

March, Book One Reading Guide

for university-level student discussions

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TABLE OF CONTENTS

1. Introduction	1
2. Guidelines for Discussion Potentially Controversial Topics	2-3
3. Reading and Discussion Guide	
a. Before Reading	4-5
b. Framing the Reading	5-7
c. Question Bank	7-10
d. Discussion Format Options, 1-4	11-20
4. Additional Discussion Questions for Books Two and Three	21-23
5. Extension Options	23-25
6. Appendices	
• Appendix A: Further Reading	26-30
• Appendix B: Key Historical Figures and Organizations	31-44
• Appendix C: Social Movement Tactics and Practices	45

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INTRODUCTION:

March powerfully recounts the experiences of civil rights icon, John Lewis, from his childhood in rural Alabama into youth and adulthood, as he develops a lifelong commitment to civil and human rights. The graphic novel trilogy is written by John Lewis and Andrew Aydin and illustrated by acclaimed artist Nate Powell. Dedicated “to the past and future children of the movement,” the series documents Lewis’s first-hand account of the African American Civil Rights Movement, while illuminating the broader struggle for racial equality and justice in the U.S. March has received numerous awards, including the National Book Award for Young People’s Literature.

This reading guide is designed in conjunction with a September 2017 visit to the University of Michigan by Congressman John Lewis, Andrew Aydin, and Nate Powell. This keynote address and surrounding events across campus—a kickoff to the winter/spring MLK Symposium—are co-presented by the International Institute’s Conflict and Peace Initiative, the Penny Stamps Distinguished Speaker Series, and the King-Chavez-Parks (KCP) Visiting Professors Program. Additional support has been provided by the College of Literature, Science, and the Arts; Department of Political Science; Institute for the Humanities; Office of Community-Engaged Academic Learning (CEAL); and Rackham Graduate School.



The University of Michigan International Institute’s Conflict and Peace Initiative (CPI) is dedicated to advancing a deeper understanding of the root causes, dynamics, and consequences of conflict, in pursuit of fostering a just and positive peace. CPI was launched with support from the International Institute’s Enterprise Fund and the University of Michigan. Our events and projects aim to foster collaborative partnerships across disciplines, interaction between conflict and peace-oriented scholars and practitioners, as well as engagement with anti-violence and anti-discrimination advocacy groups working to promote peace and justice near and far.

This reading guide has been designed with university courses and the needs of university students in mind, in hopes that expanding formal and informal opportunities for dialogue about March will contribute to broader discussions about diversity, inclusion, justice, and equity. The guide

includes ample room to adapt the substance and pedagogy of outlined classroom-based discussions and activities, in order to better align with the discipline or field of study emphasized in a range of courses, as well as contribute to multi- and inter-disciplinary dialogues. Note that the guide is constructed around Book One, though we provide additional ideas for discussion that might be more salient if you plan to assign the trilogy.

GUIDELINES FOR DISCUSSING POTENTIALLY CONTROVERSIAL TOPICS

One of our most important roles as instructors engaging with issues of social justice is to help our students participate in meaningful, critical dialogue about problems that have the potential to generate powerful, emotional responses. Racial segregation, racism, and related violence are such issues, and they are a part of U.S. history. Unfortunately, they are also part of our present, and for many students issues of racial inequity manifest as highly personal, charged, and everyday struggles. These issues deserve thoughtful consideration, analysis, and discussion in our classrooms. The suggestions outlined below are designed to help you prepare for discussing such topics in a sensitive yet critical and challenging way in order to facilitate discussions that are productive and positive even in cases where they raise strong reactions.

Suggestions:

- Consider your own perspective and feelings. When preparing to engage in the analysis of potentially controversial issues, first consider your own views and feelings about the topic at hand. Do you have a particularly strong perspective? Will you be able to listen to divergent views and guide a productive conversation? Will all students feel comfortable sharing their ideas? How will you push students' thinking in a respectful but challenging way?
- Be prepared. There may be times when a student says something racist, sexist, homophobic, or otherwise problematic that needs to be directly addressed and challenged in a productive way in order to maintain an inclusive classroom. Other times students might say something problematic but less clearly offensive, and they need to be pushed to clarify their thinking. As much as possible, get to know your students before you engage in these dialogues so that you can proactively prepare.
- Attend to the language in a particular text. For example, potentially offensive racial epithets are used throughout *March*, accurately and painfully depicting the frequent racist, verbal assaults perpetrated against Civil Rights activists (along with frequent physical assaults). This language, while perhaps upsetting, is an important part of the historical context and helps us understand how language can be used to try to dehumanize people during times of conflict. Consider having a discussion with your students about language before you engage with the text.
- Attend to necessary knowledge. Make sure that you have the requisite prior knowledge to engage with a particular topic, and also prepare for the possibility that your students don't know what they might need to in order to effectively interact with resources and activities. Be aware of divergent perspectives on the issue as well, and consider which positions have a strong base of evidence.
- Establish purpose and clear goals. Be sure that you yourself are clear on what you hope students will take away from the dialogue, and then communicate that clearly to your students. What driving questions will shape the discussion, and what are the desired learning or thinking outcomes?

- Establish norms. If you haven't already established clear norms for large and small group interactions, now is the time to do so! Devoting class time to reflecting on discussion practices can be just as useful in a large class as it is in a smaller class setting, especially if students often work in pairs or small groups. Engage students in this process and make sure that there are clear expectations and guidelines for:
 - Active listening
 - Respectful and productive disagreements
 - Shared speaking time and turn taking
 - Asking for clarification on confusing or troubling statements
 - Challenging harmful language
 - Managing interruptions
- Use thinking strategies and routines to get people talking. We've probably all tried to start discussions that have fizzled out as people just stare at each other and wait for someone else to speak. Simple strategies and routines can help get people talking and generate greater participation. One common pedagogical strategy to try is to begin with some time for individual reflection, then transition to paired talk, then to small groups, and then to the whole group (depending on class size). To move from individual, paired, and group reflection, give students a prompt and first have them *Stop and Jot* (informal writing) so that they have something to say. Then ask them to *Turn and Talk* with a partner, sharing what they wrote and expanding upon it. These initial activities can be quite brief, from 1 to 2 minutes per round. Then have student pairs join with another student pair to share something from their conversations and synthesize their ideas. Now students are more ready for a whole group discussion, and everyone has heard multiple ideas and should be more prepared to participate.
- Be an active facilitator. Once the discussion starts, focus on pushing student thinking and broadening participation as opposed to putting out your own ideas (consider saving that for the wrap up). Try to ask open-ended questions, and invite students to respond to each other's ideas by *supporting, extending, or challenging* their ideas. Ask students to clarify their thinking when necessary, or to provide evidence (and sources) for their ideas.
- Allow for reflection and synthesis. Provide time at the end of discussions for students to process, reflect, and synthesize ideas.
- Follow a problem – solution framework. It can be depressing for students to always talk about social justice issues with a focus exclusively on the very real harm being done to different communities of people. Be sure to provide resources and opportunities for students to discuss and explore realistic solutions and models of empowerment, including opportunities for actions they can take to authentically be “part of the solution.”

READING & DISCUSSION GUIDE: BEFORE READING

This graphic novel assumes a certain level of prior knowledge on the part of the reader. Before assigning this reading, a discussion activity or questionnaire can help you assess students' prior knowledge and ascertain whether it would be helpful to build some of the necessary knowledge for fruitful discussion of this text in the context of your class. In particular, consider the needs of international students who may not have studied United States history and might not be familiar with the larger history of racism, segregation, and the struggle for racial equality in the U.S.

Key concepts and historical events/context:

- Jim Crow South
 - Black Codes
 - Segregation
 - Lynching and anti-lynching campaigns
- Early efforts at desegregation, e.g. Executive Order 9981 by Truman during WWII
- Early Civil Rights organizations
 - NAACP
- *Brown v. The Board of Education of Topeka*
- Geography of the American South

For students who would benefit from additional historical resources, consider using a selection of the following or guiding your students through an exploration of these resources:

- [Brown v. Board at Fifty: "With an Even Hand"](#)
- [Separate Is Not Equal: Brown v. Board of Education](#)
- [The Roots of American Segregation](#)
- [The Rise and Fall of Jim Crow](#)

Additional readings on relevant topics are recommended in Appendix A: Further Reading. Any references in the guide to texts other than the *March* trilogy are cited in full in this appendix.

Links to biographical information for key historical figures mentioned in the text are provided in Appendix B.

Consider assigning a supplementary text:

We recommend selecting at least one supplementary text to assign in conjunction with *March*. Morris's (1999) "A retrospective on the civil rights movement: Political and intellectual landmarks" outlines key historical events and actors highlighted in the text, with a particular emphasis on the historical significance of the African American civil rights movement as a model for subsequent social movements within the US and globally.

The text points to the legacy of nonviolent collective resistance employed in the civil rights movement as shifting several of the foundational assumptions about how social movements mobilize collective action. In doing so, the text offers a useful introduction to theories of social movements, a theme with multidisciplinary entry points.

In the guide, we include several references to Morris (1999) to further ground *March* in a broader discussion of social movements and the historical legacies of the African American civil rights struggle.

Morris, A.D. (1999). A retrospective on the civil rights movement: Political and intellectual landmarks. *Annual Review of Sociology*, 25(1): 517-539.

In Appendix C, we offer an additional resource that might be adapted to various discussions around social movements.

READING & DISCUSSION GUIDE: *FRAMING THE READING*



Before students start reading *March*, *Book One*, present them with one or more of the following guiding questions to create a sense of purpose for reading *March*, *Book One*. Different questions may be more appropriate for certain academic disciplines or fields of study. Invite students to keep these questions in mind as they read and ask them to take notes on their developing thinking about these questions as they read. Explain that they will revisit these questions in class. Note that these questions are framed in rather broad terms, offering students some freedom to respond and anticipating that more specific discussion will take place in class. **These questions can also help structure more informal reading group or book club discussions.** Feel free to modify these questions or create your own to better reflect your disciplinary lens. The goal of starting with questions is to provide a clear purpose or problem that drives engagement with the text.

Why do you think that John Lewis decided to tell his story through a graphic novel?

- What are the affordances and constraints of this genre?
- What kinds of design choices did the authors and artist have to make as they used this media to tell this story?
- How did you respond to this genre on a personal level?



What can we learn about social movements in general from this narrative, and about the African-American Civil Rights movement in particular?

- Often times the Civil Rights movement is represented as a monolithic, unified force. How does this narrative conform to, or challenge, this depiction?
- What challenges do social movements face, both internally and externally?

- What resources and tactics can social movements employ to overcome these challenges?
- How did the tactics employed by various actors shift over time

Next, depending upon your disciplinary orientation and goals, select a question or set of questions from the Question Bank below, or develop your own questions. You will provide these questions to students as reader response prompts to set them up for in-class discussion and processing. Four options for reader response activities and follow up in-class discussions are provided after the Question Bank. Feel free to modify and adapt these options to align with your class, instructional goals, teaching style, and schedule.

READING & DISCUSSION GUIDE: QUESTION BANK

Legal

- What role did lawyers and the law play in this narrative?
- What is the role of law in social movements in general, both in reality and as an ideal?
- Consider the list of social movement tactics in Appendix C. Tactically, how did different civil rights organizations approach the law? How did legal tactics both complement and collide with other tactics?
- To what extent were there clear legal goals from the outset for this movement? Did the legal agenda evolve as other social and structural conditions shifted?
- Evaluate the strengths and weaknesses of specific movement strategies directed at the legal system (e.g., Jail, No Bail) discussed in *March Book 1*. What were the potential benefits, as well as limitations, of targeting the legal system?

Historical

- What is the historical context for this narrative? What important historical patterns and events set the stage for the events narrated in this account?
- What events outside Lewis's immediate experience shaped and influenced his choices?
- What were the historical turning points in this narrative? What were the turning points in Lewis's personal development? Where did they intersect?
- Consider the list of social movement tactics in Appendix C. Are these tactics unique to this time period? Have these tactics been used in other eras and how have they evolved over time?
- What choices did the authors make about when (and where) to begin and end this particular historical account, and also about which events to include? How might they have structured the narrative differently?
- How does this account balance Lewis' personal narrative with the larger historical narrative of the country?
- How does this account frame the success of the Civil Rights movement? Do you agree with this framing?
- What is the contemporary relevance of this narrative?

Arts and Design

- What does the graphic novel offer as a medium in the telling of this story?
- What design elements were most effective for you as a reader?
- Which images and/or design elements impacted you the most emotionally?
- How is violence represented in the graphic novel, both directly and indirectly? Is it effective? Are there instances where it is too graphic, or too unrealistically depicted for your sensibility?
- How do substance and form work together in this text? What artistic choices did the developers make that supported the historical narrative?
- What choices or design elements challenged you or disrupted the narrative?
- McCloud (1993) identifies six distinct types of panel-to-panel transitions: moment-to-moment, action-to-action, subject-to-subject, scene-to-scene, aspect-to-aspect, and non-sequitur (p. 74). How is continuity across panels maintained and disrupted? What choices were made?
- What choices with respect to foregrounding and backgrounding narrative elements, dialogue, images, etc. stood out for you? Why?
- Select a few panels to discuss and critique in-depth.

Sociological

- What different understandings of non-violence surfaced in this narrative? Why is it important to recognize and analyze these different perspectives?
- How important are shared principles in a social movement? How important is alignment around short and long-term goals? Does everyone have to agree on everything?
- How did different ideological perspectives play out in the Civil Rights movement as described by John Lewis (and others)?
- How do different social movement theories help to explain this narrative? Are there theories that seem to be challenged by this narrative?
- Morris (1999) writes, “The most distinctive aspect of the modern civil rights movement was its demonstration that an oppressed, relatively powerless group, can generate social change through the widespread use of social protest. For nearly two decades, this movement perfected the art of social protest. The far ranging and complex social protest it generated did not emerge immediately. Rather it evolved through time making use of trial and error” (p. 524). Why is there a tendency to portray social movements as spontaneous and uncoordinated? How does seeing the complexity of internal disagreements and strategic decision-making impact your reading of the civil rights era? What is the role of critical reflection within the movement while “perfecting the art of social protest?”
- In what ways do structural conditions enable and constrain collective action during the African American civil rights movement? How do these conditions interact with the Lewis’s growing awareness and critique of racial inequality, and his willingness to act on his commitments?
- Consider the list of social movement tactics in Appendix C and discuss which ones are illustrated in this narrative. What kinds of tactics were favored by different groups? What tactics worked well together, and which seemed to conflict? How important are shared tactics across the different organizations that make up a movement? Support your ideas with examples from the text.

Literary

- How is the character of John Lewis developed over the course of the book? What personal details were shared and why?
- What does the genre of graphic novel add or take away from autobiography and memoir?
- What images, symbols, or other literary and graphic devices are used to help develop a coherent narrative?
- How do shifts in time and place affect the narrative? What literary and visual devices are used to juxtapose time and place? What purpose do they serve, and are they effective?
- How is dialogue both used and represented in the graphic novel? How does it impact the narrative? How did it affect your reading experience?



READING & DISCUSSION GUIDE: FOUR OPTIONS FOR DISCUSSION FORMATS

Outlined below are four variants on how to structure discussion. Choose an option that aligns with your goals and class structure.

Option 1: Online forum and discussion with classroom follow-up

This option works best for mid-size to large classes already using online forums and discussions and will take approximately 90 minutes in class, although this can vary greatly depending upon the size of the class and the depth of the discussions.

Out of Class:

Choose from a limited set of questions from the question bank, or develop your own, and post them on Canvas or on another digital space that allows for an online forum and discussion. Ask students to read *March Book 1* and then respond to the desired number of questions (we suggest 1-2) in the forum. Also direct students to respond to at least one to two classmates' ideas by supporting, extending, or challenging their online responses.

Before class, review the online discussion and identify a few conversation strands that seem particularly generative and fruitful for further discussion.

In Class:

- 1) To begin class, select one or two of the following personal response questions and ask students to reflect on the question and write for 2-3 minutes in response to the prompt.
 - (Warmup) Personal response questions:
 - What did you enjoy the most about this graphic novel?
 - What did you not like about this graphic novel?
 - What questions do you have about this historical account, and about John Lewis, after reading this?
 - What more do you want to know?
 - Would you have told this story differently? Why or why not, and if so, how?
 - What did you learn from reading this work? What did you learn about graphic novels?
 - What did you learn about social justice movements in general and about the Civil Rights Movement in particular?
- 2) Next ask students to form pairs or groups of three to share their responses with each other. Allow 3-5 minutes for discussion.

- 3) Now ask each small group to combine with another group to form groups of 4-6 students. Direct the groups to take turns, with each person sharing a reflection or summary of their participation in the online conversation. What thoughts did they share and what stood out for them in the comments of others? Allow 10 minutes but feel free to shorten this as needed.

Next, present the threads from the online discussion that you want them to explore further (preferably on a slide or written on the board). Ask each group to discuss the question or statement in depth, with the goal of producing the following:

- 2-3 additional questions (What questions do they still have? What do they still need to know?)
- A summary of points of consensus in the group. What can they all agree on with respect to this statement or question?
- A summary of any points of disagreement.
- At least one connection to something else they have learned in the class, or in another class.

Provide each group with chart paper and a marker and ask them to display their ideas in bullet point lists.

Allow 10-15 minutes for this small group discussion and activity (extend as needed) and then ask each group to share their responses for another 10-15 minutes.

- 4) After each group has had a chance to share their thinking, bring the students together for whole class processing.
Engage the whole class in a discussion that goes back to the driving questions you selected as a focus (provided again below):
- *Why do you think that John Lewis decided to tell his story through a graphic novel?*
 - *What are the affordances and constraints of this genre?*
 - *What kinds of choices did the designers have to make as they used this media to tell this story?*
 - *How did you respond to this genre on a personal level?*
 - *What can we learn about social movements in general from this narrative, and about the African-American Civil Rights movement in particular?*
 - *Often times the Civil Rights movement is represented as a monolithic, unified force. How does this narrative conform to or challenge this depiction?*
 - *What challenges do social movements face, both internally and externally?*
 - *What resources and tactics can social movements employ to overcome these challenges?*

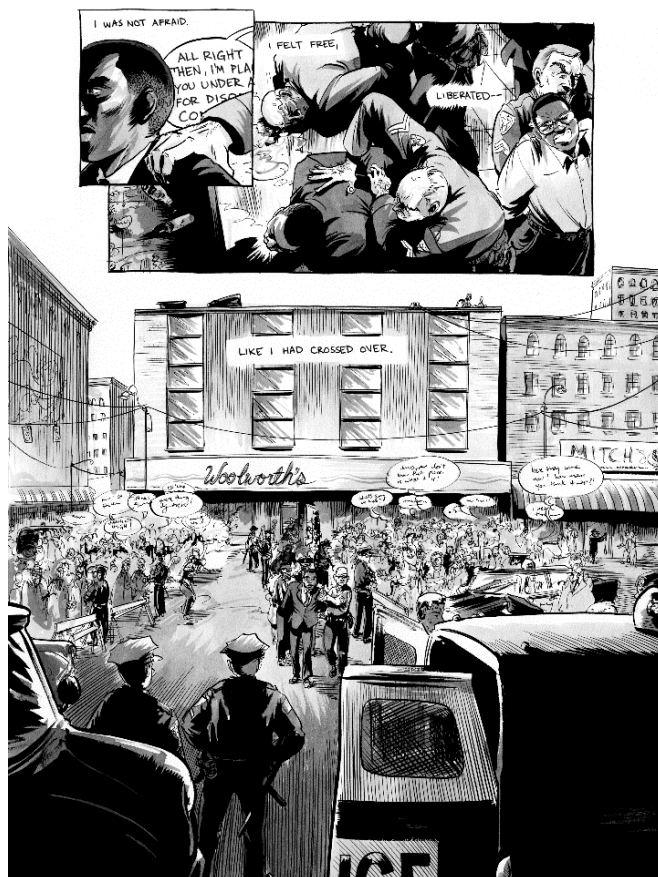
If students aren't talking, have them *Turn and Talk* with a partner about the selected question, then ask pairs to share, then ask others to respond to ideas they found interesting, surprising, insightful, or confusing.

After discussing general responses for 15-20 minutes, post any or all of the questions below and ask students to *Stop and Jot* some thoughts in response to one question.

After one or two minutes, ask several students to share their thinking and then engage in a additional discussion around these topics for another 10-15 minutes. As students share their thinking, invite them to “Say more...,” or ask questions like, “What makes you say that?” as needed to push thinking and the use of evidence. Also try inviting students to respond to comments made by their classmates.

- What is the role of social movements and popular resistance in a democracy? What is their role today in the US? In global society?
- Did the injustices being challenged by the Civil Right movement end?
- Did the Civil Rights movement end?
- What constitutes a “movement”?
- What should the role of social movements be in our continuing story?
- Why and how should we tell the stories of activists engaged in past and present social movements?

- 5) Close the activity by asking students to generate and submit a written list of questions they would like to ask John Lewis, Andrew Aydin, and/ or Nate Powell.



Option 2:

This option works best for smaller classes with less available time, and with students who work well independently. Allow for approximately 60-70 minutes (can easily be extended to 90 by providing more discussion time).

Out of Class:

Choose from a limited set of questions from the question bank, or develop your own, and post them on Canvas or provide them directly to students and ask them to develop a concise written response to two of the questions after reading the text. Direct students to bring these written responses, as well as their copy of *March*, to class.

In Class:

- 1) To begin class, select one or two of the following personal response questions and ask students to reflect on the question and write for 2-3 minutes in response to the prompt.
 - Personal response questions:
 - What did you enjoy the most about this graphic novel?
 - What did you not like about this graphic novel?
 - What questions do you have about this historical account, and about John Lewis, after reading this?
 - What more do you want to know?
 - Would you have told this story differently? Why or why not, and if so, how?
 - What did you learn from reading this work? What did you learn about graphic novels?
 - What did you learn about social justice movements in general and about the Civil Rights Movement in particular?
- 2) Next ask students to form into pairs to share their responses with each other. Allow 3-5 minutes for discussion.
- 3) Have pairs combine into groups of 4. For this 30-40 minute activity, students will use a modified version of the Final Word / Last Word discussion protocol. One student needs to be assigned the role of timekeeper.
 - Each participant will silently review their written responses to the question(s) you provided before class (*not* the opening set of questions from step 1) and then identify frames or pages from the graphic novel that were particularly important to, emblematic of, or connected to their response.
 - When everyone is ready, someone volunteers to go first and shares the section they identified by showing it to their group members and reading the text, without doing any interpretation or commentary on the importance of the section.
 - Each of the other group members then takes up to 1 minute to respond to the section of text, verbalizing their reaction and thoughts, sharing questions raised, identifying connections to their own thinking, etc. The timekeeper politely stops each person at one minute if necessary.

- After each person has gone, the original speaker who identified the passage has the “last” or “final word” on the section, summarizing why they chose it, connecting it to the big idea of their response, and building on or responding to the ideas shared by others.
 - This same process repeats until each group member has gone.
- 4) Next ask each group to synthesize important themes that emerged in the activity and prepare to share them with the class.
 - 5) Bring the whole class together and ask each group to share their synthesis of their discussion. After each group has shared, invite them to respond in general discussion to any ideas that surfaced, or to suggest new questions. Allow 10 minutes for this.
 - 6) After discussing general responses for a bit, post one of the following questions, or one of your own, and ask students to *Stop and Jot* some thoughts in response to one question. After one or two minutes, ask students to share their thinking and then engage in a discussion around the topics for an additional 10 minutes.
 - What is the role of social movements and popular resistance in a democracy? What is their role today in the US? In global society?
 - Did the injustices being challenged by the Civil Rights movement end?
 - Did the Civil Rights movement end?
 - What constitutes a “movement”?
 - What should the role of social movements be in our continuing story?
 - 7) Next, end the activity by asking students to return to the driving question you selected (provided again below) and respond in writing as to how their thinking about this question developed as they read and discussed the text. If time allows, provide time to share and process.
 - *Why do you think that John Lewis decided to tell his story through a graphic novel?*
 - *What can we learn about social movements in general from this narrative, and about the African-American Civil Rights movement in particular?*



Option 3:

This option works best for small to mid-size classes, and with students who benefit from more structure and accountability, or more generally for classes with less class time for dialogue. Allow 45 minutes for this activity.

Out of Class:

Choose from a limited set of questions from the question bank, or develop your own, and post them on Canvas or provide them directly to students and ask them to develop a concise written response to two of the questions. Have students submit written responses via Canvas to these pre-selected questions. Review the written responses before class to identify common threads, areas/ideas in need of clarification, and areas of interest and engagement as reflected in student thinking.

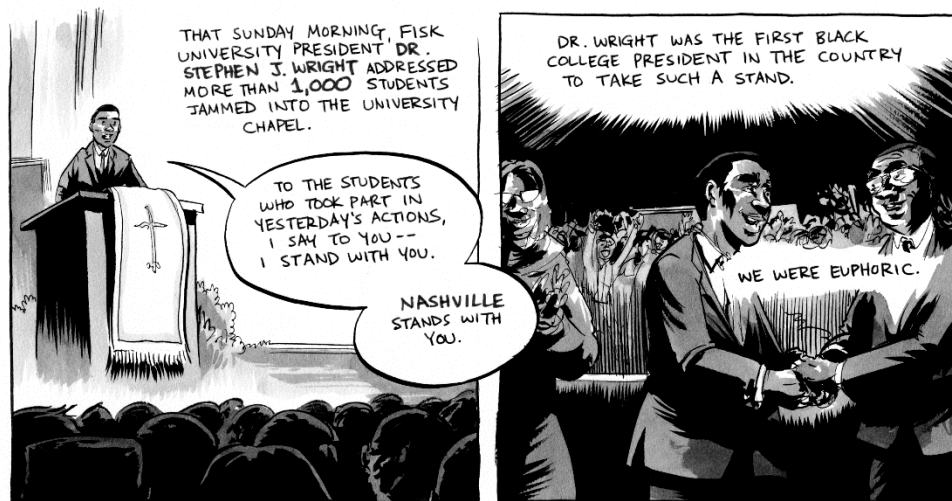
In Class:

- 1) To begin class, select one or two of the following personal response questions and ask students to reflect on the question and write for 2-3 minutes in response to the prompt.
 - Personal response questions:
 - What did you enjoy the most about this graphic novel?
 - What did you not like about this graphic novel?

- What questions do you have about this historical account, and about John Lewis, after reading this?
 - What more do you want to know?
 - Would you have told this story differently? Why or why not, and if so, how?
 - What did you learn from reading this work? What did you learn about graphic novels?
 - What did you learn about social justice movements in general and about the Civil Rights Movement in particular?
- 2) Next ask students to form into pairs to share their responses with each other. Allow 3-5 minutes for discussion.
- 3) Bring the class together and summarize your own reflections on their written responses. Identify points of consensus, areas of disagreement, and ideas in need of expansion or clarification. Engage the students in whole class discussion by asking them expand on certain ideas or delve into new questions that arose for you as you analyzed their responses. Allow 15 minutes.
- 4) Continue engaging the whole class in a discussion by returning to the driving questions you selected as a focus:
- *Why do you think that John Lewis decided to tell his story through a graphic novel?*
 - *What can we learn about social movements in general from this narrative, and about the African-American Civil Rights movement in particular?*

Consider having students first *Turn and Talk* with a partner about the selected question, then asking pairs to share, then asking others to support, extend, or challenge interesting ideas. Allow 10 minutes for this portion.

- 5) After discussing general responses for a bit, post any or all of the following questions and ask students to *Stop and Jot* some thoughts in response to one question. After one or two minutes, ask students to share their thinking and then engage in a discussion around these topics, allowing 10-12 minutes:
- What is the role of social movements and popular resistance in a democracy? What is their role today in the US? In global society?
 - Did the injustices being challenged by the Civil Right movement end?
 - Did the Civil Rights movement end?
 - What constitutes a “movement”?
 - What should the role of social movements be in our continuing story?



Option 4:

This option works best for classes in which cooperative group work is routine and productive. It will also work best with smaller classes that can dedicate more time to discussion. Allow 90 minutes to 2 hours.

Out of Class:

Choose from a limited set of questions from the question bank, or develop your own. Choose or develop enough questions so that there is approximately one question for every four students. Assign students to groups of four and then assign each group one (or two) questions to drive their reading. Each group should then be reading with a different focus question.

Direct students to read *March*, Book One and then respond to their assigned question in writing. They should bring the text and their response to class.

In Class:

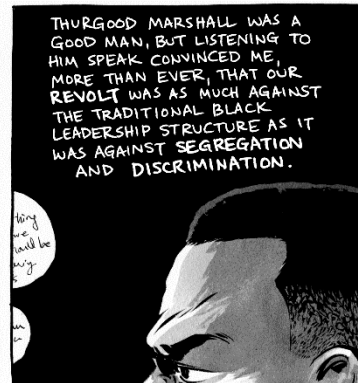
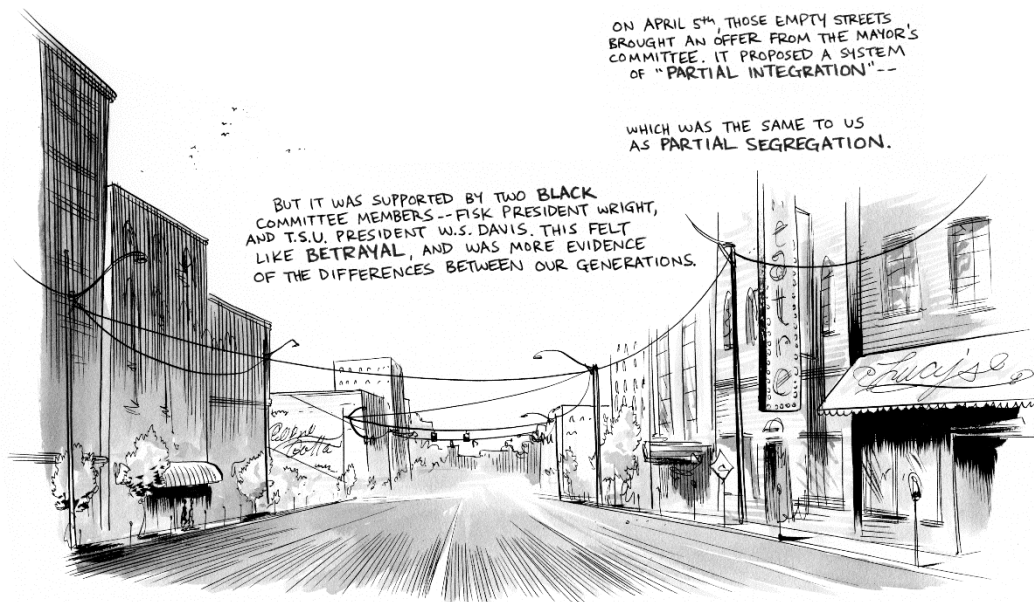
- 1) To begin class, select one or two of the following personal response questions and ask students to reflect on the question and write for 2-3 minutes in response to the prompt.
 - Personal response questions:
 - What did you enjoy the most about this graphic novel?
 - What did you not like about this graphic novel?

- What questions do you have about this historical account, and about John Lewis, after reading this?
 - What more do you want to know?
 - Would you have told this story differently? Why or why not, and if so, how?
 - What did you learn from reading this work? What did you learn about graphic novels?
 - What did you learn about social justice movements in general and about the Civil Rights Movement in particular?
- 2) Ask students to get into their groups if they have not yet done so. Have them share their responses to the opening prompt in the small group, and then ask them to take time to share and discuss their responses to the question their group was assigned. Explain that their goal is to synthesize their responses, looking for common threads and also any points of disjuncture. Allow 15-20 minutes for this.
- 3) They are then to develop a brief presentation for the rest of the class in which they will:
- Share the question they answered.
 - Provide an overview of their responses, including common ideas as well as any points of disagreement.
 - Invite the other students to contribute their own ideas and share their own thinking about the particular question.

Allow 15 minutes for this portion of the activity.

- 4) Groups should then take turns sharing their responses and leading short discussions around their questions. Each group should have at least 10 minutes, so you will likely want to allow 40 (class size of around 16) to 60 minutes (class size of 24). Help each group facilitate their discussion as needed by asking other students to support, extend, or challenge the ideas being shared.
- 5) Next, engage the whole class in a discussion by posting any or all of the following questions and ask students to *Stop and Jot* some thoughts in response to one question. After one or two minutes, ask students to share their thinking and then continue their discussion with the new focus for another 15 minutes or so.
- What is the role of social movements and popular resistance in a democracy? What is their role today in the US? In global society?
 - Did the injustices being challenged by the Civil Right movement end?
 - Did the Civil Rights movement end?
 - What constitutes a “movement”?
 - What should the role of social movements be in our continuing story?
- 6) Close the lesson with the thinking routine, *I used to think... but now I think...* focusing on the civil rights movement. Ask students to reflect upon their thinking on the Civil Rights movement and how their thinking shifted as they read *March*. Ask them to write down a statement reflecting what they thought before reading, and then adding in a statement about what they now think after reading and discussing *March, Book One*.

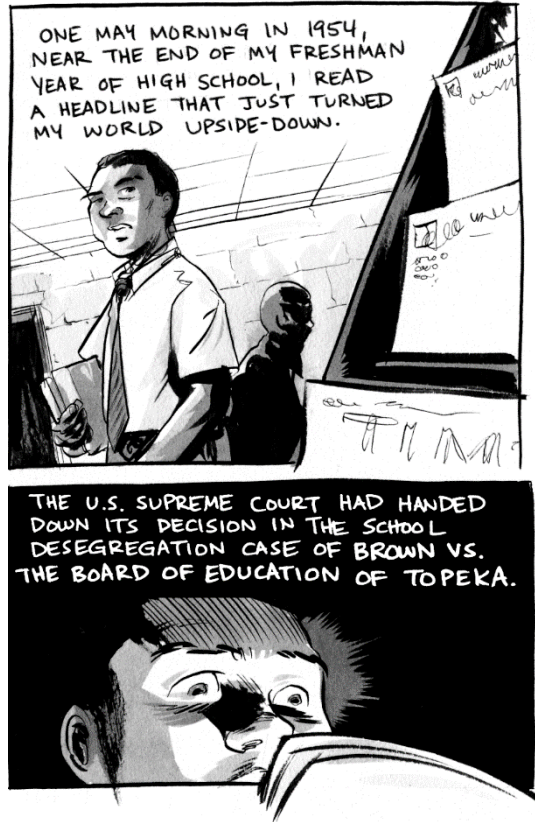
Ask for volunteers to share their thinking and use this to process any final thoughts or questions.



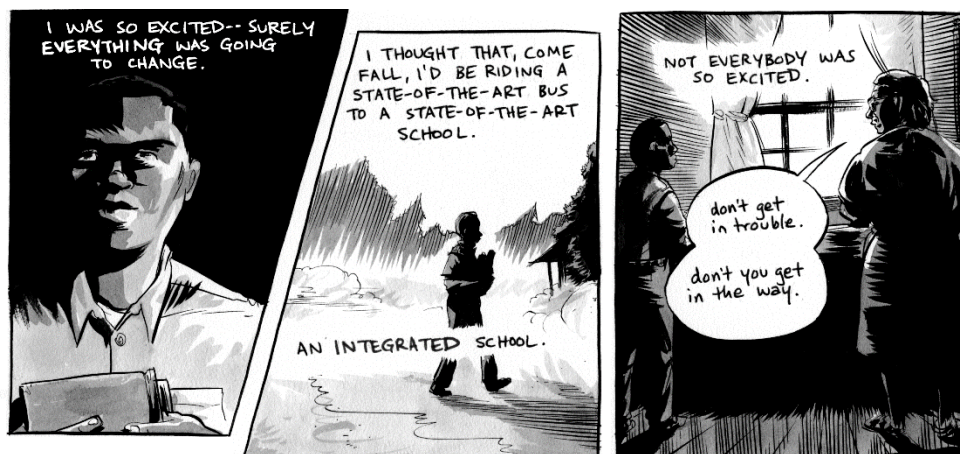
READING & DISCUSSION GUIDE: ADDITIONAL DISCUSSION QUESTIONS FOR BOOKS 2 AND 3

March, Book 1 is followed by Book 2 and 3. If you want to assign the whole trilogy, consider using the additional discussion questions below.

- Books Two and Three raise issues of internal conflicts within the civil rights movement (e.g., generational, racial, gender, ideological) in ways that are less explicitly addressed in Book One. What are the roots of the conflicts, and what approaches are used to try to resolve them if at all?
- Each book starts and ends in a particular historical moment. Discuss the authors' choices about how to frame Lewis's account historically, over the course of three books. What effect does it have on you as a reader that the trilogy ends in 1965, with Lewis noting it was the end of the movement "as I knew it" (Book 3, p. 243). What do you think he meant by this? How does it shape the civil rights movement historiographically?
- To what extent does this trilogy frame the success of the civil rights movement? In what ways is the struggle portrayed as complete, and in what ways is it portrayed as ongoing?
- How do the tactics used by various actors and organizations evolve over the course of the three books? How and where do we see the role of learning within and across social movements in the text? What kinds of tactics are borrowed? How and when are they adapted? Does learning across social movements always manifest as dissemination? Where do you see evidence of adaptation, experimentation, and innovation?
- In what ways did the involvement of white activists shift the movement? What were the advantages and challenges of interracial mobilizing for racial equality?
- How visible are gender inequities in the text? What kinds of roles are assigned, and taken on, in gendered ways? In what ways did the movement disrupt or challenge gender relations? Is there any indication that gender or other aspects of social identity will become civil rights struggles?
- Morris (1999) explains that "interorganizational relations between SMOs [social movement organizations] can affect the outcomes of a movement because the agenda of radical organizations can cause authorities, because of their fear of radical alternatives, to concede to the demands of moderate SMOs" (p. 533). How does this tension play out in Lewis's account of the movement?



- At several points in the text, Lewis points to the critical role that education and educators played in shaping his life trajectory. Additionally, students, teachers, and educational institutions are key actors throughout the civil rights movement. What role does education play in Lewis's journey and the civil rights movement? How does education function as both a source of social control and a potential site of consciousness-raising and societal transformation?



- Do contemporary social movements echo or emulate tactics employed in the African American civil rights movement? How have tactics shifted in a more globalized and interconnected society? In what ways have they remained the same?
- What was the role of the media over the course of the movement as described by Lewis? How would you characterize the relationship between members of the media and civil rights activists?
- How does this story inform our engagement with the ideas expressed by MLK in his [*Letter from a Birmingham Jail*](#) about just and unjust laws? Consider the following quotes excerpted from the letter, and discuss how these ideas connect to the narrative of *March*:
 - “**A just law** is a man made code that squares with the **moral law** or the **law of God**. An unjust law is a code that is **out of harmony with the moral law**.”
 - “Any law that uplifts human personality is just. Any law that degrades human personality is unjust.”
 - “One has not only a legal but a moral responsibility to obey just laws. Conversely one has a moral responsibility to disobey unjust laws.”
- Discuss the legal history of these ideas. What ideas, arguments, and legal scholars contribute to this conversation and how?

EXTENSION OPTIONS:

Provide the reading list below to students and assign them to explore an additional narrative and/or genre. They can compare this narrative to *March* through different disciplinary lenses depending upon the class:

- Genre or design analysis
 - Select a companion text in a different genre that covers the same time period and events (e.g. *The River of No Return* by Cleveland Sellers, or part 3 of the *Eyes on the Prize* video series). Have students compare the accounts and evaluate the affordances and constraints of each representation of this narrative.
- Corroboration of historical narratives
 - Invite students to select a specific event depicted in *March* (e.g., the planning and execution of the first sit-ins), find additional accounts of the event, and then compare and corroborate across accounts. What might account for the differences you see across accounts?



- Analysis of legal decisions relevant to the narrative
 - Select relevant legal decisions or questions depicted in the narrative (e.g., *Brown vs. The Board of Education of Topeka*; Lewis' decision to not sue Troy State; the tactic of "Jail, No Bail"), and contextualize the events in a legal frame. Evaluate the legal decisions made in these cases or events. Consider relevant precedents to these cases, as well as any precedents set by them.
- Comparison to other social movements
 - Select other social movements and/or justice-oriented organizations and ask students to compare and contrast their organizational structures, tactics, outcomes, and conflicts to the Civil Rights Movement as described in *March*. Explore connections and shared influences across these movements. Alternatively, select a particular sociological lens (e.g., feminist, post-structural) and use this perspective to compare organizations or movements.

- Applications of relevant ideas, concepts, theories, etc. to this narrative.
 - Select a conceptual framework, theory, or analytical tool from your discipline and have students apply it to the text.
 - Research into additional questions. Offer students a list of assigned research topics, or have them work independently or in groups to investigate a researchable question relevant to the Civil Rights Movement. We offer two examples here.
- How was the African American Civil Rights Movement funded? What motivated various actors to support the movement? How did funders contribute to the shaping of the movement? What constraints were attached to these supports?
- To what extent was the African American Civil Rights Movement nonviolent? What was the role of armed defense in the movement? How did these different tactics and ideologies coexist?

APPENDIX A: ***Further Reading***

Selected reading to accompany *March*:

Morris, A.D. (1999). A retrospective on the civil rights movement: Political and intellectual landmarks. *Annual Review of Sociology*, 25(1): 517-539.

Reading to build background knowledge:

Egerton, J. (1995). *Speak Now Against the Day: The Generation Before the Civil Rights Movement in the South*. Chapel Hill, NC: University of North Carolina Press.

Links to additional primary and secondary resources related to John Lewis:

- [Article and audio about John Lewis being presented with old mugshots from early arrests](#)
- [Article about the ongoing activism of John Lewis](#)
- [Excerpt from John Lewis' 1998 memoir, *Walking with the Wind*](#)

Experiencing the Civil Rights Movement: Oral history, testimonies, and biographies:

Hampton, H., Fayer, S., & Flynn, S. (1990). *Voices of freedom : An oral history of the civil rights movement from the 1950s through the 1980s*. New York: Bantam Books.

Holsaert, F. S. (2010). *Hands on the freedom plow: Personal accounts by women in SNCC*. Urbana: University of Illinois Press.

Mills, K. (2007). *This little light of mine: The life of Fannie Lou Hamer*. Lexington: University Press of Kentucky.

Olson, L. (2001). *Freedom's daughters: The unsung heroines of the civil rights movement from 1830 to 1970*. New York: Scribner.

Ransby, B. (2003). *Ella Baker and the Black freedom movement: A radical democratic*

vision. Chapel Hill: University of North Carolina Press.

Sellers, C., & Terrell, R. L. (1990). *The river of no return : the autobiography of a Black militant and the life and death of SNCC*. Jackson: University Press of Mississippi.

Additional background on African American Civil Rights and social movement theory:

Anderson, C. (2003). *Eyes off the Prize: The United Nations and the African American Struggle for Human Rights, 1944-1955*. Cambridge: Cambridge University Press.

Andrews, K.T. (2001). Social Movements and Policy Implementation: The Mississippi Civil Rights Movement and the War on Poverty, 1965 to 1971. *American Sociological Review*, 66(1), 71-95.

Cobb, C.E. (2015). *This Nonviolent Stuff'll Get You Killed: How Guns Made the Civil Rights Movement Possible*. Durham, NC: Duke University Press.

Hampton, H., Vecchione, J., Fayer, S., Bagwell, O., Crossley, C., DeVinney, J. A., Lacy, M. D., ... PBS Video. (2006). *Eyes on the prize*.

Haines, H.H. (1984). Black Radicalization and the Funding of Civil Rights: 1957-1970. *Social Problems*, 32(1), 31-43.

McAdam, D. (1982). *Political Process and the Development of Black Insurgency, 1930-1970*, Second Edition. Chicago: University of Chicago Press.

Polletta, F. (1998). "It was like a fever..." Narrative and identity in social protest. *Social Problems*, 45(2), 137-159.

Additional readings on political action and social movements:

Davenport, C. (2015). *How social movements die: Repression and demobilization of the Republic of New Africa*. Cambridge: Cambridge University Press.

Davis, A. Y., & Barat, F. (2016). *Freedom is a constant struggle: Ferguson, Palestine, and the foundations of a movement*. Chicago: Haymarket Books.

della Porta, D. (2006). *Social movements, political violence, and the state: A Comparative analysis of Italy and Germany*. Cambridge: Cambridge University Press.

Green, D. (2016). *How change happens* (First edition. ed.). Oxford, United Kingdom: Oxford University Press.

Sharp, G. (1973). *The politics of nonviolent action*. Vol. 1-3. Boston, MA: Porter Sargent Publishers.

Snow, D. della Porta, Klandermans, B. & McAdam, D. (Eds.) (2013). *The Wiley Blackwell encyclopedia on social and political movements*. Malden, MA: Blackwell.

Thoreau, H. D. (1964). *Civil disobedience*. Westwood, NJ: F. H. Revell Co.

White, M. (2016). *The end of protest: A new playbook for revolution*. Toronto: Alfred A. Knopf Canada.

Young, R. F. (2015). *Dissent: The history of an American idea*. New York ; London: New York University Press.

Children's Books related to the African American Civil Rights Movement:

Curtis, C. P. (1995). *The Watsons go to Birmingham--1963*. New York: Delacorte Press.

Hamilton, V., Dillon, L., & Dillon, D. (1993). *Many thousand gone : African Americans from slavery to freedom*. New York: Knopf : Distributed by Random House.

Weatherford, C. B., & Lagarrigue, J. (2005). *Freedom on the menu : the Greensboro sit-ins*. New York: Dial Books for Young Readers.

Williams-Garcia, R. (2010). *One crazy summer* (1st ed.). New York: Amistad.

Links to other useful Civil Rights resources for education:

<http://www.tolerance.org/kit/mighty-times-childrens-march>

- Documentary film and instructional unit on the Children's March of 1963

<http://www.pbs.org/wgbh/amex/eyesontheprize/>

- Link to award winning video series and additional resources on the Civil Rights Movement

Other graphic novels with social justice themes:

Laird, R. O., Laird, T. N., & Bey, E. (2009). *Still I rise: A graphic history of African Americans* (Rev. ed.). New York, NY: Sterling.

Okubo, M. (2014). *Citizen 13660*. Seattle: University of Washington Press.

Sack, J., Shapiro, A., & Castro, L. (2015). *La Lucha : the story of Lucha Castro and human rights in Mexico*. London, Brooklyn, NY: Verso.

Satrapa, M., & Satrapa, M. (2007). *The complete Persepolis*. New York: Pantheon.

Spiegelman, A. (1996). *The Complete Maus*. New York: Pantheon.

Squarzoni, P. (2014). *Climate changed: A personal journey through the science*. New York: Abrams ComicArts.

Additional resources on graphic novels and comics in education:

Alverson, B. (2014, Sept 8). Teaching with Graphic Novels. *School Library Journal*.
<http://www.slj.com/2014/09/books-media/the-graphic-advantage-teaching-with-graphic-novels/>

McCloud, S. (1993). *Understanding Comics: The Invisible Art*. New York: Harper Collins.

National Council of Teachers of English. (2005, Sept). Using comics and graphic novels in the classroom. *The Council Chronicle*.
<http://www.ncte.org/magazine/archives/122031>

Serchay, D.S. (2009). *The Librarian's Guide to Graphic Novels for Adults*. New York: Neal-Schuman Publishers.

Teaching Comics. The Center for Cartoon Studies. <http://www.teachingcomics.org/>

Yang, G. *Comics in Education*. <http://www.geneyang.com/comicsedu/>

Legal Decisions:

- *Dred Scott v. Sandford* (1857)
 - Decreed a slave was his master's property and African Americans were not citizens; struck down the Missouri Compromise as unconstitutional.
- *Civil Rights Cases* (1883)
 - A number of cases are addressed under this Supreme court decision. Decided that the Civil Rights Act of 1875 (the last federal civil rights legislation until the Civil Rights Act of 1957) was unconstitutional. Allowed private sector segregation.
- *Plessy v. Ferguson* (1896)
 - The Court stated that segregation was legal and constitutional as long as "facilities were equal"—the famous "separate but equal" segregation policy.
- *Powell v. Alabama* (1932)
 - The Supreme Court overturned the "Scottsboro Boys" convictions and guaranteed counsel in state and federal courts.
- *Shelley v. Kraemer* (1948)
 - The justices ruled that a court may not constitutionally enforce a "restrictive covenant" which prevents people of certain race from owning or occupying property.
- *Brown v. Board of Education of Topeka* (1954)
 - Reversed *Plessy v. Ferguson* "separate but equal" ruling. "[S]egregation [in public education] is a denial of the equal protection of the laws."
- *Heart of Atlanta Motel, Inc. v. United States* (1964)
 - This case challenged the constitutionality of the Civil Rights Act of 1964. The court ruled that the motel had no right "to select its guests as it sees fit, free from governmental regulation."

APPENDIX B:

Key historical figures and organizations mentioned in text



PAGE 7

Hosea Williams

Civil rights activist, SCLC

Biographical information:

- <https://www.biography.com/people/hosea-williams-21415939>
- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_williams_hosea_1926_2000/

Image: *Hosea Williams*. [Entry in 'Individuals involved in civil disturbances, vol. 2', distributed by the Alabama Department of Public Safety during the 1960s civil rights era]. Retrieved from [Wikimedia Commons](#). Available at: [Civil Rights Digital Library](#)



PAGE 19

John F. Kennedy

United States President

Biographical information:

- <https://www.biography.com/people/john-f-kennedy-9362930>
- <https://www.whitehouse.gov/1600/presidents/johnfkennedy>

Image: White House Press Office (1961). *Photo portrait of John F. Kennedy*. [File photo, WHPO]. Retrieved from [Wikimedia Commons](#).



Multiple references throughout

Martin Luther King, Jr.
civil rights activist; SCLC

Biographical information:

- <https://www.biography.com/people/martin-luther-king-jr-9365086>
- http://www.nobelprize.org/nobel_prizes/peace/laureates/1964/king-bio.html
- <http://www.history.com/topics/black-history/martin-luther-king-jr>

Image: Stanziola, Phil (1964). *Dr. Martin Luther King, Jr. showing his medallion received from Mayor Wagner*. [NYWT&S staff photograph]. Retrieved from [Wikimedia Commons](#). Available at [New York World-Telegram and the Sun Newspaper Photograph Collection \(Library of Congress\)](#).



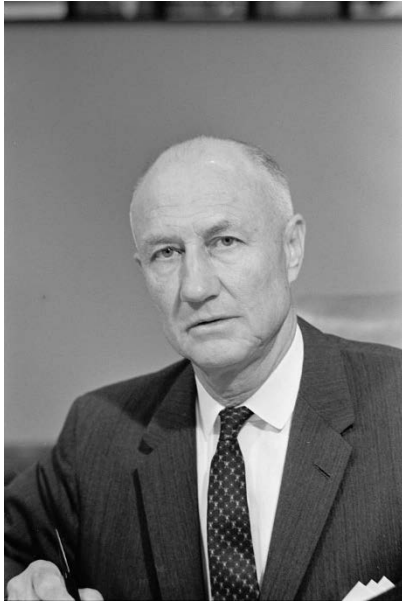
Page 56

James Eastland
U.S. senator from Mississippi;
segregationist

Biographical information:

- <http://www.mshistorynow.mdah.ms.gov/articles/367/james-o-eastland>
- <http://www.nytimes.com/1986/02/20/obituaries/james-o-eastland-is-dead-at-81-leading-senate-foe-of-integration.html>

Image: *James O. Eastland*. [File photo, United States Senate Historical Office]. Retrieved from [Wikimedia Commons](#).



Page 56

Strom Thurmond **U.S. senator from South Carolina;** **segregationist**

Biographical information:

- <https://www.biography.com/people/strom-thurmond-9507157>
- <http://www.nytimes.com/2003/06/27/us/strom-thurmond-foe-of-integration-dies-at-100.html>

Image: Leffler, W.K (1961). *Senator Thurmond*. [File photo, U.S. News and World Report Magazine Photograph Collection]. Retrieved from [Wikimedia Commons](#). Available at: [United States library of Congress's Prints and Photographs division](#).



Page 57

Emmet Till **victim of lynching; civil rights** **symbol**

Biographical information:

- <https://www.biography.com/people/emmett-till-507515>
- <http://www.history.com/this-day-in-history/the-death-of-emmett-till>

Image: Bradley, M.T (1954). *Emmet Till at Christmas 1954*. Used [under Fair Use under the Copyright law of the United States](#). Retrieved from [Wikimedia Commons](#).



Page 58, 66

Rosa Parks
Civil Rights activist; SCLC

Biographical information:

- <https://www.nwhm.org/education-resources/biography/biographies/rosa-parks/>
- <https://www.biography.com/people/rosa-parks-9433715>
- <http://www.history.com/topics/black-history/rosa-parks>

Image: (1955). *Photograph of Rosa Parks with Dr. Martin Luther King Jr.* [File photo, National Archives and Records of the U.S. Information Agency Record Group 306]. Retrieved from [Wikimedia Commons](#).

Pages 66-71

Fred Gray
civil rights lawyer

Biographical Information:

- <https://www.biography.com/people/fred-gray-21308983>
- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_gray_fred_david_1930/



Pages 66-71

Ralph Abernathy, civil rights activist; SCLC

Biographical information:

- <https://www.biography.com/people/ralph-d-abernathy-9174397>
- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_abernathy_ralph_david_1926_1990/

Image: Leffler, W.K (1968). *Rev. Ralph David Abernathy speaks at Nat'l. Press Club luncheon*. [File photo, U.S. News and World Report Magazine Photograph Collection]. Retrieved from [Wikimedia Commons](#). Available at: [United States library of Congress's Prints and Photographs division](#).



Pages 75-77, 82, 97, 112

Jim Lawson civil rights activist, FOR

Biographical information:

- <http://www.blackpast.org/aah/lawson-james-1928>
- http://www.pbs.org/thisfarbyfaith/witnesses/james_lawson.html

Image: Powell, J. (2005). *James Lawson in Nashville, Tennessee*. Used under [Creative Commons Attribution 2.5 Generic](#). Retrieved from [Wikimedia Commons](#).

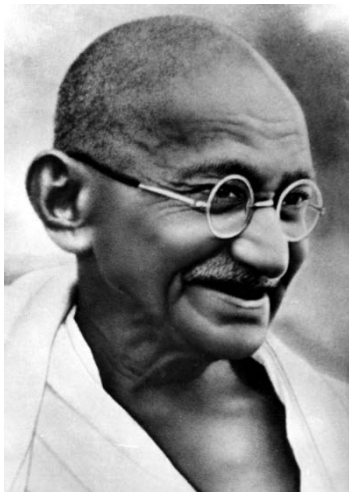
Pages 76, 85, 95, 116-119

Diane Nash

civil rights activist; SNCC

Biographical Information:

- <http://civilrightsteaching.org/resource/womens-work-an-untold-story-of-the-civil-rights-movement/biographies/>
- <http://www.makers.com/diane-nash>
- <http://www.blackpast.org/aah/nash-diane-judith-1938>



Page 77

Gandhi

human rights activist; proponent of non-violence

Biographical information:

- <http://www.history.com/topics/mahatma-gandhi>
- <https://www.biography.com/people/mahatma-gandhi-9305898>

Image: (1946). *Gandhi*. [[LIFE Photo Archive](#)]. Retrieved from [Wikimedia Commons](#).

Page 79

James Bevel

civil rights activist; SNCC

Biographical Information:

- <https://www.biography.com/people/james-bevel-21399887>
- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_bevel_james_luther_1936/

Pages 79, 115-116
Bernard LaFayette
civil rights activist; SNCC

Biographical Information:

- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_lafayette_bernard_1940.1.html
- <https://snccdigital.org/people/bernard-lafayette/>

Page 98
Will Campbell
civil rights activist; National Council of Churches

Biographical Information:

- <http://www.nytimes.com/2013/06/05/us/will-d-campbell-maverick-minister-and-civil-rights-stalwart-dies-at-88.html>
- <https://www.mswritersandmusicians.com/mississippi-writers/will-d-campbell>



Page 106

Dr. Stephen J. Wright, Fisk
University President

Biographical information:

- <http://whospeaks.library.vanderbilt.edu/interviewee/stephen-wright>
- <http://www.nytimes.com/1996/04/19/us/stephen-wright-85-led-in-education-for-blacks.html>

Image: Fisk University, John Hope and Aurelia E. Franklin Library, Special Collections, Fisk Photograph Archive, <https://www.fisk.edu/academics/library>

Pages 106, 116

Z. Alexander Looby, civil rights lawyer

Biographical Information:

- <http://www.blackpast.org/aah/looby-z-alexander-1899-1972>
- <http://tennesseencyclopedia.net/entry.php?rec=807>



Page 106, 111

Thurgood Marshall civil rights lawyer

Biographical information:

- <https://chnm.gmu.edu/courses/122/hill/marshall.htm>
- <https://www.theatlantic.com/magazine/archive/2015/10/thurgood-marshall-badass/403189/>
- <http://www.history.com/topics/black-history/thurgood-marshall>

Image: Library of Congress (1936). *Thurgood Marshall*. [File photo, NAACP]. Retrieved from [Wikimedia Commons](#).



Page 109

Ralph Bunche, political scientist and diplomat

Biographical information:

- http://www.nobelprize.org/nobel_prizes/peace/laureates/1950/bunche-bio.html
- http://www.pbs.org/ralphbunche/education/teach_biog.html

Image: Vechten, C.V. (1951) *Ralph Bunche*. [File photo, United States Library of Congress's Prints and Photographs division]. Retrieved from [Wikimedia Commons](#).



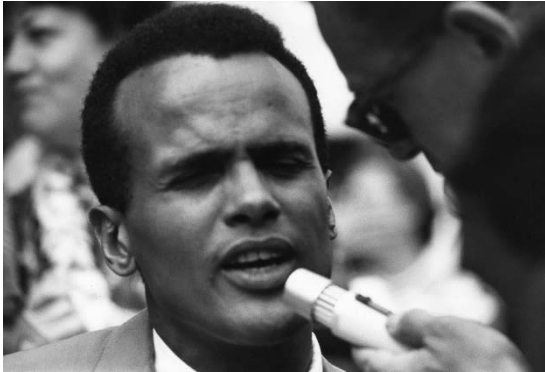
Page 109

Eleanor Roosevelt, First Lady

Biographical information:

- <https://www.biography.com/people/eleanor-roosevelt-9463366>
- <http://www.history.com/topics/first-ladies/eleanor-roosevelt>
-

Image: 1933. *Anna Eleanor Roosevelt*. [File photo, United States Library of Congress's Prints and Photographs division]. Retrieved from [Wikimedia Commons](#).



Page 109

Harry Belafonte entertainer and civil rights activist

Biographical information:

- <https://www.biography.com/people/harry-belafonte-12103211>
- <https://www.nytimes.com/2017/02/03/nyregion/harry-belafonte.html>
- <http://www.newyorker.com/culture/cultural-comment/harry-belafonte-and-the-social-power-of-song>

Image: U.S Information Agency (1963). *Close-up view of actor and vocalist Harry Belafonte*. [File photo, National Archives and Records Administration]. Retrieved from [Wikimedia Commons](#).

Pages 109, 116-119

Ben West Mayor of Nashville, TN in 1960

Biographical Information:

- <http://tennesseencyclopedia.net/entry.php?rec=1492>
- <http://www.nytimes.com/1974/11/22/archives/ben-west-is-dead-nashville-mayor-served-from-1951-to-1963enforced.html>



Page 110

Buford Ellington, Governor of Tennessee

Biographical information:

- <http://tennesseencyclopedia.net/entry.php?rec=430>

Image: *Tennessee Governor Buford Ellington*. [Photograph of the official portrait in the Tennessee State Capitol, Nashville, TN]. Retrieved from [Wikimedia Commons](#).



Page 112

Ella Baker, civil rights activist, NAACP and SCLC

Biographical information:

- <http://civilrightsteaching.org/resource/womens-work-an-untold-story-of-the-civil-rights-movement/biographies/>
- <http://ellabakercenter.org/about/who-was-ella-baker>
- <https://snccdigital.org/people/ella-baker/>

Image: Ella Baker Center for Human Rights. *Ella Baker*. Used under [Creative Commons Attribution 3.0](#). Retrieved from [Wikimedia Commons](#). Available at [Ella Baker Center for Human Rights](#).

Organizations from *March, Book One*

The Fellowship of Reconciliation (FOR):

The US branch of the international organization the Fellowship of Reconciliation (FOR USA) began in 1915 and was organized by a large group of pacifist activists, including Jane Addams and Bishop Paul Jones. It is an interfaith organization that works on wide variety of peace and justice issues, both domestic and international. FOR emphasizes non-violence, and played an important role in promoting non-violence as a philosophy and tactic during the Civil Rights Movement.

- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_fellowship_of_reconciliation_for.1.html
- <https://forusa.org/>

Montgomery Improvement Association (MIA):

The **Montgomery Improvement Association** (MIA) developed in the time period after the arrest of Rosa Parks in December of 1955 in order to coordinate the bus boycott in Montgomery, Alabama. This organization would go on to serve as a training ground for many important future leaders and played a pivotal role in fighting segregation in Montgomery.

- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_montgomery_improvement_association/
- <http://www.montgomeryimprovementassociation.org/>

Nashville Student Movement:

The Nashville Student Movement was created in Nashville, Tennessee in 1959 to combat racial segregation in Nashville. It grew out of the workshops for student activists on non-violence that were run by Jim Lawson of FOR. Students in this group developed and lead the sit-ins at Nashville lunch counters in 1959 and 1960.

- <http://www.blackpast.org/aah/nashville-sit-ins-1960>

National Association for the Advancement of Colored People (NAACP):

The National Association for the Advancement of Colored People (NAACP) is one of the oldest and largest civil rights organizations in the United States, having been founded in 1909 in order to advocate for equality for African-Americans. Many early leaders of the civil rights movement of the 1950's and 1960's were associated with the NAACP.

- <http://www.history.com/topics/naACP>
- <http://www.naACP.org/>

Southern Christian Leadership Conference (SCLC):

The Southern Christian Leadership Conference (SCLC) was founded in 1957 after the Montgomery Bus Boycott in order to develop regional coordination for continuing protest and activism directed at desegregation in the South. Martin Luther King Jr. and Ralph Abernathy played important roles in founding and leading the organization. The SCLC championed non-violent protest as a means to dismantle institutionalized segregation.

- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_southern_christian_leadership_conference_sclc/
- <http://nationalsclc.org/>
- <http://nationalsclc.org/about-us/history/>

The Student Nonviolence Coordinating Committee (SNCC):

The Student Nonviolent Coordinating Committee (SNCC) was founded in April of 1960 as the outcome of a student-organizing workshop coordinated by Ella Baker. SNCC was developed in order to provide a voice and organizing center for student activists who were becoming frustrated with what they saw as overly moderate stances and tactics on the part of the NAACP and SCLC.

- <http://www.history.com/topics/black-history/sncc>
- http://kingencyclopedia.stanford.edu/encyclopedia/encyclopedia/enc_student_nonviolent_coordinating_committee_sncc/
- <http://www.sncclegacyproject.org/>

Selected events represented in the graphic novel:



Mayor Ben West agrees that lunch counters should be desegregated, April 19, 1960.
<https://www.flickr.com/photos/nashvillepubliclibrary/22727992926>. Image: Nashville Public Library, Special Collections. Reproduced with permission.

Matthew Walker, Peggy Alexander, Diane Nash and Stanley Hemphill eating lunch at the Post House Restaurant in the Greyhound bus terminal. This was the first time since that blacks were served at previously all-white counters in Nashville.

https://www.buzzfeed.com/krystieyandoli/powerful-photos-from-the-nashville-sit-ins?utm_term=.gigo4dIYP#.ahv7pqml8

- For more images: https://www.buzzfeed.com/krystieyandoli/powerful-photos-from-the-nashville-sit-ins?utm_term=.avlwe8KNE#.pdM04YGxX

In 2016, Congressman John Lewis first saw his Nashville police mugshots for nonviolent protests that landed him in jail. Struck by the images of his younger self, he shared with the crowd, “When you see something that is not right, not fair, not just, you have a moral obligation, a mission, and a mandate to stand up, to speak up and speak out, and get in the way, get in trouble, good trouble, necessary trouble.” Lewis decided to display the newly uncovered images in his congressional office because, he said, “when young people, especially children come by— and even some of my colleagues— they will see what happened and be inspired to do something.” Read and listen to the story here.

<http://nashvillepublicradio.org/post/newly-discovered-these-1960s-nashville-police-mugshots-john-lewis-take-new-meaning-today#stream/0>

APPENDIX C:

Social movement tactics and practices

Social Movement Tactics and Practices*

- **Moral Suasion:** The strategic use of guilt and an appeal to emotions to provoke moral responses and create societal pressure for changes in policy and practice.
- **Legal Action:** The directed use of lawsuits, lobbying, and production of legal documents to challenge current, standing legislation.
- **Civil Disobedience:** Forms of non-violent collective action that involve the refusal to follow certain laws or rules in order to disrupt local, state, national, and international activity in protest of unfair conditions or policies.
- **Economic Noncooperation:** The voluntary and intentional refusal to do business with a person, business, industry, organization, or government; to apply economic pressure as an expression of protest, usually for social, political, or environmental reasons.
- **Grassroots Organizing:** Efforts to build mass movement beginning with local and community voices and concerns, and ground-up involvement in generating approaches and solutions to the challenges they face.
- **Use of Media:** The strategic employment of social media platforms, film, TV, music, documentary, etc., to build exposure for a movement, educate the public, organize, and inspire action.
- **Educational Activism:** The intentional use of education as an instrument for resistance, solidarity, social improvement, political power, and freedom.
- **Arts and Performance:** The use of arts performance in public spaces to speak directly to social issues and challenge the dominant discourse.
- **Cultural Preservation:** The intentional practice of (re)claiming cultural wealth through preservation efforts intended to disrupt public spaces, resisting mainstream attempts to silence and coopt diverse voices.
- **Direct Violence:** The use of direct force, including militant organization, as a form of resistance against injustice, sometimes calling for aggressive and combative force as means of protection and prevention against violence.

* This list has been generated and adapted based on a number of social movement theorists and resources. In particular, we draw from Sharp, 1973's (Vols. 1-3) classifications of nonviolent action: (1) nonviolent protest and persuasion, (2) social noncooperation, (3) economic noncooperation- boycotts, (4) economic noncooperation- strikes, (5) political noncooperation, and (6) nonviolent intervention. For additional classifications, examples, and attention to tactics according to various stakeholder perspectives, see Snow, della Porta, Klandermans, & McAdam, 2013.