

New Orleans UnMasked

Website Design Document Created by Students at the Center

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Division of Education and the Center for the Advancement of Teaching

DRAFT
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New Orleans UnMasked:
A Web Site Design Document by Students at the Center

EXECUTIVE SUMMARY

This website will present information on the New Orleans' heroes and cultural leaders in an interactive website designed to educate the general public. The site will concentrate particularly on heroes in struggles for social justice for people of color. Students involved in the Students at the Center (SAC) program, a school-based writing course at many public schools in New Orleans, have designed the site and will contribute the majority of the writings that appear on it.

A key feature of the site is the writing that students contribute to it. The student writing will not be limited to biographical sketches and summaries of historical events. They will also write personal essays and creative pieces inspired by the heroes featured in this site. In this way, visitors to the site can see the effects that local heroes have on New Orleans teens.

This design document represents a road map for a site that will be constructed in collaboration among the eight schools that have SAC sites during the 2000-01 school year and community organizations and universities with whom SAC works. In the spirit of collaboration and student contributions, some of the particulars within each section of the content outline will change slightly. Some classrooms, for instance, may know a particular social aid and pleasure club within their school's neighborhood that they want to feature on the site. But this document will serve as a key guideline for the work SAC students complete at each SAC site.

STATEMENT OF PURPOSE

New Orleans is a city renowned for the richness of its people, history and culture. Sadly, in our desire to advertise and exploit this richness, many of our most important local heroes have fallen between the cracks of our consciousness.

The purpose of this website is to inform the public of the important contributions made by New Orleans activists, educators, artists and community organizers. We want to instill pride in native New Orleanians by showing the long line of brave and courageous people that came before us, many of whom are still actively working on our community.

We hope to make more people realize that this type of courage also lives within each of us. It has been said that as long as there is someone to speak your name you exist. Through this website we can ensure that our heroes are never forgotten.

CONTENT OUTLINE

I. Historical Heroes

To many all across the nation, New Orleans is known for great festivities such as Mardi Gras and unforgettable food such as gumbo and jambalaya. Ask any tourists or natives where to go to have a good time, and they can probably give a long list of things to do and places to see. But ask them where the slaves marched during the 1811 Slave revolt, and you might get the silent treatment. That's why this website and particularly this section are so important. It's very evident that New Orleans' present is commercialized and exploited. Our main industry is tourism. A mammoth casino, world-class aquarium, rich music and cuisine, numerous sporting events, and huge multi-purpose convention center all illustrate this commercialization. But even New Orleans' honorable past has become a backdrop for sales. Tourists sample the myths of old voodoo ladies and abandoned plantations housing undead slaves. This section of the site tells the story of three main events that are often neglected by tourists and residents alike. In giving this history, SAC students will present to site visitors heroes and the events in which they proved themselves. By honoring the people and events of New Orleans' past, tourists and natives can appreciate this city for what it really is, a resting place for true heroes.

A. Slave Revolts and other organizations

Many people are clueless to the fact that enslaved Africans in the New Orleans area took part in ongoing fights for freedom. From plantation uprisings to becoming maroons, Africans did not take slavery lying down. Information on these events will reveal a buried history and provide role models for youth and adults in New Orleans.

1. **1811 Slave Revolt:** this has to be the most important event to include in this website because it shows that slaves in New Orleans did not take their submission and lack of power sitting down. This section will include
 - a brief overview of the revolt
 - a short story by Danielle Joseph about an enslaved African who was treated like a “pet” and promised his freedom as a child and later as an adult participated in the revolt partially as a response to this unfulfilled promise of freedom
 - a painting by an SAC student in commemoration of the revolt (other paintings will be in the gallery section of this site)
 - a student essay about the revolt (other essays will be in the creative pieces section)
 - a student poem about the revolt (other poems will be in the creative pieces section)
 - a description of the African American History Alliance and its work to commemorate the revolt
 - excerpts from an interview with members of the African American History Alliance (link to their site) on why they see these heroes as important
 - photos from and description of a play commemorating the revolt that SAC students wrote and performed
 - References to particular heroes in the revolt such as Charles Deslondes, Gustave,
2. **Haitian Revolt:** This revolt was one inspirational and strategic source for the heroes of the 1811 slave revolt. Many enslaved Africans in New Orleans, particularly Charles Deslondes, had come to the U. S. with their masters who were fleeing from Haiti in the revolt at the turn of the century. In this way, revolutionary ideas and strategies were exported to the New Orleans area. We must pay homage to the heroes of this revolt also and recognize the international nature of struggles for social justice then and now. Page will include biographical essays on the following heroes of this revolt as well as student essays inspired by the study of the people and events of the Haitian Revolution.
 - Toussaint L’Ouverture
 - Boukman Dutty
 - Current Haitian music reference (Boukman Eksperyans)
3. **Aftermath:** It is important to give insight on how the two events above affected African Americans in New Orleans and how these two events changed New Orleans as a whole. This section will include recent and current responses to these earlier revolutions. Brief interviews and essays will review the Black Panther Party in New Orleans, the school name change movement in the 1990’s, the history of name changes to streets, disputes over monuments and historical markers in New Orleans, struggles for resident control in federal housing developments, and other events and people that SAC students select as part of their course work during the 2000-01 school year.

B. Civil Rights Movement in New Orleans

It’s very easy to run off a list of names of people who were in the national civil rights struggle. But to many New Orleanians it is very difficult to list the names of those heroes who have lived and are still living in New Orleans today. Few people realize, for instance,

that the local chapter of the Congress of Racial Equality (CORE) took a prominent, active role in the freedom bus rides and the Mississippi summer freedom schools. In fact, many of the members of the New Orleans CORE Chapter note that the leadership role that New Orleans youth took in the national civil rights movement ultimately led to less attention to the work in New Orleans and the eventual disintegration of this group locally.

This section will concentrate especially on New Orleans who were student-aged during the civil rights movement in the late 1950's and 1960's.

1. **Jim Crow Laws:** These laws should be well known to anyone who has ever picked up a history book. Many of us have heard of their effects in other places, but how it affected New Orleans natives and how they dealt with it is unheard. SAC students will conduct and compile oral histories (including research in archives at the Amistad Research Center) on this topic. One key event of this time period in New Orleans is the Plessy vs. Ferguson case. This landmark case that occurred in New Orleans pretty much changed the separate but equal south forever. Thanks to Homer Plessy and a group of African American New Orleans natives, the inequity of the separate but equal laws made its way to the U. S. Supreme Court. SAC students will interview local writer and popular historian Keith Medley, among others, about this landmark case.
2. **New Orleans Youth in the Civil Rights Movement:** This section will include the story of the civil rights movement from the perspective of young people who were involved in it. SAC students will conduct interviews and do readings to learn and record this history. This section will include an introductory essay, historical sketches of key events in the civil rights movements, creative writings by SAC students inspired by their research, photographs and visual art of the youth leaders in the civil rights movement, and audio/visual excerpts of the interviews. Key subjects for this work will include:
 - Jerome Smith
 - Oretha Castle Haley
 - Rudy Lombard
 - Ralph Cassimere
 - Kenneth Ferdinand
 - Matt Suarez
3. **Aftermath:** These past events had very real effects on the lives of African Americans and even after the worst was over, racism in New Orleans is still very much a reality. This section will look at current struggles for and analyses of civil rights. The student essays, journalism, and creative pieces will include:
 - Current youth accounts of unfair treatment based on race (police harassment, store owner prejudice, neighborhood discrimination, housing discrimination)
 - Analyses of ways education systems have responded to the call for civil rights
 - Profiles of work to undo racism by groups such as the People's Institute for Surviving Racism and Beyond
 - Interview with Reggie Lawson of the Crescent City Peace Alliance about his vision of race as a key organizing principal in community development
 - Current analyses of the values and limitations of integration by other subjects in this site such as Kenneth Ferdinand, Vera Warren, Jennifer Turner. These will be journalistic pieces written by SAC students and based on interviews.

C. Hurricane Betsy

Hurricane Betsy was an important historical moment because it was a natural disaster that brought about some unnatural circumstances for (ways in) many people in New Orleans. In this case a weather disaster (something) we have no control over became to residents of the lower 9th ward a further example of institutionalized racism.

1. **Political Involvement:** This section will rely initially on videotaped interviews conducted with residents and former residents of the lower 9th ward during the floods that destroyed property and took lives during the 1965 hurricane. SAC students worked with Positive Outreach Leaders, a theater education group originally based at the school-based health clinic at Lawless Senior High School in the lower 9th ward, to conduct these interviews for a site-specific theater project in 1998. These interviews reveal residents' lingering suspicions of the actions of city and federal government agencies during the flood. Most residents believe a hole was blown in the levee of the Industrial Canal to prevent the city uptown from the levee from flooding. Presenting these often muzzled interpretations of political decision-making is important to healing past and present wounds. It is important to tell stories of how people with the most political power and money can harm those who lack power, leaving them with the short end of almost every stick. The flood of the lower ninth ward is an example of those with power misusing it to bring the worst to those who have none.

This section will include

- excerpts that interpret political situations from interviews with residents who survived the flood
- creative pieces by SAC pieces inspired by the interview excerpts
- journalistic pieces by SAC students based on the interviews
- essays and narratives by students about instances when they experience unjust treatment by local institutions

2. Narratives of the Flood:

- Excerpts from interviews of residents that detail their experiences during and immediately following the flood (Kenneth Ferdinand, Raphael Cassimere, Janet Alberts, and others)
- Student reviews and essays about literary floods (Their Eyes Were Watching God, Gilgamesh Epic)
- Creative and journalistic pieces by SAC students inspired by the Hurricane Betsey flood stories

3. **Aftermath:** The aftermath of Hurricane Betsy to some was very devastating. Besides that, it was an eye opener to many on how hatred and intolerance of others can cloud the better judgement of the people we consider leaders. But it also created opportunities for rebuilding and offers a snapshot of pitfalls and possibilities of urban renewal in fringe neighborhoods. Resident Kenneth Ferdinand, for instance, describes it as an ideal location for young families looking to invest in inexpensive family homes that will almost certainly rise in value over a long period of time.

This section will include journalistic and creative pieces about current struggles for justice in the lower 9th ward. Topics will include:

- Housing reconstruction opportunities and devastation during the 35 years since the flood
- Issues surrounding the widening of the Industrial Canal from 1990's to the present, including organization of groups that oppose the widening, plans for spending mitigation money
- Profiles of cultural, religious, and education groups located in the lower 9th ward

II. Cultural Influences

Take Bourbon Street, add Mardi Gras, throw in a little spicy food, and you have the commercialized idea of New Orleans culture. Few people know the true richness and intricacy of this culture that we try so hard to exploit. We are often so busy enjoying our culture that we ignore the struggles that made it possible. This section of the website is dedicated to those who were pioneers in the creation of this culture and attempts to preserve the legacy of struggle that makes our culture rich.

New Orleans has long been a melting pot for a huge array of cultures. Africans, French, Spanish and Native Americans have all contributed greatly to what we consider “truly New Orleans.” With this in mind we recognize that the locals display this uniqueness through visual arts, music, and of course through famous New Orleans cuisine. But not only are the people in this section recognized for their talents by trade but also for their community involvement in the ongoing struggle for justice

Often injustice appears in indirect ways. Jim Crow laws and plantation enslavement systems are obvious forms of racial and economic exploitation. But burying and even blocking the cultural accomplishments of a group of people is another often-practiced form of social and racial injustice. On the national level, the Harlem Renaissance provides a perfect example of powerful art and literature emerging from racial pride and deliberate attempts to avoid assimilation. New Orleans has its own cultural history that reveals the value of African and Native American roots.

A. Food

One of the biggest parts of our culture is the cuisine. Who hasn't heard of red beans and rice, crawfish etouffee, or any of the other dishes that are uniquely New Orleans? But how many people are aware of the cultural roots to this food?

1. **French, Creole, African and Cajun influence:** The reason our food is so unique is that it is a mixture cultural influences from around the world.
 - Interview with chefs from restaurants such as Bennachin and food historians
 - Writings from McMain's cultural exchange with New Mexico students entitled “Food for Thought”
 - Student analysis of literature that uses food as a key metaphor or image
 - Student reviews of films/novels such as Like Water for Chocolate and ???????
2. **Leah Chase:** This section features this pioneer in Creole cooking whose restaurant became a center of the black community and often hosted some of the Civil Rights Movement's most prominent leaders. The section will include:
 - Interviews with current and former patrons who recall civil rights meetings and social havens in this restaurant
 - Photos from early days at the restaurant
 - Interviews with and profiles of black artists who have displayed their work in Dooky Chase's

3. **Food/Family Tradition:** Even today many families bond over a meal. What's a family get together without food? It is important to acknowledge the ways that sharing meals and passing down recipes has influenced the culture of New Orleans.

- Student essay on African Architecture and history of outdoor cooking.
- Profiles of a couple of annual (or more frequent) family gatherings
- Essay and/or creative piece on ways Oretha Castle Haley's parents fed youth in N. O. civil rights movement—and research into other uses of family meals as a way to welcome workers in struggles for justice
- Student creative, research, and reflective writing set at family meal times. For instance, students may analyze the ways their families encourage or discourage self-confidence and community involvement through the ways they interact at meal time.

B. Music

What's a New Orleanian night without the sultry melody of a jazz saxophone, blending with the plaintive notes of a blues song. This section is dedicated to the most innovative music of all time and its birthplace. The section focuses particularly on the ways this music a) helps people survive and rise above times of oppression, b) helps them preserve cultures that dominant American culture often sought to suppress or negate, c) becomes a modern-day tool for social justice and self-determination.

1. **Birthplace of jazz:** New Orleans, being the unique and innovative city that it is, couldn't help but give birth to jazz.
 - African Roots
 - Congo Square
 - Funeral and burial practices
 - Student reviews of books on the history of jazz
 - Audio clips from birthday shout-outs SAC students did at WWOZ radio
 - Student reviews of trips to jazz-oriented museums and archives (National Park Service, Tulane University, Amistad Research Center)
 - Other material that SAC classes at eight SAC sites develop in the course of the 2000-01 school year
2. **Neighborhood & Street Music:** Much of the authentic music in New Orleans still bubbles up from everyday people who live in the neighborhoods of New Orleans. This section samples examples of this process in the neighborhood clubs and organizations that keep "street music" alive.
 - Danny Barker and the rebirth of brass band traditions
 - Black Men of Labor
 - Neighborhood music clubs such as Kemp's, Little People's, Joe's Cozy Corner
 - Second lines
3. **Owning Our Music and Putting it to Work in the Community:** In New Orleans, as elsewhere, a key issue not only for cultural artists but for all citizens, is the question of who owns the fruits of our labor. Equally important is the tension between individual recognition and collective work for the community. This section explores these issues in representative samples from the history of music in N. O.
 - AFO Records—Harold Battiste
 - Cyril Neville
 - Hannibal Lakumbo and music in honor of local heroes

- Delfayo Marsalis, Kidd Jordan, Richard Payne, Willie Metcalf, and others doing community-based music instruction
- Jazz and Heritage Foundation
- Social Aid and Pleasure Clubs
- Donald Harrison, Jr. and his work as composer-in-residence for Junebug's Environmental Justice Festival

C. Visual Arts, Literature, and Theater

New Orleans is known all over the world for its musical heritage. Cultural workers in visual art, literature, and theater have contributed as greatly, and in cases more greatly, to local social justice movements for people of color. This section features New Orleans artists in visual arts, literature, and theater.

1. Black Artists:

- Richard Thomas, Visual Jazz Art Gallery, and Pieces of Power
- Doug Redd
- Jeffrey Cook
- Enrique Alferez
- John Scott
- Other artists to be determined
- SAC and community writers reporting on and responding to the work of visual artists

2. Black Writers:

- Marcus Christian
- Tom Dent
- Kalamu ya Salaam
- Brenda Marie Osbey
- Free Southern writers
- Quo Vadis Gex-Breaux
- Mona Lisa Saloy
- Sybil Klein
- NOMMO Literary Society
- Treme School of Writing
- SAC student essays, articles, and creative writing inspired by their study of these and other N. O. writers

3. Black theater:

- Free Southern Theater
- Junebug
- Dashiki
- Tom Dent
- John O'Neal
- Kalamu ya Salaam
- Chakula Cha Jua
- Alliance of Community Theaters
- *Ritual Murder*
- *Blood*
- SAC student essays, articles, and creative writing inspired by their study of these and other N. O. theater artists

III. Community Activism

When people think of New Orleans they think of Mardi Gras, French architecture and Creole cuisine. But behind urban development and Big Easy traditions still lies a southern town. Riverbanks are decorated with plantations that are reminiscent of the horrors of slavery. And presently the poverty-stricken neighborhoods of people of color fade into the background of oak tree-lined and mansion-filled streets such as St. Charles Ave. The commercialism of the city and the tourist-attracting mentality of its government simply fail to acknowledge the high rate of illiteracy and poverty in New Orleans. Partially to blame for this epidemic is the lack of energy and funds being put into public education. Some community members have recognized the need to get involved and have dedicated their efforts to strengthening minority communities. Ensuring that students and citizens of New Orleans, as well as visitors to our city, know the full history of community activism is important to the true development of New Orleans.

A. Educational Justice

It is important that as people of color we are aware of where we came from. It is also imperative that we are offered adequate tools and opportunities to be successful in today's growing technological world. Many people have struggled to ensure educational justice for N. O. youth. The struggle continues today on many fronts. Knowing some of the history of struggles for educational justice will help young people today educate themselves for their whole community.

Establishing Alternative Education Settings

- Sisters of the Holy Family (include interviews with SAC teacher Joyce Chapital who used to be a member of this order and profiles of and responses to Sister Henriette DeLisle)
- McDonogh 35—first public high school for African Americans in New Orleans
- Tambourine and Fan (Jerome Smith)
- Ahidiana
- Community Book Center- Mama Jennifer & Vera

A place that acts not only as a bookstore but also as a gathering place for political activists, artists, and children by encouraging cultural awareness and literacy. Its location in an urban predominately black neighborhood also makes it accessible to a cross-section of community groups.

2. Africana Studies in N. O. Educational Institutions

- Africana Studies and Culture Department of N. O. Public Schools (origins including Carl Galmon and the anti-Apartheid group, Dr. Clyde Roberston and current programs)
- Kids to Africa—the grass roots student travel and study group founded and run by elementary school teacher Debra Harley
- SUNO's Africana Studies Department recently led by Rev. Dwight Webster—include his predecessors
- SUNO's Race, Gender, and Class program, including Fall 2000 conference featuring Angela Davis

3. School Name Changes

In the 1990's names of N. O. public schools increasingly changed to eliminate names of former owners of enslaved Africans. This section will explore the process of name changing at selected schools (who were the leaders, what were their goals, what were their obstacles, how did they choose new names); the effects of name changes on students, parents, teachers, and community members; and the lives of the people who are honored with name changes. SAC students will write creative, journalistic, and reflective pieces about selected individuals listed below.

- Sarah T. Reed
- Oretha Castle Haley
- Ernest Morial
- Mahalia Jackson
- Charles Drew
- Frederick Douglass
- Ronald McNair
- Thurgood Marshall
- Phylis Wheatley

Arts Institutions

In a city that is so Europeanized it is important to have a creative outlet for African American expression and talent.

Museums and Galleries

- **Black Arts National Diaspora (BAND)**
This gallery operated by educator and community leader Dr. G. Jenette Hodge showcases pieces by artists of color and highlights the accomplishments of prominent African Americans through the ages.
- **African American History Museum (in Treme)**
- **African American History Museum (on River Road)**
- **Back Street Cultural Museum (Treme)**
- **Visual Jazz Art Gallery**
- **Amistad Center**

2. Cultural/Community Arts Centers

- **Ashe (Carol Bebelles and Doug Redd)**
- **Neighborhood Gallery (Joshua Walker and Sandra Berry)**
- **Community Book Center (Vera Warren and Jennifer Turner)**
- **Sanchez Center**
- **Treme Center**

3. Mardi Gras Indian Tribes

This section features two of the many tribes that are important and active in New Orleans. Both groups, in keeping with the spirit of this site, feature sons and daughters who have carried on the traditions of their parents and communicated them in new settings—particularly in public schools.

- **Yellow Pocahontas**—this section features Tootie Montana initially but then also the cultural exchange trip that Darryl (Tootie's son) and Sabrina Montana made with Students at the Center, Xavier, and Marshall to New Mexico; work in passing on traditions in one neighborhood; Darryl's work as street organizer for Crescent City Peace Alliance; Sabrina's work as director and cultural teacher with homeless population in N. O. Public Schools
- **Guardians of the Flame**—Donald Harrison, Sr. but then also Donald, Jr.'s interpretation of Indian music into contemporary jazz forms and Charise Harrison-Nelson's work at Oretha Castle Haley Elementary School to establish a Mardi Gras Indian museum and to infuse Mardi Gras Indian culture into school curriculum.

C. Social Justice

Racism and prejudice are still very much alive in this country and until ignorance dies there will always be a need for leaders who will fight for social justice.

1. Labor

- Earnest Wright and organizing in insurance industry
- Avondale Shipyards organizing
- Waterfront Workers organizing
- United Teachers of New Orleans
- Community Labor United

Criminal Justice

- Angola Three
- Assata Olugbala
- Student work with visiting writer Asha Bendele (author of The Prisoner's Wife)
- Mama D
- Jerome Smith's work with prison rights and access of imprisoned parents to their children
- Causeway Commission racial profiling issues
- Juvenile Justice Project's work with youth and in exposing inhumane conditions at privately-run prison in Jena
- Sister Helen Prejean and the current move for moratorium on death penalty

Civil Rights

- Mardi Gras integration—Dorothy Mae Taylor, Harry Connick, Jr.
- A. P. Tureaud
- Schenk Henry
- Maxine Holtry Daniels
- Others to be added

VI. Community Biographies

Many the accomplishments of our community leaders past and present have been left undocumented. This section of our site will be dedicated to providing biographical sketches of the New Orleans leaders referenced in all of our content areas. Continual additions will be made to this section based on student research.

- Featured Bio:** Through bimonthly updates to our website a new bio will be highlighted on our homepage in each of our aforementioned focus areas—historical heroes, cultural influences, and community activism.
- Alphabetical Index:** As new biographies are collected they will be added to our list of biographies and community leader profiles accessible through the website.
- Content Links:** Because the individuals who will have biographies in this area will also be referenced on other pages throughout our website, links will connect the content area where the heroes are mentioned to the biographies section.

VII. Creative Pieces

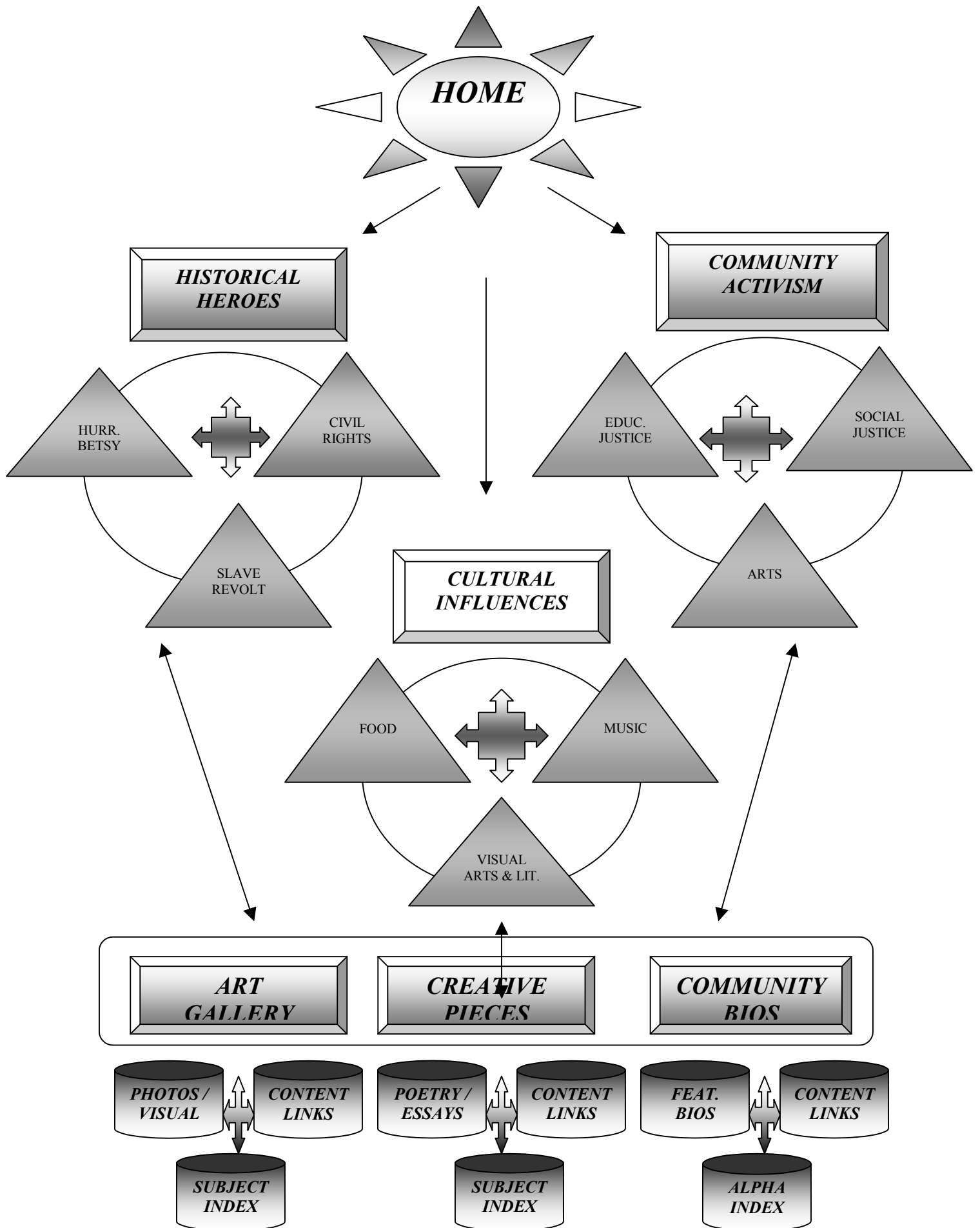
To compliment the factual text and biographies, student writers will include creative writing pieces that have been inspired by the subjects addressed in the website. A sample of these pieces will be included throughout the content areas but a separate section of the site will be dedicated to longer essays and various forms of creative expression .




- A. Poetry/Essays:** Writings about particular heroes or the causes that they supported will be contained here. Pieces that do not appear elsewhere as well as those that are excerpted on other pages in the site will be available here in their entirety.
- B. Subject Index:** This area of the site will be expanded as students write additional pieces. Some of these will be incorporated into the content areas, but all creative pieces will be indexed the subjects that fall under each of the three broad content areas.
- C. Content Links:** Links will be created to connect the creative pieces to the website pages that correspond to each subject area.

VIII. Art Gallery

A picture is worth a thousand words. To help reach the educational goal of the site visual images will be used to highlight the important people, places and events that make New Orleans a vibrant and fascinating place to live. The art gallery will contain images relevant to all content areas and will be expanded to compliment the site's written text.

- A. Photos/Visual Art:** Many artists have depicted aspects of New Orleans history and culture in paintings, drawings and photographs. Images in this section will be captioned and credit will be given to the original artist. The images included in here will be used to help memorialize the events and people that our site is designed to remember.
- B. Subject Index:** The biographies of activists and heroes will be accompanied by pictures of these leaders whenever possible. The subjects of other aspects of New Orleans cultural life and the images of local communities mentioned in other areas of the site will be indexed by subject.
- C. Content Links:** Whenever images are shown in other areas of the site a link will be provided to the art gallery. Once in the gallery section users can scroll through the entire gallery or maximize any of the images that are shown in miniature to see a detailed more picture and a brief written description.



WEBSITE NAME		
<ul style="list-style-type: none">● HISTORY● Culture● Community Activism● Art Gallery● Biographies● Creative Pieces● Links● Let's Talk About It!	<div>Home Page</div> <p>Explanation of site.Explanation of site.Explanation of site.Explanation of site.Explanation of site.Explanation of site.Explanation of site.</p> <div>Featured Heroes</div> <div><div> Hero</div><div> Hero</div><div> Hero</div></div>	<div>Alphabetical Index</div> <ul style="list-style-type: none">● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name● Person's Name

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Let's Talk About It!



MESSAGES

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New Orleans Unmasked



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WEBSITE NAME

Creative Piece Excerpt

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Creative Pieces

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This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.This is text.

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Image

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WEBSITE NAME

Creative Piece

- ☐ This is a creative piece.
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Title of Page

Explanation of page.Explanation of page.Explanation of page.Explanation of page.Explanation of page.



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Creative Piece

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Media Inventory

(need slight changes to reflect revisions to content outline completed 8/4/00)

Bios Pages

Sound:

Chakula Cha-Jua on origins of Free Southern Theater

Towana Pierre reading "Secret Messages" by Tom Dent

Sound clip from documentary by Dave Kunian including music of Earl King--WWOZ

Text:

1 paragraph of explanation about host page

Web site name

Title of host page

1-2 paragraph description of the section

20 bios with 2-5 paragraph each

Images:

20 photos of bio subjects

Gallery piece—student original or professional artwork

Graphing elements:

Bio icon

Speaker icon for sound clips

Buttons?

Links:

Link to home, creative pieces and gallery pages

External links

History Pages

Sound:

15-30 second clip from an interview

Text:

Web site name

Title of host page

Explanation of host page

Excerpt of creative piece

2-5 paragraph of student response essays on each subject

in-depth write up on each sub- category

article or review of the student play *Lower Nine Stories*

Poem about civil rights movement in New Orleans "Why Panther" by Adriane Frazier
A poem, essay, or story from *Resistance*, an SAC publication
1-2 paragraph description of the page

Images:

Photographs of 1811 slave revolt play
Photographs of the aftermath of Hurricane Betsey
Photographs of *Lower Nine Stories*
Gallery piece

Graphic Elements:

History icon
Speaker icon for sound clips

Links:

Link to home, bios, and creative pieces, and Gallery pages
External links

Creative Pieces Page

Sound:

3 Clips of student reading poems—**choose one at a time? Or running consecutively?**

Text:

Web site name
Title of page
Explanation of page
25 pieces including poems, essays and stories related to each section of the site
1-2 paragraph description of this page

Images:

SAC students—photographs of events and projects
Gallery piece

Graphic elements:

Graphic representation of creative pieces page
Graphic icon for sound clip

Links:

Links to home, bios, and gallery pages
External links

Cultural pages

Sound:

15-30 second clips of New Orleans music (JazzFest)

15-30 second piece by Ashley Jones— **poem? Essay excerpt?**

Text:

Web site name

Explanation of page

Title of host page

Excerpt of creative piece by student

Student response essays about the subject

Introductory essay about subject

In-depth write up about the sub-categories

Journalistic piece about food & culture--including interview with Leah Chase

Excerpt from an essay written by Brenda Marie Osbey

Student poem about food

Images:

A gallery piece by Richard Thomas that deals with social justice

Photographs of Mardi Gras Indians

Visual art by students related to New Orleans culture

Graphic elements:

Icon for sound clips

Graphic representation for culture page

Links:

Links to home, gallery, bios, and Creative pieces pages

External Links

Community Activism Pages**Sound:**

15-20 sound clip of Kalamu Ya Salaam reading "Iron Flowers"

Text:

Title page name

Web Site name

In-depth write up about community activist

Excerpt of poem by Adriane Frazier "Why Panther"

Explanation of the page

Student response essay on the subject

Images:

Photos of community activist (Treme Center)
Gallery piece displaying unity and leadership by featured gallery artist

Graphic Elements:

Speaker Icon for sound clips
Graphic representation of Community activism pages

Links:

Links to home, gallery, bios, and Creative Pieces pages
External links

Gallery Page

Sound: none

Text:

Web page title
Explanation of page
Write up of where the artistic pieces came from
1-2 sentence caption of explanation under each piece
List of visual art pieces by subject

Images:

Photographs of 20 visual arts pieces

Graphic Elements:

Graphic representation of gallery pages

Links:

Links to home, bios, and Creative Pieces pages
External links

Homepage

Sound:

Background music

Text:

Website title
Explanation of site
Featured biography
List of site content
Alphabetical index to biographies page
3-5 paragraphs about SAC

Excerpt of creative piece by SAC student

Images:

Photo of featured biography individual

Gallery piece depicting New Orleans history, social activism or culture

Graphic elements:

Graphic representation of homepage

Speaker icon for background music

Links:

Links to bios, gallery, and Creative Pieces pages

Implementation Plan

Implementation Process (detailed narrative)

The website, *New Orleans Unmasked*, is built on SAC student research and writing. This writing will develop from classroom assignments and collaborations with community groups. All of the text that will be included in the site—poems, interviews, oral histories, biographies, essays and accounts of New Orleans community activism, culture and history will highlight local heroes and their fight for social justice.

Both the content and implementation of the site will reflect students' interest in gathering information on local institutions and heroes. SAC classes in each of the eight schools where the program operates will be designed as the primary mechanism for compiling information that will be the source material for the website. In many cases SAC students are currently engaged in projects that will provide text, creative pieces and interviews for the content areas of history, culture and community activism.

For example, students at McDonogh 35 and Frederick Douglass high schools wrote a play and produced a chapbook of student writing about the 1811 Slave Revolt, one of the central topics of the website focuses on history. Writings from that chapbook will be selected for the content of history page and the leaders of that resistance movement can honored on the biographies page.

The 1811 play also addressed the contemporary struggle for the environmental justice by building on one student's essay about her experience living in a neighborhood built on the Agriculture Street landfill. Environmental justice is one of main topics addressed on the community activism page, which will document the work of local heroes who are actively working to improve the neighborhoods and the New Orleans community at large.

This is the model for building *New Orleans Unmasked* on the SAC method of encouraging students to see their own experiences in the context of larger social issues and community dynamics. This website will be a living document, one that is consistently expanded as students complete assignments for SAC classes.

SAC teachers and students will continue to develop course work and partnerships that will allow students to document the rich culture and neighborhood activism of New Orleans by studying community arts, social movements and local history.

Budget

Web Master	\$1000 per year
Graphic designer (on time consultant)	TBA
Commercial server space (with student authoring access)	\$30 per month
HTML editing software	Xavier in-kind

Schedule

<u>TASK</u>	<u>DATE</u>
Present web design document at professional development workshop for SAC teachers	August
Introduce website subject areas to all SAC classes	August/September
Partner with community and university groups to collect information on local history and heroes Community Labor United Tulane Regional Humanities Center Delgado Community College English Department	August/September
Teachers & students choose content areas to focus on in class and make decisions on what to contribute to the site	August/September
Teachers will assign coursework based on student interest Biographies Oral histories Interviews Community-based research Visual art pieces Student response writing (poem/essay)	September/October
Students discuss their individual writing through in-class workshops and community collaborations	<i>Ongoing</i>
Students submit writing for review to the web design team	<i>Ongoing</i>
Web design team secures permission to reproduce visual images and artwork that will appear on the site	<i>Ongoing</i>
Web design team selects text that will be posted on the site one section at a time Stage 1: History Page Stage 2 : Home page/Biographies/Links	November/December January/February

Stage 3: Community Activism page
Stage 4: Cultural Influences page

March/April
May/June

Necessary Skill Set

The following skills will be utilized by SAC students who will design and maintain *New Orleans Unmasked*.

- HTML programming ability (web authoring)
- Commitment to community research
- Audio and video editing know-how
- Ability to write about the social justice issues mentioned on the site
- Interviewing and journalistic skills
- Ability to incorporate historical events into forms of creative writing
- Ability to write reflective pieces inspired by the events, people or visual images on the website