the 1960s, which very pointedly represented social shifts, identity, and consumerism in ways that differ markedly from how they are presented today.

In this unit, students will connect with the protest history of the 60's through art, music, writing, protest posters, and photography. This curriculum unit will lead students through the past to experience and evaluate protests, rallies, and demonstrations surrounding the Civil Rights, Voting Rights, and Women's Rights movements. We will use Oklahoma state standards for High School Art, which emphasize using a variety of art forms, cultural awareness, and the expression of a point of view. Students will understand how detailed and well-planned the most effective protests/rallies/demonstrations of the past were, as well as learn about some of the people and groups that planned them. Students will understand that many of the bravest and most effective movement leaders and participants of the 1960s were often not much older than they are, and sometimes even younger. Students will also look at the different sides of protests/rallies/demonstrations through rally flyers and posters, magazines, photos, artwork, books, online resources, and video clips.

Students will complete assignments for each section/year presented from the 1960s. These assignments will show evidence of learning through writing and creative practice pieces for the printing art forms they learn about (more on this later). Final project requirements will include demonstrating social, situational, and

historical awareness after experiencing historical changes through discussion, readings, presentations, and research. This culminating individual art piece should reflect their own feelings about a chosen social issue without judgment or opinion. Touchy as the topic is, I want students to understand that any administration, government body, or leader that makes its people feel as though that administration has taken every possible avenue to derail justice, destroy equality, and take away the people's rights by demonizing anyone who disagrees must be addressed by the people, regardless of political affiliation.

My teaching philosophy revolves around the integration and transference of skills and knowledge. I believe that when we teach students, we should teach in ways that transfer to other areas of school and life, as well. Because of this, I teach many arts-integration lessons. I want students to be able to use what they have learned in my class at home, in other classes, and in their future careers/lives. I aim for my students to learn to think within and beyond given parameters. They should feel worthy and confident enough to generate original ideas for solving everyday problems and to express themselves. If I see a student in 10 years out in the wild, I hope they remember me and remember that our experiences together had a positive impact on them that still matters.

## **School Demographics and Student Background**

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Students at our suburban school are in grades 6-12 and can also take college classes on- and off-campus in high school. My classes are for grades 9-12: Art 2, Advanced Art 2, AP Art, and Tech Theatre. Though we are a Title I school, students come from a variety of financial backgrounds. We are about 68% Hispanic, 12% Black, 11% White, 2% Native American, and 7% two or more races.<sup>3</sup> Our school did not integrate until 1970, and even then it happened quite slowly. Race relations aren't generally an issue in our school now, but things happen on occasion that bring race to the forefront and cause opposition. Our school has a strong athletics program, a thriving fine arts program, after-school clubs, multiple levels of guidance and therapy for students, food and clothing assistance, free breakfast and lunch for all, on-campus college courses, and opportunities to go off campus for college, career, and tech. My students are generally socially aware of major topics, opinionated, and protective of their friends and cultures. Students have participated in political protests and walk-outs to support their rights and their lives, and I know this unit will be meaningful for many of them.

My students are gaining social awareness and coming into their own regarding political stances, drawing on personal experiences, family and cultural influences, and what they learn in school. They are dealing with political and social anti-DEI, anti-LGBTQ, anti-immigration, and a government in chaos. However, these students have participated in student walk-outs, even if they didn't understand what they were protesting or standing for, and don't do anything with the power behind the walk-out, even if they do understand its purpose. I'm fairly certain they don't understand how hard people worked and planned in the past to get to where we are today. Students and young adults just like them have been involved in movements revolving around U.S. and foreign wars, civil rights, women's rights, LGBTQ+ rights, and other basic human rights for a very, very long time. These protests are not new, and my students often don't understand how far we are moving backward vs. forward in different aspects of social movements and civil rights.

## Content Objectives

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With this unit, my students will explore and evaluate protests, movements, and the political and cultural climates of the 60s. Students will investigate a social issue, past or present, to evaluate and create artwork about. They will learn various forms of printmaking alongside and through the exploration of the 60s. For the culminating project, they will each create a display to present a song, an original flier for an “event”, an original poster for a “protest”, and an original art piece or other visual representation of their social issue. Students will also write a personal statement regarding the display they have created and the issue they are presenting.

This unit could be used in U.S. History, African American History, or English classes studying the 60s voting rights, civil rights, Black history, or modern-day controversial issues. Any lesson that presents two sides, challenges the status quo, or addresses other political controversy would pair well with, or could be mimicked by, this unit. The unit can be a tie-in for deeper understanding in other subjects or a standalone unit in Art. Students will investigate through art, photography, and music, as well as rally fliers and signs, magazine covers, political cartoons, videos, magazines, the internet, books, and first-person experiences in the 60s.

We are typically so ingrained in our beliefs that we don’t fully consider opposing points of view. For this reason, students should be expected to identify the “other” side of their chosen social issue and, in their own words, present the other side's justification for their beliefs to some degree. It can be easier to justify your own point when you understand the counterpoint. For this reason, I will also present both sides of the movements to students, as much as possible.

## Background Knowledge

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### Remembering the Past

The 1960-1969 was a decade of major events for the United States: the assassinations of John F. Kennedy and, later, Robert F. Kennedy; the first Moon landing; the Cuban Missile Crisis; the Summer of Love; the Beatles' British Invasion; the Civil Rights Act; and the Voting Rights Act. In 1960s America, signs separating whites and “colored” were a “normal” part of life. There were separate bathrooms, water fountains, schools, stores, public pools, hotels, public phones, waiting rooms, movie theaters...you get the point. It was illegal to marry between races. Illegal to sit together in most public places. Illegal to sit in the same boat to fish. In some places, it was illegal to be outside after dark if you were Black. Punishments for breaking these “Jim Crow” laws included fines, jail time, beatings, property destruction, and lynchings. Because of the “Jim Crow” laws and extreme racism of the South, the lives of white and Black Americans rarely crossed paths, publicly or privately.<sup>4</sup> It was surely a scary time for many people.

Art, music, fliers, posters, rallies, speakers, and word of mouth were all ways to unite and galvanize the people in the movement. Radio DJs and college papers shared news and events that wouldn’t be on any TV station or in the public city newspaper. It was hard for the government to control the slang and secret phrases used by DJs announcing events day by day, such as Children’s March in Birmingham. College newspapers and editorials were student creations, often self-published and distributed, and were hard to control. Fliers could

appear on poles and walls overnight. Students simply hearing about events would replicate successful ones and use unsuccessful ones as opportunities to improve. Martin Luther King Jr. spoke at rallies and in churches, making it clear that their community needed to unite because the government, aka the white man, made sure there were “firm limits to their progress”; many white communities fought against integration and the trouble it would bring.<sup>5</sup> King wrote that the government envisioned the black community to “expect to remain permanently unequal and permanently poor”; and to not confuse “cautiously measured improvements with expectation of full equality”. He also stated that the white man expected that “true equality could never be a reality in the United States”.<sup>6</sup>

## **Presentation of the Unit**

In this unit, I have curated a timeline of major events from the 60s, featuring a song, an artwork, and a print for each year. I will present information by year to provide a linear understanding that can be shown, read out loud, and given to students for each year represented. For each year presented, I will read the information I have written about that year first, with it available in writing for them to follow along. Next, I will play a song released that year as they quietly deep-dive to read and react to the art piece I have chosen for that year on their own. To read the art entails looking at the piece, asking yourself the 5 W's of Who, What, When, Where, and Why, and thinking about the piece before asking questions or reading the title or description. At the end of the song (or sampling for some longer songs), we will have a class discussion about the song and the art before checking out the print piece. The print pieces can be any type of print media: screenprinting, posters, signage, newspapers, photos, etc. Each will be discussed for its use as printed media and how it was produced. Each year presented will also have an activity such as researching a topic, introducing or expanding an idea, or demonstrations and practicing a method for printing,

### **Investigations for 1960**

Song: Sam Cooke, “Chain Gang”<sup>7</sup>

Artwork: Norman Lewis, “American Totem”<sup>8</sup>

In Print: Roslyn Rallies for Civil Rights. “They Shall Be Served”. Flyer.<sup>9</sup>

The sit-ins were a catalyst for so many more people to rise up and protest the continued segregation, discrimination, and hate-filled division in the United States that had been ongoing since before slavery ended. The sit-ins aimed to address the issues that dominated the lives of Black Americans; the idea of “separate but equal” was anything but equal, and an uprising was coming to prove it. The Greensboro Sit-Ins began with four college students sitting on stools at a Woolworth’s lunch counter in Greensboro, North Carolina.<sup>10</sup> People sat there every day without incident. However, these four were protesting; they weren’t allowed to sit in those seats because they weren’t Caucasian. Those seats were for whites only, and the Black students were out to non-violently protest this type of segregation (within private establishments). The four students were nicknamed “The Greensboro 4”. They went back to that counter every day for a week, and by the end, the stools were full of protestors. Within two weeks, “... sit-ins spread to fifteen cities in five Southern states. Within the following year, over 50,000 people...had participated in one kind of demonstration or another.”<sup>11</sup> This sit-in movement was first planned out by a group of young women at Bennet College in Greenville, North Carolina. The Bennet College chapter of the NAACP spent the previous year meeting and planning the event. They had the support of the school President, Dr. Willa Player, to include the students at A&T College. As the A&T students filled the seats at the counter, the women of Bennet College carried out picket lines in front of

Woolworth's.<sup>12</sup> By July 26th of 1960, businesses finally caved and agreed to the integration at the lunch counters. It would be several years later, and a lot of sporadic picketing, that "total desegregation of Greensboro's public accommodations" would succeed.<sup>13</sup> Some of the Bennet Belles would also become an important part of the Congress of Racial Equality (CORE) group and an important step to the formation of the Student Nonviolent Coordinating Committee, pronounced "snick" for short (SNCC). The college students and other young people of SNCC would go on to support the sit-ins and picket lines, the Freedom Rides of 1961, Freedom Schools (that truly changed education for so many blacks in the South), and assisting with voter registration drives in the South along with the NAACP and CORE during Freedom Summer of 1964.<sup>14</sup> They were extremely organized, had offices and volunteers from all over the country.

Students will spend 45 minutes watching three videos in small groups as mentioned in Activities below.

### **Investigations for 1961-1962**

Song: Bob Dylan, "Blowin' in the Wind" (1962)<sup>15</sup>

Artwork: "Freedom Riders' Greyhound bus burning in Alabama", 1961; and other Photos<sup>16</sup>

In print: Photo of "Freedom group hang signs on bus".<sup>17</sup>



Image 1. Freedom group hang signs on bus

"During the spring of 1961, student activists from the Congress of Racial Equality (CORE) launched the Freedom Rides to challenge segregation on interstate buses and bus terminals."<sup>18</sup> Much like the counters at Woolworths, bus terminals and buses also had segregated areas. CORE had previously, in 1947, attempted to use buses in protests called "The Journey of Reconciliation" to "test a Supreme Court decision that declared segregation on interstate buses unconstitutional".<sup>19</sup> However, due to the lack of direct confrontation, it received very little media attention and fell a bit flat in terms of the protest's intentions. The 1961 Freedom Rides were much more aggressive, loud, and boisterous, and fed off the buildup of sit-ins and boycotts that were still ongoing. Something that the sit-ins and bus protests did was disrupt businesses and cause financial loss, which always raises alarms. Alarms were also raised when Klan members started stopping buses to taunt, torment, degrade, beat, and threaten the lives of the riders. In one incident on May 14th of 1961, a bus was met at the station in Anniston, Alabama by an angry mob. The mob smashed windows and slashed tires, causing the driver to leave immediately out of fear for the safety of the people on the bus, with the mob following behind. Due to the flat tires, the bus was forced to pull over, and the mob started to rock the bus, screaming threats, and one man threw a Molotov cocktail into a window of the bus, igniting the interior in flames. Men on the outside blocked the back emergency door and the front exit, yelling out to burn them all alive. The riders scrambled out the windows only to face severe beating from the mob. The injured were ushered to a nearby hospital, to which the mob followed, and the injured were met with hospital staff that refused service to the injured because they were black. All of this was an attempt to get the states in the

South to adhere to the Supreme Court's already-declared ruling.<sup>20</sup>

At this point, students should pick a social issue that matters to them, past or present. They should write down the issue and any facts they already know about it. Students will also create a poster declaring their position on the issue at this time. This can be a square with their notes at this time but will be turned into a larger piece for the final project.

### **Investigations for 1963**

Song: Sam Cooke, "A Change is Gonna Come"<sup>21</sup>

Artwork: Norman Rockwell, "The Problem We All Live With"<sup>22</sup>

In Print: "March on Washington", Original Protest Poster<sup>23</sup>

If all you know about Martin Luther King Jr. is that he was at the March in Washington, featuring his "I Have a Dream" speech, you don't know Martin Luther King Jr.<sup>24</sup> The speech was indeed a powerful motivator for many people to stand up and speak out. He "skillfully employed metaphors, repetition, and allusions to create a vivid picture of the struggles and aspirations of African Americans".<sup>25</sup> While his speech did bring about changes in our country, he was about more than that particular speech. King wanted all people to unite despite differences, but he was aware of the social, political, and educational indoctrination of racism keeping us apart. He said, "The doctrine of white supremacy was embedded in every textbook and preached in practically every pulpit. It became a structural part of the culture."<sup>26</sup> Americans were being systematically taught and ingrained in racism. King recognized this and preached against it publicly in sermons and in writing. He was also well aware of our militarized government and said, "A nation that continues year after year to spend more money on military defense than on programs of social uplift is approaching spiritual death...".<sup>27</sup> Our nation, as of 2026, spends roughly 70 billion on education and about 2 trillion on the Department of Defense.<sup>28</sup> This speaks volumes about the United States and what King warned us about.

The Birmingham Children's Crusade was another important protest in 1963. Thousands of students walked out of schools in Birmingham to protest segregation in a non-violent, peaceful protest they called D-Day. Many walked out of school with the understanding they could be arrested for protesting. They walked out anyway and joined together on 16th Street. They went into the 16th Street Baptist Church singing "We Shall Overcome," for prayers, songs, and speakers. As they left the church, the police were waiting outside, insisting the students disperse. Students were attacked by the police with dogs and fire hose cannons, arrested and put in jail or bussed out to the fairgrounds (that they typically weren't allowed to go to as Black individuals). This peaceful protest gone awry was shown on the news and upset a great number of people that children would be treated in such a way and greatly pushed the entire cause forward.<sup>29</sup> By the end of 1963, Medgar Evers and President John F. Kennedy were both assassinated for their support of the Civil Rights movement, and the 16th Street Church was bombed, killing 4 little girls.

In this lesson, students will learn about the tools used in various printmaking styles and when words must be reversed for printing. Students will design and create a small print related to their social issues to show their understanding of reverse printing. Students will use tools to draw on Styrofoam representing their chosen cause and must include words. They will experiment with rollers, brayers, a wheel press, and creating reduction relief.

## **Investigations for 1963-1964**

Song: Odetta, "Got My Mind on Freedom"<sup>30</sup>

Artwork: Romare Bearden, "Mysteries from Prevalence of Ritual"<sup>31</sup>

In Print: "School Boycott!" Freedom Day, February 3, 1964<sup>32</sup>

The Civil Rights Act of 1964 was proposed by President John F. Kennedy in 1963 before his assassination and signed into law by President Lyndon B. Johnson, legally ending segregation.<sup>33</sup> It was "intended to end discrimination based on race, color, religion, or national origin in the United States".<sup>34</sup> The fact that the act "gave federal law enforcement agencies the power to prevent racial discrimination in employment, voting, and the use of public facilities" didn't mean the agencies would always enforce it.<sup>35</sup> Thus the fight for equality continued.

Students will get into small groups to research and discuss what the Civil Rights Act of 1964 was. What difference was it expected to make? What laws did it change? If one of the students already has knowledge on the topic, they are free to bring up pictures or other evidence to back up their knowledge and allow others to read the topic in images, as well as words. What images come to mind related to their own cause? They should not be looking up images of their own cause, only thinking about, writing about, or sketching the images they think of, for now.

## **Investigations for 1965**

Song: Barry McGuire, "Eve of Destruction"<sup>36</sup>

Artwork: Melvin Edwards, "The Lifted X"<sup>37</sup>

In Print: Southern Conference Educational Fund, Woody Guthrie Card Screenprint<sup>38</sup>

The March 7th Selma to Montgomery march came about after a Black civil rights activist, Jimmie Lee Jackson, was shot twice, point blank, by a white police officer as he tried to protect his mother and elderly grandfather from police brutality at a voter rights march.<sup>39</sup> (Compare the photo in this link to that of the Freedom Riders hanging out of the bus.) His death and the need for the government to protect and enforce the 15th Amendment, which protects the Black man's right to vote, led 600 peaceful demonstrators to walk from Selma to Montgomery. Before they could get out of Selma across the Edmund Pettus Bridge the Alabama State Troopers and local police (with the state governor standing nearby) beat them back with "whips, nightsticks, and tear gas".<sup>40</sup> Yet again, a peaceful protest was caught on camera and television, viewed by an enraged audience that led civil rights activists to converge on Selma. Two days later, Reverend Martin Luther King Jr. led the same march to the same bridge, this time with 2000 people. The police and the military were there! Soon, the police and military blockades had parted as if to let them through, but Reverend King paused the group with a prayer and turned everyone around, much to their chagrin. He feared they would let them through then attack and didn't want any more violence.<sup>41</sup> President LBJ publicly denounced the blockade and insisted they be allowed to march and that he would be putting out a new voting rights act to Congress culminating in the Voting Rights Act later that year.<sup>42</sup> The march didn't make it to Selma, but the outcome was a step forward for equal rights. It is a meaningful comparison to show the linked color video and the linked black and white photo above, citations 39 and 40.

In a march, protest, or demonstration, screenprints are often used for posters, t-shirts, flyers, and pamphlets. Repeated images create a common visual, a reminder of community, that there is a group effort being made. Much like sports team and school logos etched on every possible surface and company branding, it's all about recognition. The demand for equal rights was often represented by the raised black fist. It was a symbol of solidarity and power. For this lesson we will look at the screen-printing process. Students will have access to full size screens and small hoop screens for printing. The following images are examples of multi-color print types possible with screen-printing.



Image 2. Winold Reiss, designer<sup>43</sup>



Image 3. Gemini Enterprises, publisher<sup>44</sup>

### **Investigations for 1967-1968**

Song: James Brown, "Say It Loud – I'm Black and I'm Proud"<sup>45</sup>

Artwork: Faith Ringgold, "American People Series #18: The Flag Is Bleeding", 1967.<sup>46</sup>

In print: Peter Gee, "Jefferson County Jail Print 01", Silkscreen Print <sup>47</sup>

The assassinations of Martin Luther King Jr. and Robert F. Kennedy in 1968 sparked widespread outrage and urban riots all over the United States while anti-war protests escalated at the Democratic National Convention in Chicago.<sup>48</sup> Inspired by the civil rights protests in the south, multiple protest organizations rallied East LA High School students from 7 high schools to participate in student walkouts over an 8-day period. 15,000 students participated in the largest student protest to date, known as The Blowout. The walkouts were to protest unequal education in the schools that were dominated by Latinx students. Their demands included bilingual education, Mexican-American administrators, and recommendations for curriculum changes. The Board of Education rejected their demands based on a lack of funding, but the outcry for change continued.<sup>49</sup>

## Investigations for 1969

Song: Sly and The Family Stone, "Everyday People"<sup>50</sup>

Artwork: David Hammons, "The Door (Admissions Office)"<sup>51</sup> or Sandow Birk, "The TPF in Sheridan Square (Stonewall 1969)"<sup>52</sup>

In print: Emory Douglas, "Revolution in Our Lifetime", poster work on paper<sup>53</sup>

"The Stonewall Inn was a gay bar on Christopher Street in the Greenwich Village neighborhood of New York City, where in June 1969 a significant uprising against police oppression ignited a great expansion and crescendo of the fight for LGBTQ civil rights".<sup>54</sup> Homosexuals were considered to have mental illness, and homosexuality was illegal until the end of the 60's. The riots began outside the Stonewall Inn after police had come in to raid the bar as they often did, for having liquor without a license. The crowd outside began to protest and forced the police to barricade themselves inside the bar. "The riots continued for five days and are seen by many historians as a spontaneous reaction against police harassment and discrimination against sexual minorities."<sup>55</sup> While there were many racial minorities at the Stonewall Riots, they were also looking for their rights as individuals, not just based on the color of their skin or their personal preferences and lifestyles. "Civil liberties are fundamental, constitutionally guaranteed freedoms that protect individuals from arbitrary or unreasonable government interference."<sup>56</sup>

## Teaching Strategies

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### Reading Art

Reading takes different forms in different classes. In math you're reading numbers, in literature you are reading words, in French class you read in French, and in Art class, well, you read art. To do this, we will first select a work of art for the students to look at. Having it in a large format is best, on screen for the whole class, printed in color for small groups, or on a laptop screen for individuals or pairs. First, look at the artwork, up, down, all around for about 90 seconds. Then take another 90 seconds to ask the 5 W's: who, what, when, where, and why. You can also throw in how, like, "How was it made?" or "How did the artist achieve that texture?" Then discuss the 5 W's (and are students' answers fact or opinion) and give students time to ask questions. Finally, give the students the artist's name, the title of the piece, if any, and any other background information available. How does this information change what the students originally thought about the piece? And just like that, you have read a short story.

### Peer Tutoring and the Inquiry-Based Model

Working in small groups during introductory activities is beneficial for engaging students and encouraging them to discuss the material with one another. Peer tutoring will allow all students to participate, regardless of reading level, as they work together to complete tasks. The first activity listed below is small-group research activity conducted through an inquiry-based model. This will occur after the teacher's introduction of the lesson, so students will already have some understanding of the material and the "why" of the unit before starting their tasks. Small group sizes depend on the activity at hand. From buddies to table groups of six, I

use small groups to get students to talk more comfortably about the topic. I require all students to use their voices, even if it is only to say, "I agree" or "I disagree". The inquiry-based model of teaching is student-centered and encourages students to explore materials, ask questions, and gain a deeper understanding of the topic by finding answers rather than being given them through direct instruction.

## **Learning Stations**

Students have been using small group rotations since elementary school, for the most part. They are familiar with the "centers" process and will typically, if not begrudgingly, move around the room if the activities are interesting enough. In my classroom, I have iPads and Chromebooks and will use them to set up stations for small-group research. Each station will have one of the websites to explore. There will also be a protest button-making station, a station for an introductory printmaking activity (styrofoam prints), a station for books on printmaking, protest printmaking, and books about the various movements, as possible, and a music station to listen to and evaluate a song of choice from a list prepared by the teacher.

## **Reflections**

After completing the unit and presenting their final project, students will observe all the other projects in small groups. After a class discussion about their feelings, emotions, and understanding of the projects, students will write a reflection on what they have learned and how it has shaped their understanding of the 1960s protests and movements. What was new information compared to what they already knew? Did their viewpoints on any of the issues change, become stronger, or remain the same? What current movements might they be interested in becoming involved in? These are just a few of the questions that can be addressed in the reflection writings.

## **Classroom Activities**

There are four basic printmaking techniques: relief, planographic, intaglio, and stencil. Within these four types of printing, more specific styles include woodcut, linocut, collagraph, engraving, etching, aquatint, monotype, lithography, screen printing, and more. Each type is used differently, with different materials and tools, and produces very different images. In our classroom, we will explore woodcuts, linocuts, monotype, screen printing, and etching. Students will explore each style presented through instruction, demos, videos, and images.

## **Small Group Research**

Students will investigate printmaking styles and their use as a form of protest. Students will work in small groups to explore websites and videos: Allentown Art Museum Prezi, Prints and Protests 1960-1970,<sup>57</sup> The Met's article, Art, Protest, and Public Space<sup>58</sup>, and the Smithsonian's ¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now (namely the first video on this site).<sup>59</sup> Students will have a graphic organizer to take notes and write reflections. Students will learn about different movements and printmaking simultaneously.

## **Styrofoam Printmaking**

Printmaking was a major part of the 60s protests. Posters were often silk-screened for quick, colorful, creative images. This made it easy to quickly create fliers and posters that could then be distributed throughout an area. We will start our own printmaking lessons with a simple relief Styrofoam print using a word and an

image. This printmaking style is simple and helps students better understand the reverse image, or reflection, it creates before going on to more detailed, exacting styles like woodcarving and screen printing. Students will be able to experiment with single- and multi-color printing, overlaying images for impact, and will demonstrate knowledge of how to use various tools safely and correctly before moving on to more challenging forms of printmaking.

### **Designing a Flyer**

Using the information about their chosen movement, students will create a flyer to announce a made-up protest, rally, or demonstration. On Northwestern University's Global Marketing and Communications website, students will walk through the “Best Practices for Designing Flyers”.<sup>60</sup> These best practices will help guide students to create a successful flyer for their final project display. Students may use computers or hand-design their flyer. Requirements and expectations include a Title or headline, the purpose of the event, the time, date, and location, and an image to represent the movement.

### **Protest Art and Music Analysis**

The teacher will create a list of protest songs for students to view as historical documents. Students will answer questions about the lyrics to evaluate them, identify the song's purpose and intended message, and, if possible, compare it to a current song. Students will choose a song to represent their movement for the final project, so this will help get them started. They will include the title of their chosen song, the lyrics, musician or group, and explain how it represents their chosen movement.

## **Appendix on Implementing District Standards[61]**

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### **State Standards**

Oklahoma state standards in art offer categories for proficient, advanced, and accomplished. I will only share the accomplished category (III), as I expect this out of my students in Art 2, Advanced Art 2, and AP Art.

#### **Production**

VA.P.1: Utilize a variety of ideas and subject matter to create original works of visual art.

III.VA.P.1.1 Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create original, meaningful works of art or design.

Students will use social, cultural, and historical knowledge, along with personal life experiences, to create a final artwork. They will also display their knowledge of historical events in their final display.

#### **Cultural and Historical Perspectives**

VA.CHP.1: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

III.VA.CHP.1.3 Research the context of and defend positions related to historical or contemporary movements

in art and their social impact.

This standard encapsulates the purpose of this unit. Students will examine artwork from the 1960s to better understand the societal, cultural, and historical context of protests, primarily through printmaking. However, rather than only focusing on contemporary art movements and their social impact, we will also examine the social impact of political movements on art.

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## Possible Materials for Classroom Use

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iPads, Chromebooks, Computers

Button-making supplies

Headphones

Posterboard

Printmaking supplies like paper, inks, paints, magazines

Printmaking Equipment like brayers, inking plates, barens

Sewing hoops and mesh fabric

## **Books I Love and Use in Class (Though Not All Are Used and Cited)**

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Power to the People by Geoff Kaplan

Rise Up! The Art of Protest by Jo Rippon

Signs of Resistance: A visual history of protests in America by Bonnie Siegler

Citizen Printer by Amos Paul Kennedy

Stikethrough: Typographic Messages of Protest by Silas Munro

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