

SOCIAL PROTEST MOVEMENTS AND SOCIAL STRUCTURES

Daniel Charlton
Billings Career Center
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UNIT/TOPIC

Advocating social change both in an historical setting as well as contemporaneous one through the use of rhetoric and research.

GRADE LEVEL

This lesson is primarily designed for on-level or Advanced Placement students in English Language Arts; however, it can be modified to meet the specific needs and standards or outcomes of individual teachers in interdisciplinary fields.

SEQUENCE OF LESSON

By this time in the sequence of lessons, students will have already read a series of literature labeled as “protest literature” which includes—but not limited to—prose fiction, selected nonfiction, political cartoons, song lyrics, artwork from different time periods. This plan is a series of lessons and may take a period of time, depending upon structure, needs, and quality of work on the summative assessment.

LESSON OUTCOMES AND PRIMARY OBJECTIVES

By the end of the lesson, students will be able to...

- Identify respective groups represented in the readings completed prior to the lesson who were either marginalized or sought change within their respective historical or social setting;
- Explore the methodological approaches authors and other artists utilized within their “texts”;
- Apply the three rhetorical strategies that Stauffer alluded within his “Preface” to the readings completed in the course thus far;
- Research and Present materials about contemporary and pertinent issue in the lives of those within various communities.

COMMON CORE STATE STANDARDS ADDRESSED**Key Ideas and Details**CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Craft and StructureCCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Comprehension and CollaborationCCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Presentation of Knowledge and IdeasCCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

MATERIALS NEEDED

Douglass, Frederick. *The Narrative of Frederick Douglass, an American Slave Written by Himself*. Chapter 1-2. Dover Publications, Incorporated, 2016.

Sinclair, Upton. *The Jungle*. Dover Publications, Incorporated, 2001.

Stuffer, John. “Introduction.” In *Protest American Literature*, edited by Zoe Trodd. Belknap Press: An Imprint of Harvard University Press, 2008.

Steinbeck, John. *The Grapes of Wrath*. Penguin Classics, 2006.

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Penguin Classics, 1981.

Loose-leaf sheet paper or provided material by the teacher

Tri-fold poster board or any presentation board/technology (i.e. Prezi or Google Slides)

Handouts: “DICE Analysis” and “Social Movement and Protestation Project”

LESSON STRUCTURE

Students will have read the “Introduction” to *American Protest Literature* in which they will go through in small groups and explore their DICE analyses (Disturb, Intrigue, Confuse, and Enlighten—a handout will be included with this plan), compiling some responses they have in order to share out to the larger class. They should also come up with lingering questions they would like to explore in more detail. The purpose of coming together is being able to communicate and utilize the speaking/listening standards addressed in previous lessons when confronted with more theoretical or abstract reading. After finishing, each small group will elect a speaker representative for their group in order to call out some of the lingering questions or confusions they had with the reading.

After working through the reading, the instructor will go over the three rhetorical strategies used in protest literature: empathy, shock value, and symbolic action. The class will evaluate each one of these three strategies and find common language to discuss them—for instance, oftentimes empathy is used to mean one thing socially, but it may look differently when applied to texts or literature. The use of common language and analysis will help better ground discussion and common discourse surrounding the ideas espoused by Stauffer.

At this point in the lesson, students will stay with their groups, but they will each be assigned a reading they previously did in the semester: Douglass, Sinclair, Steinbeck, and Stowe. In these smaller groups, they will elect a scribe to fold a piece of paper (or if a larger sheet is available) in three parts and label them: Empathy, Shock Value, and Symbolic Action. At this point, students will go into the readings and find examples they deem notable examples of these elements, applying the abstract and theoretical more towards text. They will compile these as smaller groups. They should have at least a few examples in which to be able to discuss. As the class would have done novel studies on all works, they will have a working knowledge of each to then tap into prior knowledge and discuss.

When it appears students have examples or quotations in each category (i.e. Empathy, Shock Value, and Symbolic Action), they will hang their sheets up around the room. At this point even before going into a discussion of their preliminary findings, all students will do a gallery walk of their respective peers’ work as it relates to their novel or text explored. It is also at this point that students may *add* to their peers’ group work in order to have a more representative list. This activity could also be framed in assisting other groups if they were to struggle in a certain area of category of their collective work.

Following the gallery walk, a quick reflection of where students seemed to find a great deal of examples within the texts as it relates to protest literary strategies (often, shock value is the easiest to find). Students may voice questions or concerns with trying to find examples of where these strategies “show up.” As a class, it could be a time for additional brainstorming to assist peers’ development in finding examples. The teacher could also pose opposing or challenging mainstream viewpoints—“How are different racial, socioeconomic, able, gender, etc. groups represented in this work” is a new way for some to enter into that conversation regarding the extension of their thoughts. Each group will share what they found in each category—whether that is pointing to specific moments in the text where they see the rhetorical example or quotations connected to them. The class may also call for clarification or call for a point of inquiry during the sharing.

After each group shares their findings regarding the specific works, they will receive the requirements for the social movement project—attached with this lesson plan. Students will first brainstorm ideas for this project individually. They may either write their preliminary ideas down on a scratch sheet of paper or merely consider options in their head. When students are either finished writing or give about 5 minutes, they should come to a collective board (in this case, the whiteboard) and write down their ideas for what changes they want to see in the community that they live. Homelessness, mental health, drugs, and issues within for the LGBTQIA+ community are often groups or areas of change students wish to see in this respective area.

As part of the requirements for the “Social Movement Action Plan,” students will construct a rationale for their respective issue they see in the community. They are to get started setting up their rationale in terms of *why* it is important, possible strategies in order to combat or bring awareness to the respective issue, and a tentative plan as to the resources they may wish to provide within their final project. As this is an ongoing project, the rationale is merely the beginning piece of a larger project that follows the requirements sheet.

DIFFERENTIATION

Various methods of differentiation may take place. Oftentimes, excerpted reading or more focused readings may be utilized in order to get the main ideas or concepts. American artwork has also been used to achieve this goal, namely to see the three rhetorical strategies of protest literature. Choosing desired topics for the inquiry project or providing a list of resources is helpful for students struggling to either find viable research or who needs aid in locating readings that align with their skills or abilities. Chunking the parts of the assignment have also proven beneficial or modifying specific elements of the assessment itself.

ASSESSMENT

This lesson and project utilize formative assessments throughout to gauge where students are in their development and ability to discern rhetorical strategies or production elements throughout the research and project phase. The final assessment piece will be the physical or technological presentation which can be graded on either proficiency-scaled work, written assessment, or a rubric. The final assessment is often, however it is not necessarily essential, to be shared with either the class, cross-curricular, administration, or community members. The sharing may align more with the speaking and listening standards; however, it is very much dependent upon the objectives set forth as well as time constraints or the health guidelines set forth within the particular school and/or district.