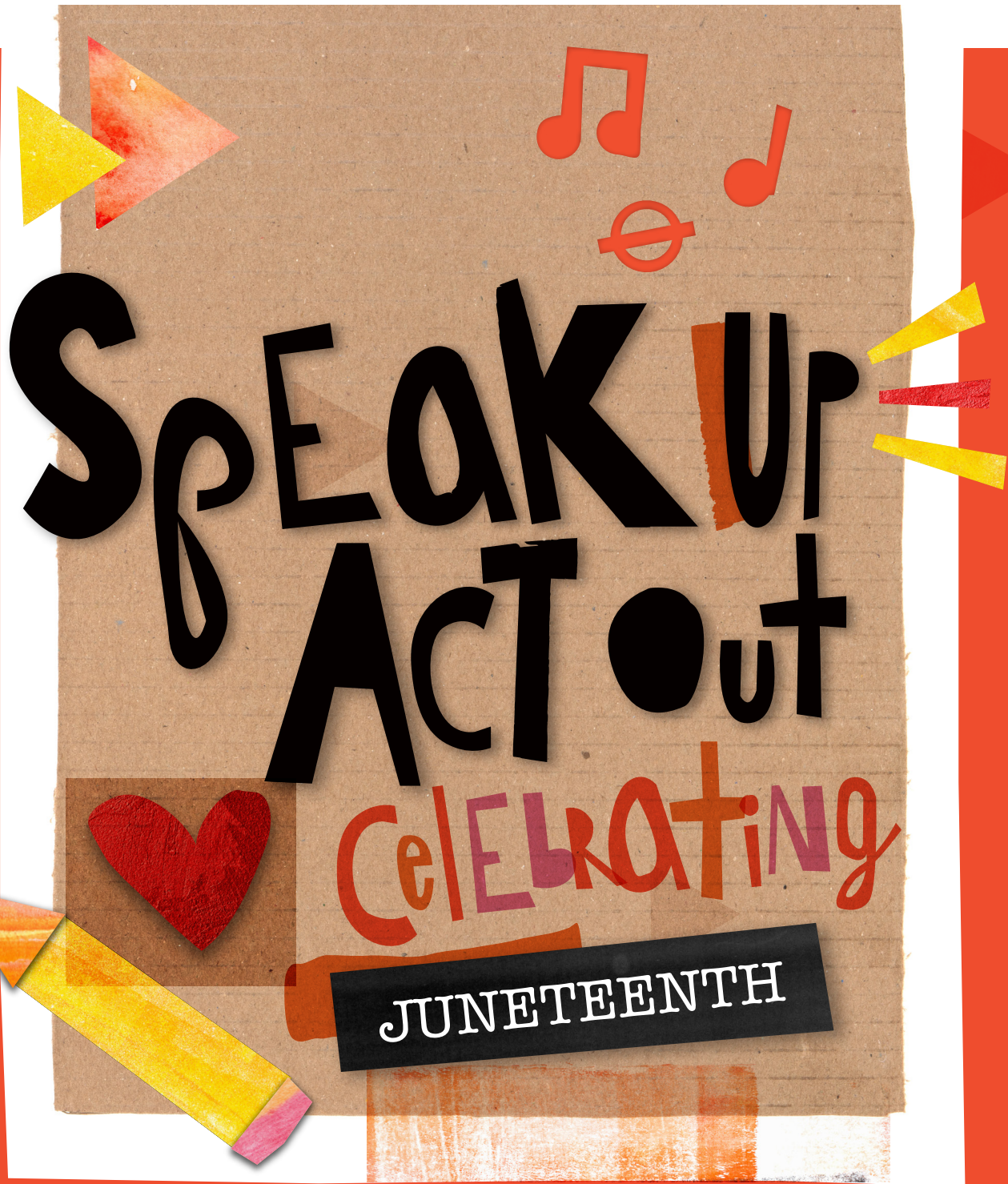




NEW VICTORY® SCHOOL TOOL® RESOURCE GUIDE



NEW VICTORY® EDUCATION

209 W 42nd Street, New York, NY 10036 • Education@NewVictory.org | 646.223.3090

New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs. Bringing kids to the arts and the arts to kids since 1995, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the United States. Featuring artistic disciplines and traditions from a multitude of cultures, New Victory presents theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

NEW VICTORY Education has made it possible for more than 610,000 students across 200 NYC schools to experience international performing arts with their classmates for little to no cost. Typically serving approximately 40,000 schoolkids every year, New Victory pairs these visits with free, arts-based classroom workshops and residencies, and offers professional development for educators who want to incorporate the arts into their daily curriculum.

New Victory is committed to arts access for all communities of New York to experience and engage with the exemplary international artists on its stages. The nonprofit is celebrated for programs including NEW VICTORY Arts Break, a digital series of performing arts videos and curriculum; New Victory Dance, which provides free dance performances and education to NYC summer schools; and GIVE, which addresses equitable engagement in inclusion classrooms for kids with disabilities.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate performing arts into their curricula, NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich students' arts skills and creative expression.

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JOBS FOR YOUNG PEOPLE

Discover the New 42 Youth Corps, a youth development program that pairs life skills training with jobs in the arts for high school and college students. The Youth Corps is composed of three different tracks to meet students where they are academically and professionally, and to serve New York City with a diverse, creative pipeline of young talent.



Support for NEW VICTORY Education has been provided by:

Bloomberg Philanthropies | Con Edison | Muna and Basem Hishmeh Foundation | The Pierre and Tana Matisse Foundation | New York City Council | New York City Department of Education | New York City Department of Cultural Affairs | New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature | May and Samuel Rudin Family Foundation | Adolph and Ruth Schnurmacher Foundation, Inc. | The Harold and Mimi Steinberg Charitable Trust | Wells Fargo



NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.

OUR GUIDING PILLARS

*Want to know what guides the work we do in NEW VICTORY Education?
The Guiding Pillars on this page are the foundation of how we strive
to cultivate collaboration and creativity for everyone!*

ARTS FOR ALL

How is the work accessible to and inclusive of everyone?

ART FORM

How are we honoring and exploring the technique of the art forms presented on our stage?

COMMUNITY

How are we encouraging ensemble and collaboration within the communities we work with?

CREATE

How can we activate art-making and creativity to explore the art form in each production?

DISCOVERY

What methods are we employing?
What questions are we asking to encourage opportunities for meaning-making, deepening understanding, inquiry, curiosity, risk-taking and learning about oneself, one's peers and the world around us?

PLAY


How is the work sparking imagination, encouraging joy in learning and evoking laughter?

In this NEW VICTORY SCHOOL TOOL Resource Guide, you will find ready-to-implement art form-based activities, creativity pages and unit plan brainstorms adaptable to the needs of any learning space. Use this resource, designed for every kind of educator (parents included), to learn more about Juneteenth!

Standards

NEXT GENERATION LEARNING STANDARDS

Reading: 1; 2; 3
Writing: 2; 3
Speaking and Listening: 1; 2; 3; 4; 5; 6
Language: 1; 2; 3



NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

Creating, Performing, Responding, Connecting



BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

Theater: Theater Making, Developing Theater Literacy, Making Connections
Dance: Dance Making, Developing Dance Literacy, Making Connections

SPEAK UP ACT OUT

CELEBRATING

JUNETEENTH

It's time to learn all about Juneteenth! This guide is designed to augment the materials in the SPEAK UP, ACT OUT: Celebrating Juneteenth Resource Unit. This NEW VICTORY SCHOOL TOOL Resource Guide provides unit plan brainstorms, activities and creativity pages that invite educators and students to engage in the exploration of theater-making, policy and activism!

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ZOOM OUT / ZOOM IN

Juneteenth: Celebrating Black Joy

Although the Emancipation Proclamation was signed in 1863, it would be two more years until the message of liberation would reach all Black Americans. It was on June 19, 1865, more than two years after President Abraham Lincoln issued the Emancipation Proclamation, that enslaved Black men, women and children in the city of Galveston, Texas, were finally informed of their freedom. That day would become known as Juneteenth, a combination of “June” and “nineteenth”—also referred to as Freedom Day—a day that commemorates the liberation of the enslaved.

The look and feel of Juneteenth celebrations, which aim to celebrate freedom and Black joy, vary depending on where one is celebrating. For many, this celebration involves food, like barbecued meats and red velvet cake; drink, like red soda or punch; music by Black artists and dance. A common theme in Juneteenth’s traditional food and drink is the color red, which is meant to symbolize perseverance and honors the bloodshed of Black Americans. For some, the holiday means only patronizing Black-owned businesses, looking back at Black history, gathering at a park to play and dance or staying at home for a day of rest.

Juneteenth celebrations are a reminder not only of the past, but of our collective evolving history—where we’ve been, where we are and where we’re headed. Black Americans across the country are still fighting to be treated equitably, particularly when it comes to health care, the work place, housing, education and true liberation from fear of losing their lives for simply existing. That fight for equity and complete liberation isn’t the only reason to remember the past and celebrate freedom. Juneteenth is a moment of reflection and a reason to celebrate Blackness, Black joy, Black excellence and to showcase to the rest of the world why the celebration and beauty of Blackness is vital.



ZOOM OUT / ZOOM IN

The stories of the “discovery” of the Americas, and the ways in which the United States of America was formed and built, are myths. This Zoom Out / Zoom In section aims to interrogate history through a lens of truth, so that we honor our shared past, present and future. The ways in which our textbooks and history books address and whitewash the emancipation of enslaved people in this country have been shaped historically by the dominant culture (read: cisgendered, heterosexual, white, male lens). It is crucial that we begin to interrogate more closely and reexamine how our shared history is taught, how it is learned and how it is remembered so that we can all work together to unlearn and relearn our history through an anti-racist, anti-oppressive lens and create a more just social framework.

Examining Emancipation

Now, let’s look at “emancipation.” On April 16, 1862, nine months before the Emancipation Proclamation was issued, the District of Columbia Emancipation Act resulted in freeing all enslaved people in the capital city. This ended the legal practice of what abolitionists had deemed “the national shame,” which lasted for nearly 250 years. Washington, D.C. remained home to a large Black population. There would be more unrest. The year 1865 saw the ratification of the 13th amendment and the assassination of President Abraham Lincoln. Now, let’s rewind a bit...

In a speech he gave in Illinois on October 16, 1854—a now historic speech that would express his objections to the Kansas-Nebraska Act and revive his political career—Abraham Lincoln stated, “If the negro is a man, why then my ancient faith teaches me that ‘all men are created equal;’ and that there can be no moral right in connection with one man’s making a slave of another.” But in his 1861 inaugural address, Lincoln stated that he had “no purpose, directly or indirectly, to interfere with slavery in the States where it exists.” Those two statements essentially conflict with one another. Yes, it is well-known that Abraham Lincoln felt that enslavement was immoral. However, that was at odds with his belief that, while the U.S. Constitution prevented slavery from being established in western territories that would become states, it didn’t grant the federal government sufficient power to abolish it in the states where it had been established. By this same year, the Confederate States of America had formed and the stage was set for the American Civil War.

Lincoln’s formal issuing of the Emancipation Proclamation—done so primarily as a military measure—was a turning point that redefined the Civil War as one to bring about the ending of the business and practice of slavery in the United States. Yet, the document didn’t actually “free” the nearly four million humans enslaved across the country. In point of fact, the proclamation only applied to those enslaved in the Confederacy. This executive order—issued by a white man in a white dominant culture—was the legal document that abolished slavery. We are taught that “Lincoln freed the slaves,” but this phrase glosses over the deep, traumatizing terror of the practice of enslavement. It erases the humanity of those enslaved, beaten and killed during the time of legalized bondage. It fails to recognize that those enslaved at that time were descendants of humans stolen from their lands, ripped from their families, enslaved, tortured, massacred, treated and viewed as subhuman or not human at all. It ignores what was likely in the hearts of all enslaved humans, not to mention the “freed” folk—the want, need, desire to be free, to live free and to be treated as equal and the human right to feel safe and pursue liberty and happiness. It is because of these human desires that we must view history as a shared evolutionary experience that continues to connect us. So, let’s look not at emancipation being granted, but self-emancipation as an act of self-liberation.

Enslaved people did not passively exist and endure the harsh treatment of their overseers. In fact, they often resisted their harsh conditions and the violence of their oppressors in many ways: organizing, rebelling, lobbying, fighting alongside white allies and self-liberating. And yet, most history books uphold the myth of freedom as granted by white men, as if they were gods with powers greater than others. In order to really understand the true self-liberation of enslaved Black humans, we must stop the deification of white men and recognize the humanity of those who were enslaved, not to mention their incredible contributions to the founding and building of this country, structurally and culturally.

Liberation isn’t granted by powerful people. It is taken, fought for and won, not earned. Black people have been self-liberating, freeing themselves from oppression and fighting for the right to exist in this country for over 400 years.

“Power concedes nothing without a demand. It never did and it never will. Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrong which will be imposed upon them, and these will continue till they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those whom they oppress.”

—Frederick Douglass, once-enslaved abolitionist, writer and orator who worked closely with Abraham Lincoln

Grappling with the past

The Emancipation Proclamation

By the President of the United States of America:

A Proclamation.

Whereas, on the twenty-second day of September, in the year of our Lord one thousand eight hundred and sixty-two, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

This country and its citizens share a tumultuous history, one that is rooted in oppressive and racist actions and systems and still upholds white supremacist constructs. Despite what most history textbooks might say, The United States began with the invasion of what is now called North America by European colonizers, resulting in the torture, rape, enslavement and near annihilation of the land's Indigenous people. Layer onto that the European participation in the transatlantic slave trade, initiated by the Portuguese, in which Africans were brutally kidnapped and stolen from their native lands and enslaved, which would continue through 1811. The trauma and retraumatization from these violent and racist practices have been passed down through generations. Those traumas are woven into the fabric of our nation's history.

That the Executive will, on the first day of January aforesaid, by proclamation, designate the States and parts of States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any State, or the people thereof, shall on that day be, in good faith, represented in the Congress of the United States by members chosen thereto at elections wherein a majority of the qualified voters of such State shall have participated, shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such State, and the people thereof, are not then in rebellion against the United States.

The year 1619 was a turning point of the enslavement of African people in this country, and it has become known as a symbol of the roots of enslaved Africans on this continent's soil. That is the year that the White Lion, a ship captained by John Colyn Jope, brought, as document by John Rolfe, "20 and odd" enslaved Africans—350 were initially captured, but 150 died en route while around 60 others were seized near modern day Veracruz, Mexico—to the British colonies. This brutal kidnapping and enslavement of Africans from their lands would continue through 1811. But the violent, dehumanizing, oppressive, racist shockwaves from those practices have been passed down through generations. They are woven into the fabric of our nation's history and can still be seen, heard and felt today.

Grappling with the past

The constitutional convention of 1787—a delegation of all white men, no women and no people of color, which almost broke down on many occasions over its 116 day period—would come to an end with four main compromises that were necessary

for all 13 states to adopt and ratify the Constitution:

- **The Great Compromise:** this compromise provided a dual system of congressional representation. In the House of Representatives each state would be assigned a number of seats proportional to its population.
- **The Electoral College:** this is the formal body that elects the President and Vice President of the United States. Each state has as many "electors" in the Electoral College as it has Representatives and Senators in the United States Congress. The District of Columbia has three electors.
- **The Three-Fifths Compromise:** this compromise, proposed by delegate James Wilson and seconded by Charles Pinckney, counted three-fifths of each state's enslaved population toward that state's total population for the purpose of apportioning the House of Representatives. This gave Southern states one third more seats in Congress and one third more electoral votes than if the enslaved had not been counted at all, but fewer than if the enslaved and free people had been counted as full humans.
- **The Commerce and Slave Trade Compromise:** this compromise stated that no new enslaved humans were permitted to be imported into the United States. It took effect on January 1, 1808 (21 years later) the earliest date permitted by the United States Constitution. Most of the compromises listed above are rooted in racism and white supremacy and aim to treat Black humans as "less than."

Now, therefore I, Abraham Lincoln, President of the United States, by virtue of the power in me vested as Commander-in-Chief, of the Army and Navy of the United States in time of actual armed rebellion against the authority and government of the United States, and as a first and necessary war measure for suppressing said rebellion, do, on this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and in accordance with my purpose so to do publicly proclaimed for the full period of one hundred days, from the day first above mentioned, order and designate as the States and parts of States wherein the people thereof respectively, are this day in rebellion against the United States, the following, to wit:

Arkansas, Texas, Louisiana, (except the Parishes of St. Bernard, Plaquemines, Jefferson, St. John, St. Charles, St. James Ascension, Assumption, Terrebonne, Lafourche, St. Mary, St. Martin, and Orleans, including the City of New Orleans) Mississippi, Alabama, Florida, Georgia, South Carolina, North Carolina, and Virginia, (except the forty-eight counties designated as West Virginia, and also the counties of Berkeley, Accomac, Northampton, Elizabeth City, York, Princess Ann, and Norfolk, including the cities of Norfolk and Portsmouth)], and which excepted parts, are for the present, left precisely as if this proclamation were not issued.

Grappling with the past

Enslaved Africans attempted to liberate themselves through protest and rebellion, and many succeeded. But their actions were considered unlawful, often being referred to as “runaways,” a title that reinforces the idea that Black people were not full humans, but property. On January 1, 1863, President Abraham Lincoln issued the Emancipation Proclamation, which declared, legally, that enslaved Black people in Southern states were free. Slavery, as practiced in the United States, was formally abolished with the the Thirteenth Amendment to the U.S. Constitution in 1865. And though there were very promising beginnings set forth in the Reconstruction era, former Confederate states, however, continued to enact laws that ensure Black people were subservient to white people. Grandfather clauses and other statutes that rescinded voting rights for Black men were enacted by former Confederates who saw a return to power.

And by virtue of the power, and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States, and parts of States, are, and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

Eventually, in many Southern states, African Americans were forbidden to vote, voluntarily leave a job, go to school, challenge an order, leave a job without consent or travel freely. In fact, in many states, an African American that was found to be traveling alone could face arrest or sentencing of forced labor.

And I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defence; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.



Grappling with the past

New codes of social segregation—also known as Jim Crow* laws, which were state and local laws that enforced racial segregation in the Southern United States—were also devised. The Ku Klux Klan (KKK) and other so-called "vigilante groups" (read: homegrown white terrorist organizations) enforced these harsh Jim Crow laws. In fact, the KKK made it their mission to terrorize African Americans, torturing and killing any who violated these codes. The number of lynchings—violent public murder of another person, especially by hanging—soared, reaching its peak in 1892. It was in that year alone that 161 African Americans were murdered by mobs.

And I further declare and make known, that such persons of suitable condition, will be received into the armed service of the United States to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

And upon this act, sincerely believed to be an act of justice, warranted by the Constitution, upon military necessity, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God.

In witness whereof, I have hereunto set my hand and caused the seal of the United States to be affixed.

Done at the City of Washington, this 1st day of January, in the year of our Lord one thousand eight hundred and sixty three, and of the Independence of the United States of America the eighty-seventh.

*By the President: Abraham Lincoln
William H. Seward, Secretary of State.*

* It should be noted that Jim Crow wasn't a real person, but a persona—a racist caricature. The term actually refers to laws and customs used to restrict Black Americans' rights. The origin of Jim Crow actually dates back to the 1830s, before the American Civil War, to a white actor named Thomas Dartmouth "Daddy" Rice. The actor rose to stardom for performing minstrel shows as the fictional "Jim Crow," a Black enslaved man characterized by his dimwitted and clumsy behavior. He once noted that he developed the character upon seeing an elderly Black man singing "Jump Jim Crow" in Louisville, Kentucky, and subsequently appropriating the character by performing in blackface.

The Children Raised their Voices: Getting into Good Trouble

February 1, 1960, saw the start of the civil rights protest known as the Greensboro sit-in, which took place at a segregated Woolworth's diner counter in Greensboro, North Carolina. Four young Black men—Ezell Blair Jr., David Richmond, Franklin McCain and Joseph McNeil—were responsible for staging the first sit-in at Greensboro. They felt called to action after the 1955 lynching-style murder of 14-year-old Emmett Till, a Black boy accused of whistling at a white woman in Mississippi with no evidence. This inspired a movement that rippled through college towns in Southern states.

These four young men, influenced by the nonviolent tactics of the Freedom Rides (organized by the Congress of Racial Equality) and Mahatma Gandhi, would be dubbed the Greensboro Four. By the time police arrived on the scene, Ralph Johns, a local white businessman who had offered to help the Greensboro Four, had already alerted the local media. The ensuing event was covered on local television. The four young men remained at the counter until the store closed and came back the next day with more students. By February 5, 1960, 300 college students had joined the sit-in protest with the Greensboro Four. The impact of these protests ensured Woolworth's and other businesses to rethink their racist and oppressive practices and devise new, more inclusive policies.

In May of 1963, thousands of young people took part in the Children's Crusade, also called the Children's March, which were non-violent demonstrations in Birmingham, Alabama—a city rife with racist segregationist policies in business and in public life. The idea behind these non-violent protests was to convince Birmingham civic and business leaders to desegregate. The first round of protests resulted in many arrests, including Dr. Martin Luther King, Jr. It was during this time that he wrote his famous "Letter from a Birmingham Jail." Those taking part in the peaceful protests were not met with peace in return. Hundreds of young people were arrested and police were ordered by Bull Connor (Birmingham's Commissioner of Public Safety) to spray children with high-powered water hoses, threaten and attack them with police dogs and beat them with batons.

Despite this, the peaceful demonstrations continued over the next few days, while film footage and photos of the police violence spread across the country and the globe, causing an uproar. After a May 5 protest outside of the city jail, during which protestors sang songs, local officials agreed to meet with civil rights leaders and, on May 10, an agreement was reached. Businesses were desegregated and everyone jailed during the protests were freed. Later in the year, the Birmingham Board of Education made the decision to expel any student who had participated in the Children's Crusade. The court of appeals overturned that decision.

Later that year, in September 1963, four young Black girls—Addie Mae Collins, Cynthia Wesley, Carole Robertson and Carol Denise McNair—were killed, and 20 others were injured. In a violent response to the peaceful protests, white supremacists planted bombs at the 16th Street Baptist Church. Still, the citizens of Birmingham continued their non-violent demonstrations. The outcome from these protests helped make lasting change in Birmingham at a key turning point in the civil rights movement.

3/8/60
Let's all sit together
as human beings should—



What's Happening Now: Black Lives Matter

The Black Lives Matter (BLM) movement was founded by three Black women—Patrisse Cullors, Alicia Garza and Opal Tometi—after George Zimmerman, the man who shot Trayvon Martin—an unarmed 17-year-old African American boy visiting family in Sanford, Florida—in cold blood, was acquitted. Since its inception, the movement has grown into a global network.

Recent history has certainly seen a rise in emboldened white supremacists, in large part due to Donald J. Trump (former President of the United States), who upheld racist ideas and implemented policies and practices founded on these ideas. As a result of the constitution and hundreds of years of laws upholding racist ideas and white supremacist constructs, today white supremacy is intrinsically linked to police brutality against mostly people of color, of which we've seen a spike due to the increased use of video capture, and everyday people sharing these images more widely via social media platforms. Many of these violent acts and killings have resulted in demonstrations, peaceful protests and, in some cases, violent and destructive rioting. Among others, it was the brutal killing of Ahmaud Arbery (he was jogging) and the senseless police shooting of Breonna Taylor (she was sleeping in her bed) that reignited calls for protest against police brutality. It seems that the tipping point was the death of George Floyd in May of 2020. Floyd, a Black man, died when four officers restrained him, including officer Michael Derek Chauvin, a white man, who knelt on Floyd's neck for over 9 minutes. There have been protests of some form across the country since that day, but none more powerful than those organized by Black Lives Matter.

Over the past year, Black Lives Matter protests have taken over streets in cities and towns large and small, with organizers committed "to eradicate white supremacy and build local power to intervene in violence inflicted on Black communities by the state and vigilantes." Protests continue around the country, along with a call to put less funds toward militarization of local police forces and more toward community resources that could better serve all citizens. Of course, that would mean relinquishing power, which challenges white supremacist constructs ingrained in our policing systems. It should be noted that slave patrols, which began in North Carolina in 1704, and night watches, which would evolve into modern-day police departments, consisted of groups of white men and were designed to control the behavior of marginalized people. Furthermore, slave patrols were created in order to control, return and punish self-liberated slaves.

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What's Happening Now: Black Lives Matter

ZOOM OUT / ZOOM IN

There is also the issue of the persistence of white supremacy, which was on full display on January 6, 2021, when an armed mob of mostly white Trump supporters stormed the U.S. Capitol with the intent of harming and killing elected officials and overturning a free and fair 2020 election. It was televised. Everyone in the world had the opportunity to watch this play out. The systems in place in this country—and the privilege granted by those systems—allowed that mostly white mob to desecrate a sacred space, built by enslaved Africans and meant to serve as a beacon of hope and democracy. Because this horrific riot was televised, we not only got to watch this tragedy take place, but we also got to watch most of those people walk away—except for the five people who lost their lives—mostly unharmed. If the members of that mob had Black or Brown skin, they would have been arrested or, more likely, killed. However, on that day, through a confluence of intentional strategies, white privilege and coordinated efforts, the perpetrators were protected from harm.

Since European colonizers first invaded this continent, oppressive systems and racist structures have been a part of our shared history. Since the enslavement, by white people, of Indigenous and African humans forced to work on this land and to build our shared symbols of freedom, while being refused that very right, white supremacy has been a part of our history. We're reckoning, collectively, with the ripples of trauma from centuries of systemic racism and oppression. And it's time we start seeing everyone—EVERYONE—as equal.

And so now, we are at a turning point; a crossroads. If we've learned anything from the past 400 years of systemic oppression and racism, it's that we must look, collectively, at this new century—this post-pandemic moment—as a century of recovery. We have been, and continue to be, called to action, to stop patterns of oppression, to disrupt and dismantle systems of oppression. We must look at and honor Black, Indigenous, Latinx, Asian, Pacific Islanders, Middle Eastern, and more, as human. Humans worthy of a seat at the table, a place in the collective conversation and a perspective worthy of being seen and heard in order to shape a more just future for us all. So what do you say? Let's work together to make some good trouble.

"Do not get lost in a sea of despair. Be hopeful, be optimistic. Our struggle is not the struggle of a day, a week, a month, or a year, it is the struggle of a lifetime. Never, ever be afraid to make some noise and get in good trouble, necessary trouble."

– Former Georgia Representative and civil rights activist, John Lewis (1940-2020)



WHAT DO YOUR STUDENTS KNOW NOW?

Prior to learning about Juneteenth and exploring **JUNETEENTH**, **SELF-LIBERATION** and **EMANCIPATION** with your students, find out how much they already know about these art forms. In addition, ask them to explore the themes of **SOCIAL JUSTICE** and **RESTORATIVE JUSTICE**.

Have you ever heard of or celebrated Juneteenth?
How so?

What does the phrase "self-liberation" mean to you?
What does the word "emancipation" mean to you?

When you hear the words "social justice," what comes
to mind?

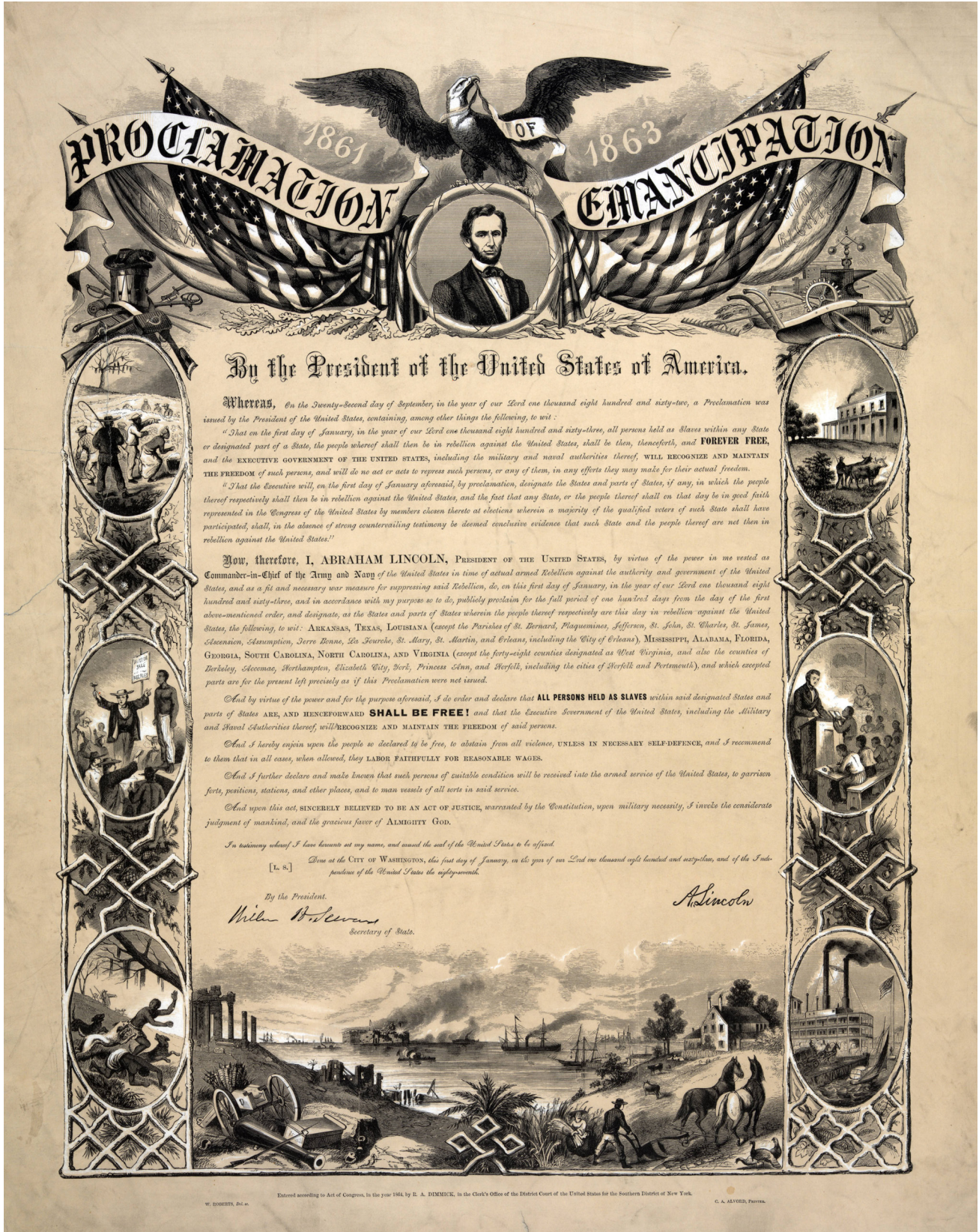
When you hear the phrase "restorative justice,"
what comes to mind?

Historical Documentation

The Emancipation Proclamation

HANDOUT

Use this handout to engage with NEW VICTORY Teaching Artist ChelseaDee Harrison's Instructional Video, "Emancipation Remix," in the *Speak Up, Act Out: Celebrating Juneteenth Resource Unit on the NEW VICTORY website!*



JUNETEENTH:

A CELEBRATION OF LIBERATION

UNIT PLAN BRAINSTORMS

(HISTORY, THEATER)

What is Juneteenth? Juneteenth (June 19th) is the day that commemorates the emancipation of enslaved people in the United States. But there is so much more to the story. *What is the true historical and cultural significance of Juneteenth? When and where was it first celebrated? What are the traditions embedded in the celebration of this day of remembrance and celebration?* In small groups, have your students dive deeper into all of these questions by conducting research, including photographs, signs, posters and newspaper clippings, into the history of this holiday. Once students have compiled their research, have them focus on the photographic data they've compiled. Have them choose one of the photos that resonates with their group and, using the context they've gathered, work together to write a short narrative story that tells the beginning, middle and end of this moment captured. Next, tell them that, to honor Juneteenth and the celebrants in their photo, they are going to be creating a living/moving portrait encompassing the beginning, middle and end of the story they've created. Have each group work together to decide who they would like to portray and create a tableau (a frozen image) that clearly portrays and honors the circumstances captured in their photo. Once each group has created their tableau, ask each of them to devise and speak, in character, one or two sentences of improvised dialogue, or of the story they've created. In culmination, have each group present their living photo to the rest of the class, creating a living gallery depicting moments that celebrate and honor Juneteenth.

EMANCIPATION V. SELF-LIBERATION

(ENGLISH LANGUAGE ARTS, THEATER)

One notable statesman said of the Emancipation Proclamation that it was a "worthy celebration of the first step on the part of the nation in its departure from the thralldom of the ages." Frederick Douglass—a self-liberated Black abolitionist, statesman and writer—said this while reflecting on the signing of the document by Abraham Lincoln. The Emancipation Proclamation was an executive action which ordered that slavery in the United States be abolished. But before emancipation was ordered, self-liberation was a desire for people enslaved in this country. It must be acknowledged that no liberation, be it from slavery or otherwise, takes place without the participation of those who are on the receiving end of oppression. Use this time to reframe how history is taught and have students learn about and understand the difference between emancipation and self-liberation. Have your students embark on a visual research project in which their objective is to create a vision board of photos, articles and advertisements depicting and addressing the self-liberation (often called "runaways" of enslaved people.) Once each student has collected all of their visual research, ask them to think not from the perspective of white people in power granting emancipation, but from the perspective of the enslaved humans who longed for and deserved freedom. Using their visual research as inspiration, have them create a monologue, poem, song or rap inspired by the photos and text they've collected. Have your students think through the following prompts from the self-liberator's point of view: *Who or what inspired you to realize your right to self-liberation? What emotions did you feel while devising and implementing your plan to be free? What did you hope to accomplish by making your voice heard? What do you hope the world learns from hearing your voice and learning about your self-liberation? What do you hope will change as a result of you amplifying your voice?* As a culminating experience, have your students showcase their vision board to the class, share the art they've created and talk about how their perspective of the items on their vision board has changed from first seeing it, to examining it and then using it to create their own piece of art based on it.

SONGS OF STRUGGLE, RESISTANCE AND HOPE

(ENGLISH LANGUAGE ARTS, HISTORY, MUSIC)

Music and song are strong forces and powerful forms of storytelling. Music can convey an incredible amount of emotion, history, culture and humanity. Take some time to have an auditory exploration by listening to and analyzing the stories set to music in *Songs of Our Native Daughters*, an album of 13 songs aimed at paying tribute to James Baldwin's *Notes of a Native Son*. The album, inspired by sources from the 17th, 18th and 19th centuries, tells stories of resistance, struggle and hope from the African American perspective. Focus in on the song "Mama's Cryin' Long," a song inspired by a collection of slave narratives—a type of literary genre centered on the autobiographical accounts of enslaved Africans—which tells the story of a child, from the child's perspective, who witnesses their mother kill their overseer after being brutally assaulted, repeatedly, by him. Begin the exploration by playing the song in full so that students have an opportunity to listen to the lyrics. Then, play the songs a second time asking students to pay close attention to rhythm. Guide each level of exploration by asking questions like: *What is the song about and what are the themes? What story is the song telling? From what perspective are the lyrics written? What word(s) stood out to you, and why? What emotions are expressed in the song? What emotions does the song evoke for you? What quality does the percussive accompaniment bring to the story? What does the juxtaposition of the dramatic nature of the song and the fast tempo bring to the story? What are some modern-day songs that come to mind after this discussion?*

To culminate, have students use a whiteboard or Jamboard to offer, in an anonymous way, their personal reflections to listening to this song. You may or may not choose to have volunteers share out their reflections. **Note:** *Please use your discretion when it comes to which song on the album you choose to examine as some of the content may be triggering for some and difficult to digest. For younger listener's, we suggest the song, Git Your Learnin'. Songs of Our Native Daughters can be streamed audibly via Spotify and "Mama's Cryin' Long" can be enjoyed visually via YouTube. The text of each song can be found on the Smithsonian Folkways Recordings website. See the **Teacher Tip** below for links to all three!*



To listen, watch and read *Songs of Our Native Daughters*, visit the links below:

[*Songs of Our Native Daughters* \(full album on Spotify\)](#)

[*Mama's Cryin' Long* \(behind the Scenes on YouTube\)](#)

[*Song of Our Native Daughters* \(liner notes with lyrics\)](#)

RETELLING THE STORIES WE WERE TOLD

In this activity, your students will interrogate our shared past through new perspectives. They'll reenact historic moments using theater-based strategies to embody the people and places depicted in historical texts.

Materials Needed: a virtual meeting space like Zoom, historical texts of your choice

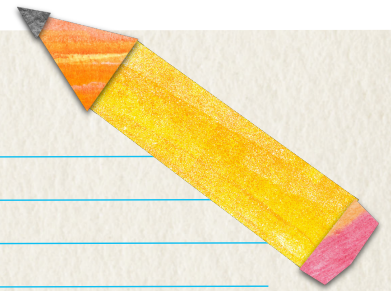
1. To begin, have a group discussion about an historical event that is often taught through a generally white-identified and dominant culture lens. **Note:** *One entry point could be to use the "Zoom Out / Zoom In" section of this School Tool to spark a conversation about the emancipation of enslaved people in this country, asking the essential question, "It is often taught that 'Lincoln freed the slaves,' but in what ways can we interrogate the words 'freedom' and 'liberation' in order to view them through a new, non-oppressive, more equitable perspective?"*
2. As a class, learn about the chosen historical event by asking your students to read selections from various historical texts recounting the same sequence of events, discussing common themes, textual similarities or repetition and examining the framework through which each text was written. Guide this discussion by asking questions like: *What are some common themes found across all assigned readings? In what ways are white people in power discussed, portrayed or praised, throughout these texts? In what ways are Black or other people of color characterized or caricatured, as the case may be?*
3. After your discussion, and once students have had time to interrogate the chosen historical event, have students choose one defining moment within the historical event. Once those have been voiced, place students in groups in which students have come up with similar thoughts or themes.
4. Offer a good amount of time for each group to discuss their reasons for choosing that moment and identify the ways in which the center of the event, where the power is, is whiteness (or colonized perspective). Then, have students reframe and retell the event—respectfully and justly—through the eyes of the oppressed. In the example given in **Step 1**, the power structure appears to center whiteness in the statement, "Lincoln freed the slaves," which diminishes and oppresses Black humans, depriving them of their very humanity—and thereby, their story and voice.
5. Next, have students work together to create a theatrical representation of the moment they've chosen as told historically, encouraging them to use tableaux (frozen pictures), visual aids, soundscapes (sounds created by the mouth or body), use an object or collection of objects to convey the mood or emotion or they might even work together to create a movement or dance piece. or music!
6. Then, using the same elements as listed in **Step 5**, have them reframe and retell that story through a second theatrical representation, which aims to decolonize the educational language commonly used to tell this historic event. Guide their creation by asking them: *In what ways can you create a theatrical retelling of this moment that honors its true history and humanity?* Hold space for students to continue to explore this idea.
7. Then, gallery style, hold space for each group to rehearse morphing from their first theatrical representation to their second, illustrating the two lenses through which their moment in history is being told.
8. Finally, have each group share their two artistic representations to the class, then hold a group discussion about the importance of reframing and relearning history through multiple perspectives.

REFLECTION QUESTIONS

- What surprised you most about this activity?*
- What does it mean to examine history in new ways?*
- What did you discover about your ability to create a theatrical piece?*
- What did you find most challenging about this activity?*

Cause and **AFFECT**

Think about a rule, policy or law that you feel is oppressive to you as an individual. Now, thinking outside of yourself, how might that oppressive thing affect others' lives in ways that you may or may not know? Now, make the radical decision to take a stand. Think about what you are vehemently against and channel that passion into these key questions: What do you stand for? How do you want to make your voice heard and affect positive change in the world? Now, envision yourself as the voice of your generation, and write a declaration or proclamation of your own that denounces the oppressive policies or systems you want to stand AGAINST. Focus your energy instead on what can inspire and uplift the things you want to stand FOR. Now, time to write!



A large area of lined paper for writing, featuring horizontal blue lines and a vertical red margin line on the left side.

Policy and Humanity

Use the activity below to help your students think critically about states' rights and the expansion of voting rights access throughout the nation's history. Do this by helping students consider how they might work together to develop new policies that aim to make voting easier for everyone.

Materials Needed: a virtual meeting space like Zoom, facts about states' rights and voting rights

- To begin, tell your students that they are going to collaborate in an exercise that asks them to think about states' rights and voting rights. Have a conversation with your students about how policy becomes law and how legislation affects—favorably and adversely—the very people it's supposed to serve. **Note:** *One timely offering would be the subject of the struggle for equity in voting rights. In order to dispel with the myth that the fight for equal and accessible voting rights is over, offer information and examples about gerrymandering and voter suppression laws, perhaps citing the most recent voter suppression legislation that was just passed in Georgia. You might want to refer to this [State Voting Bills Tracker](#) and this [Current Partisan Gerrymandering Cases](#) list for more information.*
- Next, utilizing a Jamboard or similar platform, have students offer up a few facts they already know about the process of passing legislation. Have them do so using imagery, text or visual art. Ask volunteers to share verbally what they've added to the Jamboard, and why.
- Now, offer five groups of facts about voting legislation and ask students to choose which one resonates with them most. A few suggestions are:
 - 1776–1789:** The Articles of Confederation and the Constitution leave the power to decide who gets to vote to the states. In **1790**, enslaved men and women are denied the right to vote in all 13 states. Free women are denied the right to vote in 12 of 13 states.
 - 1845–1864:** States expand voting rights for white men. The last property requirement for white men is lifted. New York votes to keep property restrictions in place for Black voters. In **1848**, the federal government expands voting rights for some Mexican Americans living in some Southwestern states and territories.
 - 1875–1885:** Congress denies voting rights to Chinese American men. The Supreme Court upholds the denial of voting rights to Native American men.
 - 1965:** The Voting Rights Act Passes: for the first time, Black people of all ages can exercise their right to vote throughout the South. Then, from **1970–1975**, the Voting Rights Act is expanded, protecting the right to vote for people who don't speak English, while in **1984**, voting accessibility rights are expanded to people with disabilities.
 - 2013:** The Supreme Court overturns some parts of the Voting Rights Act, and as of March **2021**, 361 laws restricting the right to vote are introduced by Republicans in a number of states across the nation.
- Once they've chosen their respective corner, have students discuss the legislation and, perhaps, give them time to research how and why the policy was introduced and how it became law to offer more context.
- Next, have individuals in each group choose one word or phrase from that legislation. Then, have them use those words as inspiration to physicalize their response to the legislation through a sequence of three gestures.
- Next, give students time to discuss an idea, or range of ideas, which could be developed into policy that, if it became law, would improve their chosen legislation and positively impact those who were adversely affected by it. Then, have them physicalize that new policy idea in a sequence of three new movements.
- To culminate, ask groups to sequence all six of their movements into a cohesive story, illustrating the evolution from oppressive policy to liberatory policy!
- Finally, have each group present their movement sequences to the full group.

REFLECTION QUESTIONS

*What did you find most challenging about this activity?
 What did it feel like to embody emotion based on a policy?
 What was it like to create a movement piece based on oppressive and liberatory legislation?
 How would you like to share our policy ideas with others?*

Let's Chat

REFLECTION

Engage in a conversation with your students to help them process their thoughts and feelings about the SPEAK UP, ACT OUT: Celebrating Juneteenth content, instructional videos and the materials in this School Tool. On a large piece of chart paper, physical or virtual whiteboard or Jamboard, draw the outline of a person and use the prompts below to guide students through an active reflection.

On the outside of the outline, have students write or draw their favorite moments of discovery from the content with which you and your class chose to engage. On the inside of the outline, have students write or draw their own feelings about the content and the experience of learning about new places and cultures, and creating worlds and stories. Then, lead students in a discussion:

What was it like to learn about Juneteenth?

What was it like to reexamine history through a new perspective?

What was it like to create new art?

What was your favorite thing to create or explore?

What were your favorite parts of the SPEAK UP, ACT OUT:

Celebrating Juneteenth content?

What did you enjoy most about the Activities and Creativity Pages in the School Tool?

What emotions did these activities make you feel?

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a reflection discussion, try the following model of critical response:

Describe (I saw...)

Analyze (I wonder...)

Interpret (I think/feel...)

Evaluate (I believe...)

JUNETEENTH

21 playwrights, 21 directors, 21 actors,
21 visions of the future of Blackness
Emancipation Proclamation
Historical Foundations of Race | National Museum
of African American History and Culture
Honoring Juneteenth: Food As A Form Of Celebration
Hot Links and Red Drinks: The Rich Food Tradition
of Juneteenth (Published 2017)
How the Slaves Freed Themselves
Juneteenth.com
Juneteenth: Freedom At Last
Juneteenth Historical Threads
Killings by Police Declined after Black Lives Matter Protests
Lost Friends
National Constitution Center
NowThis- Why every American should celebrate Juneteenth
Stories of Slavery, From Those Who Survived It
Teaching Juneteenth
Tolerance.org: Teaching Juneteenth
The Historical Legacy of Juneteenth
The New York Times July 7, 1865 Archive
The Root: Why Juneteenth is Important in America
The Thirteenth Amendment
What is Juneteenth?
Why These Four Banjo-Playing Women Resurrected
the Songs of the Enslaved
“Why celebrating Juneteenth is more important now
than ever”
With Hate in their Hearts: The State of White Supremacy
in the United States

FOR YOUNGER KIDS

Child Mind Institute: Facebook Live Discussion
Sesame Street: Elmo's Dad Explains
Black Lives Matter Protest
Book: I Am Enough Read Along
Book: Juneteenth for Mazie Read Along
NYPL Kids' Books to Celebrate Juneteenth
PBS KIDS: About the Holidays: Juneteenth

HISTORICAL/EDUCATIONAL/ANTI-RACIST RESOURCES

10 Facts: The Emancipation Proclamation
A Guide to Indigenous Land Acknowledgment
A Turning Point for Slavery
An Act of Justice
Abraham Lincoln's Peoria, Illinois Speech (1854)
Ecosystem-Guide-2020.pdf
Examining Learning Through an Anti-Racist Lens
I Am An Educator
Seven Years of Gutting Voting Rights
The Decolonial Atlas
The Legislative Process
Trail of Tears
What Is Decolonization?
When Native Americans Were Slaughtered
in the Name of Civilization
Will Justice Finally Be Done for Emmett Till?
Woke Kindergarten

ADDITIONAL DRAMATIC LITERATURE

Idris Goodwin's *Free Play: Open Source Scripts Toward an Antiracist Tomorrow*, made available to the public through Theatre for Young Audiences USA (TYA/USA). Idris' plays are written to offer insights about the Black experience in America and spark conversations about race across multiple generations.

- *WATER GUN SONG* finds a parent trying to find the words to explain to a child why a water gun isn't simply a toy. (1st grade and up)
- *NOTHING RHYMES WITH JUNETEENTH* finds a child and a parent trying to complete a rap for a school presentation. (3rd grade and up)
- *ACT FREE* finds three kids wrestling with the definition of freedom. (3rd grade and up)

SPEAK UP, ACT OUT: CELEBRATING JUNETEENTH INSTRUCTIONAL VIDEOS

A Land Acknowledgement



The New Victory Theater is on the island known as Mannahatta, now called Manhattan in Lenapehoking, the homeland of the Lenape people. These lands are the intertribal trade lands and under the stewardship of many more Nations. Among them are the Abenaki, Canarsee, Haudenosaunee Confederacy, Manhasset, Marsapeague, Matinecock, Merrick, Mohegan, Mohican, Montauks, Munsee, Nesaquake, Rockaway, Secatogue, Setalcott, Shinnecock, Taíno, Unkechaug and Wappinger. We acknowledge the systematic erasure of many Nations and recognize those still among us.

New York City is home to over 115,000 intertribal Native American, First Nations and Indigenous peoples, the largest out of any urban city across Turtle Island (known today as North America). Some have been born here with family roots in New York and the areas' surrounding Nations that go back for generations. Others have come to New York City to find what they couldn't find anywhere else. Each one contributing to the rich and diverse culture that is the New York City's urban Native community today.

We at New Victory pay respect to all Native peoples, past, present and future, and their continuing presence in the homeland, throughout the Indigenous diaspora. We offer our care and gratitude to the Indigenous peoples of many Nations who continue to act as stewards of the land to this day and encourage you, our audience, to learn more about these vibrant communities among us.



Thank you to Ty Defoe, IBEX Puppetry,
the cast and cultural consultants of the production of AJJIAK ON TURTLE ISLAND
presented by the New Victory Theater, March 2019.