



*Lesson plans about women
standing up and speaking out
in the face of violence.*

Lesson Three B (Social Studies): The Role of Art and Technology in Protest

Welcome to the She Stands Up lesson plan series. The lesson plans are designed to serve as suggestions for how to bring the topic of contemporary women’s social movements into today’s classrooms and can be modified based on your teaching style and interests. Suggestions for virtual adaptations of this and all She Stands Up lessons are available, along with additional information about the unit and topic at www.shestandsup.org.

Overview and Objectives: This document provides an option for the third lesson in the She Stands Up unit. In this lesson, students will begin by identifying the different ways in which social movements, such as Ni Una Menos, seek to express themselves and gain followers. To highlight the role of art in the growth and impact of a movement, students will analyze a performance about VAWG, originally created by an artists collective in Chile, which immediately spread over social media prompting reenactments in countries such as Argentina and Mexico. At the end of this lesson, students will be able to define artistic activism and performance art and explain how this type of activism communicates the main message of the movement through an analysis of “Un violador en tu camino”. To access the alternative option for the third lesson in the unit, please view **Lesson Three A** at the She Stands Up website.

Applicable courses: Social Studies, World Studies, Gender Studies, Sociology, Current Issues

Grades: 11-12

Length: 50 minutes (although discussion may extend longer depending on class size and interest in the topic)

Materials included: Lesson Three B Procedure; **Lesson Three B Activity Handout; Lesson Three B Station Handout 1, 2, and 3**

Materials needed: Projector and computer with internet and playback capabilities

Disclaimer: Please review all material to ensure it is appropriate for *your* classroom. Some of the material could be triggering for students as the movements and protests are directly responding to certain forms of violence such as sexual harassment, rape, and murder.



Class Preparation

To prepare for this lesson, you will need to print out the following resources included in this document: **Lesson Three B Activity Handout** (one per student), and **Lesson Three B Station Handout 1, 2 and 3** (one of each). Due to copyright regulation, the lyrics have been provided as a link in the procedure below. Depending on the orientation of your classroom, you may want to group desks together in three pods so that students can move directly into the station rotation activity in step #3 of the procedure. If you are interested in presenting students with examples of art in protest when introducing the topic, consider creating a PowerPoint or Google Slide presentation.

If the topics of artistic activism and protest art are new to you, check out the following links to learn more: [Tate Art Term: Activist Art](#), [The Center for Artistic Activism: Why artistic activism?](#), [Tate Art Term: Performance Art](#), [Harvard Political Review: Performance Art as an Activist Tool](#), [Tufts Observer: The Power of Performance](#)

Lesson Three B Procedure

1. Opening activity (5 minutes)--

Stop-and-jot: Begin by asking students to brainstorm a list of ideas about what it takes to organize, energize and sustain a social movement, like Ni Una Menos, in the 21st century. Once students have had a few minutes to jot down ideas, invite them to share their thoughts back to the class. As students share their ideas, list their responses on the board.

Possible responses could include: Leadership from individuals or organizations, protests and/or marches, inclusion of celebrities to promote the message, use of symbols (women's movement- pink hats), hashtags, songs/chants, visual art, etc.

2. Introduction to Artistic Activism (10 minutes)

With these ideas fresh in their minds, ask students to think about the role of art in bringing attention to or sustaining a social movement. Begin by asking broad questions about examples of art in recent movements that they may have seen, such as the Women's March, Black Lives Matter, or the March for Our Lives. If students can think of specific examples of art that they saw used in a protest this could be searched and projected for all to see, or you could prepare a PowerPoint/Google Slides based on topics previously discussed in class.

As students brainstorm and share their ideas with the class, you can take notes on the board so that all students can follow along with the conversation. As a class, work towards creating a definition of the term **artistic activism**. Below we have provided an example of a definition, which She Stands Up has chosen to work with in these lesson plans. Space is provided in **Lesson Three B Activity Handout** for students to copy your definition down.

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Artistic Activism- A dynamic practice combining the creative power of the arts to move us emotionally with the strategic planning of activism necessary to bring about social change.

To connect this concept with social movements against VAWG, ask students to think back to the videos that they have seen about the Madres de Plaza de Mayo movement, the Ni Una Menos movement in Argentina, or its sister movement in Mexico. *Were there any examples of art or artistic expression on display? Would they consider these examples to be artistic activism?* If students are struggling to think of examples, ask them probing questions about the symbols that they saw being used on posters, the colors worn by participants, or the slogans being used. [To access the She Stands Up lesson on visual art, please view Lesson Three A on the website]

To build upon this brainstorm, introduce students to the form of art known as performance art. As opposed to other expressions of artistic activism that students have already seen in connection to movements against VAWG (posters, chants, graffiti, etc.), **performance art** is artwork that is created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted. Share this definition with students either by writing it on the board or projecting it. Space is provided in the **Lesson Three B Activity Handout** for students to copy this definition down. Explain to students that this next activity will introduce them to an example of performance art in the social movements across Latin America against VAWG.

3. Un violador en tu camino (30 minutes)

Performance Video (10 minutes): Explain to your students that in this next activity they will have the opportunity to analyze an example of activist performance art from the movements against VAWG in Latin America. Instruct students to turn their attention to the 'Analysis of 'Violador en tu camino'/A Rapist in Your Path' on the **Lesson Three B Activity Handout**, where they will see the three different themes that they will later analyze. Then, as a class, watch the video below at least twice. While the video is in Spanish, there are English subtitles and descriptions. The English lyrics and choreography breakdown can be found on the link provided from the Women's March website.

Video Link: <https://www.youtube.com/watch?v=s5AAscy7qbl>

English Lyrics and Choreography Breakdown: <https://womensmarch.com/2020-dance>

Station Analysis of Video (20 minutes): Next, split your students up into three groups, assigning each group to begin at a different station, each of which should have at least one copy of the corresponding **Station Handout**. Students should bring their **Lesson Three B Activity Handout** along with them to each station, as the space is provided for note taking. At each station, students will have 6 minutes to review any new information on the **Station Handout** and discuss the guiding questions. As students rotate through the stations, be sure to move throughout the room, encouraging students to participate actively in the



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group discussion and helping to answer questions as they arise. Every 6 minutes instruct students to finish up any last notes that they wanted to write down and then move along to the next station.

Stations:

1. Lyrics
2. Physical Space/Use of Space
3. Choreography

→ Extension activity: If your class schedule allows for the addition of a fourth station (would make this activity around 25 minutes), 'Wardrobe' would be an interesting option. The Station Handout could include images from various performances and students could be asked comparative and analytical questions about the participants' wardrobes.

3. Closing Activity (5 minutes)

Class Check-in: Use the remaining time in class to answer any questions that students may have about the different elements of the performance that they analyzed. This could also be a time for students to share back their main take-aways from the station rotations depending on your class length.

→ Extension activity: If class schedule allows, an extension to this Class Check-in would be an individual journal reflection. The station rotation activity includes a lot of information for students to sift through and analyze, so asking students to free-write for a specific amount of time may help them to collect their thoughts about the 'Un violador en tu camino'/'A Rapist in Your Path' performance. After writing, students could share their thoughts with the rest of the class in a group discussion. Below you will find sample questions or prompts that you could use with your students:

- Why do you think this performance went viral?
- What about the lyrics, physical space/use of space, or choreography stand out to you the most?
- Why do you think the group of artists created performance art in addition to the other forms of artistic activism (images, graffiti, poster art, chants, etc.) to spread the message of the movement against VAWG?
- What do you think the role of technology (specifically social media) has in the sustained attention to violence against women and girls?

Suggested Homework: Ask students to identify and compare performance art from another part of the world to 'Violador en tu camino'/'A Rapist in Your Path' that they analyzed in class today. If students need help, start with "Performance Art" Wikipedia page for a list



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of famous performance art from around the world https://en.wikipedia.org/wiki/Performance_art#Collective_reivindication_performance_art. Their comparisons could focus on the lyrics (if any), the style of art, the visual component (if any), use of space, subject matter, or all of these elements. This assignment could be a short reflection paragraph, or it could be turned into a larger writing assignment or project.



Lesson Three B Activity Handout

Definition of artistic activism-

Definition of performance art-

'Un violador en tu camino'/'A Rapist in Your Path': Use this section to take notes as you participate in discussion with your group at each station.

Station 1: Lyrics

Station 2: Space

Station 3: Choreography

Lesson Three B Station Handout

Station 1: Lyric Analysis

First: Using the translation provided by your teacher, read the lyric facts below.

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- **Lyric Fact 1:** The line referring to “disappearances” could call back to the disappearances under various dictators in Latin America. Think back to the session on Mothers of the Plaza de Mayo.
- **Lyric Fact 2:** The chorus, “not where I was, not how I dressed” is a reference to questions often asked to survivors and is commonly associated with victim blaming.
- **Lyric Fact 3:** The title of the performance “A Rapist in Your Path” is a play on a slogan used by the Chilean police in the 1990s “A Friend Along Your Path”.
- **Lyric Fact 4:** In the original Chilean lyrics (in Spanish) and in the lyrics of most adaptations in other Latin American countries, there is an additional stanza that changes by country. In Chile, this additional stanza is taken from a police song that romanticized the role of Chilean police protecting women’s’ virtue.
- **Lyric Fact 5:** According to statistics compiled by the Chilean Network Against Violence Against Women, 42 cases of sexual abuse are reported each day to the police (approximately two every hour). In 2018, only 25.7% of sexual abuse cases resulted in judicial rulings indicating an issue of impunity.

Second: Discuss the questions below with your group. Using the **Lesson Three B Activity Handout**, jot down your analysis of the lyrics.

- **Question 1:** The performance focuses on four key players: police, judges, the system and the president. Why do you think these are the four groups called out in the performance?
- **Question 2:** In the first two stanzas, the lyrics change from “the violence that you don’t see” to “the violence that you can see”. What is the difference between these types of violence?
- **Question 3:** The chorus reads: “And it’s not my fault, not where I was, not how I dressed.” Why do you think this line was chosen as the chorus?
- **Question 4:** What do you think “this oppressive state is a macho rapist” means in the context of the performance?

Lesson Three B Station Handout

Station 2: Space



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First: Read the descriptions of different performances of 'Un violador en tu camino'/'A Rapist in Your Path' below.

- **Description 1, Santiago, Chile:** While the first performance of 'Un violador en tu camino'/'A Rapist in Your Path' took place in Valparaiso on November 25, 2019, in response to the gendered violence taking place during political/constitutional protests, Chile's largest performance took place on outside Santiago's National Stadium – which became a notorious prison camp and torture center during the dictatorship in the 1970s and 1980s. An official report on human rights during the dictatorship found that almost every one of the female victims interviewed had suffered some form of sexual violence. During the protests, the performers often stood in lines, wearing club clothing and black cloth over their eyes.
- **Description 2, Mexico:** Mexican feminist collectives quickly organized to replicate the performance in multiple locations just four days after it premiered in Chile. Over 2,000 women participated on November 29, 2019 in the Zócalo, the plaza in the center of Mexico City. The Zócalo has long been a place of protest in Mexico, as it is located in the political heart of the city. Participants were organized into lines with women carrying children at the front. In addition to this performance, smaller performances took place in other cities that are plagued by high rates of VAWG, such as Ecatepec in the State of Mexico.
- **Description 3, New York, USA:** One of the most prominent performances of 'Un violador en tu camino'/'A Rapist in Your Path' took place in New York city outside of the courtroom where Harvey Weinstein was on trial after being publicly accused of sexual misconduct, abuse, and rape; his crimes ignited the #MeToo movement. The performance was sung by a crowd of about 60 women, wearing mostly black. Perhaps most hauntingly, the group ended pointing toward the courthouse, chanting, "El violador eres tú," or "The rapist is you". Following their performance in both English and Spanish the group traveled into the subway where they also performed on the Q train.
- **Description 4, Buenos Aires, Argentina:** Performances of 'Un violador en tu camino'/'A Rapist in Your Path' sprung up in various cities in Argentina in the weeks following the Chilean premiere. Argentine women, many of whom had protested with the Ni Una Menos movement- and even the Mothers of Plaza de Mayo-, gathered to demonstrate solidarity with Chilean women. One of the larger renditions took place in the capital city, where hundreds of women marched to the Plaza de Mayo, which is situated directly in front of the Presidential offices. Many of the performers wore black cloth over their eyes and a green bandana, which symbolize support for the legalization of abortion, around their wrist.



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Second: Discuss the questions below as a group. Using the **Lesson Three B Activity Handout**, jot down your analysis of the use of space in the performance

- **Question 1:** How do you think the organizers in each of these countries chose the location of the performance?
- **Question 2:** What is the importance of physical space during a protest AND during performance art?
- **Question 3:** Do you notice a trend in the descriptions above? In what ways are they similar or different?
- **Question 4:** Using the descriptions above, which location do you think was the most impactful? Why?

Lesson Three B Station Handout

Station 3:Choreography



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First: Read the choreography facts below.

- **Fact 1:** During the political/constitutional Chilean protests of 2019, female protesters were forced to squat with hands on their head (sometimes naked) when being arrested or searched at a police station, inspiring the squatting movement that accompanies the chorus. The National Human Rights Institute, the INDH, has filed 106 sexual violence cases against state forces in Chile, including rape and being forced to strip naked in detention.
- **Fact 2:** In most of the performances across the world, participants stand spaced out in organized rows, so that they can each be seen and have the space to do each of the movements.
- **Fact 3:** The pointing motion that is used when the performers call out the police, the judges, the state/system, and the president, they are often pointing to specific buildings in which those individuals work. In the case of the New York City performance, performers also pointed toward the courthouse where Harvey Weinstein was on trial for sexual assault while they chanted “El violador eres tú,” or “The rapist is you”.
- **Fact 3:** In most performances the choreography has remained virtually the same, with the exception of changes for any additional lyrics that are used. In the Argentine version for example, the choreography includes references to the adage ‘see no evil, hear no evil, speak no evil’.

Second: Discuss the questions below as a group. Using the **Lesson Three B Activity Handout**, jot down your analysis of choreography in the performance.

- **Question 1:** Why do you think the creators of ‘Un violador en tu camino’/‘A Rapist in Your Path’ chose the different movements that make up the choreography?
- **Question 2:** What other choreography would you add to the performance?
- **Question 3:** How does the dress of the participants impact/interact with the choreography?
- **Question 4:** Why does this performance art need choreography? Would it have been more impactful without choreography or with different choreography?
- **Question 5:** Think about choreography as a mode of communication. Where else have you seen choreography used to enhance a message (consider Tik-Tok, musicals, etc)? How do those examples compare to the choreography in ‘Un violador en tu camino’/‘A Rapist in Your Path’?

