The Storytelling Project Curriculum:

Learning About Race and Racism through Storytelling and the Arts

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with the Storytelling Project Creative Team

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Free Use of Curriculum:

Thank you for your interest in the Storytelling Project Curriculum: Teaching about Race and Racism through Storytelling and the Arts. We are eager to have others use lessons from the curriculum we have developed using the Storytelling Model and/or to have you develop your own lessons using our model.

We have made this model and curriculum available as a free PDF and encourage teachers to use the lessons and/or modify them to meet the needs of your own students and subject area, as well as create new lessons that fit the different story types.

We ask that you sign in so that we can follow up and invite feedback on the model and curriculum provided and invite contributions of new lessons we might add to the final curriculum (with attribution to the creators of new lessons). We will use this feedback to strengthen the curriculum before publishing a final version. Enjoy!

In order to download the PDF and enable us to solicit feedback from users we ask that you provide the following information by registering on line at thestorytellingproject@gmail.com. By filling out this form and downloading the curriculum you agree to participate in a short follow-up questionnaire asking about your reactions to the curriculum and inviting suggestions for improvement. We will contact you three months after you download the PDF.

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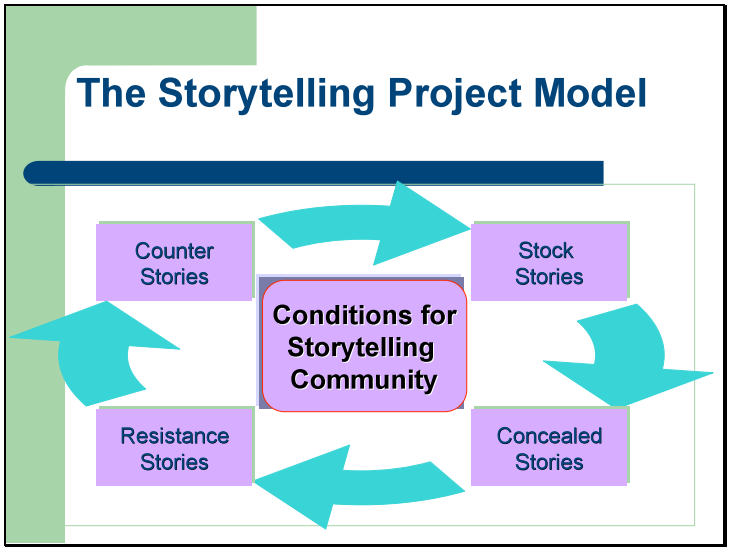
Introduction:
The Storytelling Project: Learning about Race and Racism through Storytelling and the Arts

Lee Anne Bell and Rosemarie Roberts

As a multicultural society, the United States is rich with the stories of the diverse groups that make up this country. As a deeply racialized society, stained by structural racism, not all stories however are equally acknowledged, affirmed or valued. Many stories survive through tenacious resistance in the face of a status quo that marginalizes, and often silences, their telling thus diminishing their truths. This curriculum asks students to consider what we lose when stories of and by diverse groups are concealed or lost, and what we gain as a society when we listen to and learn from the multitude of stories available for our consideration. The curriculum also invites students to tell their own stories and through telling identify the challenges they face in a racialized society and articulate their visions for a future that offers inclusion, equity and justice to all of the diverse people who make up our society.

In the Storytelling Project Curriculum, we examine four story types about race and racism in the United States. These are: stock stories, concealed stories, resistance stories, and counter stories. Each of these story types is described briefly below.



We begin with **stock stories** because they are the most public and ubiquitous in dominant, mainstream institutions, such as schools, government, workplaces and the media, and because the other story types critique and challenge their presumption of universality. Thus, they provide the ground from which we build our analysis. Stock stories are those told by the dominant group, passed on through historical and literary documents, and celebrated through public rituals, monuments and media representations. Because stock stories tell us a lot about what a society considers important and meaningful, stock stories about race and racism provide a useful point of analysis for understanding how racism operates.

Concealed stories coexist alongside the stock stories but most often remain in the shadows, hidden from public view. Though invisible to those in the dominant society, concealed stories are often circulated, told and retold by people in the margins whose experiences and aspirations they express and honor, and they provide a perspective that is often very different from that of the mainstream. Through such stories people who are marginalized, and often stigmatized by, the dominant society recount their experiences and critique or "talk back" to the mainstream narratives, telling stories of struggle, self-affirmation, and survival in the face of oppressive circumstances. Aurora Levins Morales writes, "We must struggle to re-create the shattered knowledge of our humanity. It is in retelling of stories of victimization, recasting our roles from subhuman scapegoats to beings full of dignity and courage, that this becomes possible," (p. 13).

While concealed stories are often eclipsed by stock stories, they challenge the stock stories and offer a perspective that can expose and challenge their self-interested nature and purported universality. We can deconstruct stock stories through comparing them to concealed stories, identifying different perspectives and knowledge, and developing a fuller picture of our society and its institutions. Such comparisons can also help us understand how stock stories maintain the institutional and social status quo in ways that scaffold and perpetuate a racial system that harms everyone by preventing the full realization of our ideals as a democracy committed to equality.

Resistance stories are a third type of story we examine in this curriculum. These are stories, both historical and contemporary, that tell about how people have resisted racism, challenged the stock stories that support it, and fought for more equal and inclusive social

arrangements. Resistance stories are the reserve of stories built up through the ages about challenges to an unjust status quo. They include stories of "sheroes" and "heroes" who have been excluded (though sometimes included and vilified) in history books, but who have nevertheless struggled against racism. Such stories can teach us about antiracist perspectives and practices that have existed throughout our history up to the present time thus expanding our vision of what is possible in our own antiracism work.

Finally, we explore what we call **Counter Stories.** Counter stories are new stories that are deliberately constructed to challenge the stock stories, build on and amplify resistance stories, and offer ways to interrupt the status quo and work for change. Such stories enact continuing critique and resistance to the stock stories and enable new possibilities for inclusive human community.

These four story types are intricately connected. Stock stories and concealed stories are in effect two sides of the same coin, reflecting on the same "realities" of social life, but from different perspectives. Resistance and counter stories are also linked through their capacity to challenge the stock stories. Resistance stories become the base upon which counter stories can be imagined and serve to energize their creation. Counter stories then build anew in each generation as they engage with the struggles before them and learn from and build on the resistance stories that preceded them.

Why story as a vehicle to explore race and racism?

Why have we chosen stories as a means to explore the topic of race and racism? Researchers have examined the role of story in reproducing racial ideas and stereotypes and in perpetuating racism (Bell, 2003; Van Djik, 1984, 1993, 1999; Morales, 1998). Such stock stories can serve as a useful entry point for critically examining race and racism in our society and for developing an understanding of how racism operates on both individual and systematic levels.

Stories can also help us build a bridge between the sociological and abstract dimensions and the individually lived, personal dimensions on which racism functions. As a system that operates at all levels of our society – individual, cultural and institutional – racism can be unpacked through story in ways that are more accessible than abstract analysis alone, helping us understand its hold on us as we move through the institutions and cultural practices that sustain it.

Stories show how as individuals we can both reproduce and resist racism as we interact with historical, cultural and institutional patterns and practices (Bell, 1997; Winant, 2004).

Even when we dare to talk about race and racism in classrooms we tend to use abstract language, treating racism as something "out there" but not "here" in our daily lives. We have found that the aesthetic experience of story, told through forms such as visual arts, theatre and dance, can help us think more intimately, deeply and creatively about racism. Aesthetic experiences offer a productive space, wherein provocative, charged topics can be encountered and engaged on an embodied level (Roberts, 2005). They are a means for engaging emotion, for learning, for keeping us aware about the hidden ways racism works in our society, and for envisioning new possibilities (Greene, n.d.; Roberts, 2005). They also help us to encounter others in more authentic and honest ways. Aesthetic experiences and storytelling, specifically, create what Maxine Greene would call an opening for the teller and listener to contend with, "extend, and deepen what each of us thinks of when [we] speak of a community" (Greene, 1995, p. 161).

We are also aware of the danger of story to support an individualistic relativism that elides differences in power and privilege. Not all stories are equal. Some stories are supported and reinforced by the power structure while others must fight tenaciously to be heard. In this curriculum, we hope to create a space in which differential aspects of story and the connections between individual stories and group experiences with racism can be openly explored.

Despite the problems of partiality and relativity, we believe that with careful teaching stories can be powerful tools for connecting the personal and the political, the individual and the social, the private and the public dimensions of racism in our society. Through engagement with the four story types, we want students to understand the complexity of racism and the power dimensions through which it operates. We want to help them recognize how race is constructed to support hierarchies of power and privilege that sustain racism, as well as to figure out ways to challenge these hierarchies through collaborative work with others. We also want them to be able to access and make sense of their own experience through stories as they listen to and learn from the stories others tell.

In the end, stories also provide ideals and images toward which to aspire as a society. They offer ways for people who are oppressed by current structures as well as for those who benefit consciously or not from the status quo, to imagine more just and equitable ways of constructing a social order that includes us all. This curriculum is addressed to people of all "races" who desire a more just and democratic social order. Our goal is to support and add to stories that foster cross-racial alliances and inclusive visions toward which to work together. We believe such stories can be powerful tools for motivating and sustaining democratic change.

Defining our terms:

Race as a social construction: We are all members of a human community that shares the same biological characteristics. We know that there is more variation within so-called racial groups than between groups. Thus the whole idea of different "races" is a human construction with no foundation in biology. Race is in fact, an illusion (California Newsreel, 2006). Nevertheless, race has come to signify a great deal in our culture, powerfully shaping the intimately lived experiences of people assigned to various racial categories (Fine, Weis, Powell, 1997). It is an illusion that, because it is widely believed to be true, has inescapable material consequences in society through the institutions that perpetuate it (schools, churches, government, the media, and economic institutions) to the collective benefit of whites as a group and to the collective detriment of people of color.

Racism as a System: Racism is a system of interpersonal, social and institutional patterns and practices that maintain a hierarchy in which whites as a group benefit at the expense of African Americans, Latinos, Asian Americans, Native Americans, and in post 9/11 circumstances, Arab Americans and South Asian Americans. Racism operates historically to sustain and inform the present but in ways that often don't leave tracks. Because it saturates our institutions and social structures it is like "the water in which we swim; the air that we breathe". It shapes our government, schools, churches, businesses, media and other social institutions in multiple and complex ways that serve to reinforce and sustain an unequal status quo. As a system that has been in place for centuries, "business as usual" is sufficient to keep it going.

Levels of Racism: Racism operates on the individual as well as systemic levels, in both conscious and unconscious ways (Adams, Bell,

Griffin, 2007). "Racial identity is not merely an instrument of rule; it is also an arena and medium of social practice. It is an aspect of individual and collective selfhood. Racial identity in other words does all sorts of practical "work"; it shapes privileged status for some and undermines the social standing of others. It appeals to varied political constituencies, inclusive and exclusive. It codes everyday life in an infinite number of ways," (Winant, 2004, p. 36). Thus, we must understand its ubiquity in order to develop ways to challenge its hegemony.

White supremacy and white privilege: For some time now, scholars have been focusing on whiteness as the unmarked but presumed norm against which people from other groups are measured (Frankenberg, 1993; Fine et. Al, 2004). What happens when we move the focus to whiteness itself? Such a shift analyzes whiteness as a central feature in the study of racism and enables us to identify the power dynamics and unearned advantages that accrue to white people in the system of racism (McIntosh, Frankenberg, 1993). It also enables an examination of institutions that maintain and bolster white supremacy through advantaging whites as it disadvantages people of color. Such a shift also provides a firmer ground from which anti-racist white people can operate to challenge the privileges they receive and work toward insuring that such unearned advantages are eliminated. Thus, one of our goals is to support white students in developing an antiracist perspective and learn to function as allies and equals with people of color in the creation of a more just and inclusive society. As Martin Luther King reminds us, "We are in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly, "(quoted in Barlow, 2003).

How we developed the curriculum:

This curriculum was developed by a creative team of artists, teachers, academics and undergraduate students who, supported by a grant from the Third Millennium Foundation, met monthly over the course of one year to study, discuss, experience and design approaches to teaching about racism that would engage high school students. Our planning and curriculum development took into account the many constraints under which teachers now operate and we tried to make it as accessible and useful within the current context as possible. It is designed for use in Social Studies – American History classes and English classes in 9^{th}-12^{th} grades. It links to NYS Learning

Standards and to the curriculum goals of the New York City Department of Education.

Through our team research and exploration of racism, we developed the story categories outlined above to frame our curriculum. These story categories, we believe, will enable students to take both a personal and a critical look at racism through a range of explorations and processes that we hope will promote awareness and ultimately action for change. We think of the curriculum as a book of stories, with different chapters that elaborate story types for analyzing the dynamics of racism in ourselves and in society. Below, we briefly list the chapters (or units) and provide an overview of their content (curriculum) and the questions (learning objectives) each chapter addresses.

How to use this curriculum:

The five chapters of the Storytelling Project Curriculum are designed as interconnected and sequential teaching units. In the first chapter or unit, the essential groundwork is established for exploring race and racism throughout the rest of the chapters, and should therefore be implemented before proceeding to any other unit. We do not underestimate the importance of "easing" students and teachers into the contentious terrain of race and racism. Creating a storytelling community in which issues of race and racism can be constructively explored lays the necessary groundwork for all that follows.

Chapters two through five introduce the story types and provide lessons and activities for exploring race and racism through the story type introduced in each chapter. The content of the lessons include definitions of the terms, orienting activities, extending activities, and culminating activities that develop analytic skill-building.

Within and across each unit, activities are devised to move through a sequence - "What? So what? Now what?" (Bell & Griffin, 2007). The question, "What?" explores and defines the issues or problems to be examined. "So what?" asks students to think about the consequences and effects of the issues explored. "Now what?" engages students in thinking about how these issues might be resolved or constructively addressed.

The curriculum and each unit within it progress from lower risk to higher risk activities. Lower risk activities enable students to get to

know one another and the unit content in engaging and relatively easy ways before taking up more challenging activities. This progression helps students to develop a "comfort zone" with the material before moving to activities that will push their "learning edge" (Adams, Bell, & Griffin, 2007). Without a base comfort zone, discussions of race and racism may be so scary that students (and teachers) are unable to move further in their learning (teaching). Without engaging their "learning edge" students may end up enjoying the process but not pushing beyond current learning. Finding this balance between one's comfort zone and learning edge, for both teacher and student, plays a critical role in how we have structured this curriculum.

Across the curriculum activities are designed to create three critical connections: individual to institutional, historical to contemporary and personal awareness to social action. We hope the curriculum will teach students to understand how racism operates at both individual and institutional levels. Depending on the lesson or unit, it may be easier to begin with the individual level as a basis for exploring more institutional levels. Through personal awareness we hope to engage students in translating their personal awareness into social action with others to challenge and change racist conditions and patterns. We also want students to understand the historical and structural underpinnings that support how racism operates in contemporary society.

Culminating activities that engage students as a class in projects in their school and neighborhood community reinforce the idea that we all have something to offer in addressing racism and that local actions matter. Students are encouraged to see themselves as historical actors with important roles to play in moving us to a more inclusive and democratic society. "It is as much about having a dream – think of Dr. King's dream – as it is about continually renewing the effort to overcome injustice and inequality, exclusion and repression….For centuries racial politics has been central to this endeavor. Ultimately, the deepest meaning of race is its link to the great unfulfilled desire for freedom that exists in human beings. Our task…is to interpret and help organize that desire," (Winant, p. 165).

Chapter 1: Creating a Storytelling Community

In order for storytelling about race and racism in diverse groups to be effective, the rules of engagement must be clearly established. There must be a community in which each person's voice and story

can be heard. This means interrupting practices of power that differentially privilege particular stories while muting others. We devote an entire unit to establishing such a community as an essential foundation for the curriculum as a whole.

We conceived of the first chapter as the opening to establishing a multiracial community of storytellers. While youth of color tend to bear the weight of talking about race and racism, white youth also yearn to make sense of race and racism and seek ways to challenge practices of racial stratification (Burns, 2004). Far too often, schools adopt color blindness as the "fair" and "right" thing to do and thus avoid color-conscious discussions of race and racism that would help students better understand their own and others' experiences and learn to understand the system that constructs race relations in our society (Frankenberg, 1993; Tatum, 1997).

Students rarely have the opportunity to explore race and racism in schools. Successful art-based social justice projects with youth, however, do take place inside and outside of schools (See for example, Fine, Roberts, Torre et Al. 2004; El Puente Academy for Peace and Justice, 2002; Brice Heath, 2001); as well as in after school programs and in partnership with community based organizations (Fine, Weis, Centre & Roberts 2000). In such places, young people can explore and narrate the social and intimate experiences of race and racism in their school lives through poetry and stories. Such projects serve as models for what is possible within curriculum, programs and projects in schools.

Chapter 2: Stock Stories

In this chapter (unit), students explore the societal genealogy of racism, the conditions that generated it, and the ways it has been transmitted to the present through the stock stories that keep it in place.

Guiding Questions:

- What are the stock stories about race and racism that operate in U.S. society to justify and perpetuate an unequal status quo?
- How do we learn these stories?
- Who benefits from stock stories and who pays?
- How are these costs and benefits obscured through stock stories?

Chapter 3: Concealed Stories

In this chapter (unit), students develop analytic tools for research and examine the concealed stories that reveal the underside of racism. Students analyze concealed stories to understand how racism looks from the perspective of communities of color and identify the hidden advantages for whites and penalties for people of color in order to explore the negative consequences of these inequities for all people in our society.

Following the lead of critical race theory which values experiential knowledge about race and racism, we begin with activities that tell the social and experiential context of racial oppression through the experiences of people of color (Taylor, 1998). These stories tend to narrate the past and ongoing realities of racism that are either invisible or only glimpsed in the stock stories. Such stories lead the search for concealed structures of racial inequality and the hidden stories of white advantage.

Guiding Questions:

- What are the stories about race and racism that we don't hear?
- Why don't we hear them?
- How are such stories lost/left out?
- How do we recover these stories?
- What do these stories teach us about racism that the stock stories do not?

Chapter 4: Resistance Stories

In this chapter, students research to find and explore resistance stories told by individuals and groups who have opposed racism throughout history and into the present time. These stories serve as guides that can help students learn about ways to resist and work against racism as they begin to imagine more just alternatives to guide their own efforts.

Guiding Questions:

- What stories exist (historical or contemporary) that serve as examples of resistance?
- What role does resistance play in challenging the stock stories about racism?
- What can we learn about anti-racist action by looking at these stories?

Chapter 5: Counterstorytelling

Building on existing resistance stories, in this chapter students begin to generate new stories about their vision for a more just future and develop strategies to enact anti-racist action to realize their vision for more inclusive schools and communities.

Guiding Questions:

- What can we draw from resistance stories to create new stories about possibilities for human community where differences are valued?
- What kinds of communities based on justice can we imagine and then work to embody?
- What kinds of stories can raise our consciousness and support our ability to speak out and act where instances of racism occur?

Conclusion:

We believe the Storytelling Project Model and the story types we identify offer a powerful framework for understanding race and racism. The curriculum based on this model offers one way to address concerns felt by many students in our schools, from all racial/ethnic groups, about racism and race relations in this country. We believe that teachers who are interested in supporting students in developing anti-racist understanding and strategies have a critical role to play. We encourage such teachers to try out this curriculum in their classrooms. We also encourage teachers to find a community of support among other colleagues in their schools and communities as they work with students on these issues. The process of learning about racism and ways to dismantle it will at times be painful and difficult, often joyful and empowering, and ultimately energizing and mobilizing action for change. It is important for teachers and students to know that they are part of a much larger struggle and broader group of people who share in this collective effort.

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Chapter 1: Creating a Storytelling Community

In this chapter, the teacher and students will begin to create a community in which issues of race and racism can be authentically and productively engaged in the classroom. Exploring issues of race and racism in a classroom requires first building a community in which students feel safe enough to explore topics that are often controversial and contested in the larger society and that are often personally discomfiting and painful. Since we are all implicated in the racial status quo in this society, we are in a sense asking students to excavate the ground on which they stand (Bell & Griffin, 2007). We cannot stress strongly enough how important building community is for supporting students through this process and how essential to the effective use of this curriculum. While teachers may pick and choose from lessons in the other chapters of this curriculum, we see the lessons in C**hapter one as the indispensable prior foundation for using these materials.**

What is a safe enough environment for exploring issues of race and racism? We believe the following conditions contribute to an environment in which students can actively explore, analyze and question information about race and racism:

- Students know each other by name and have the opportunity to interact with each other in low-risk ways that enable multiple connections and supportive relationships to develop. Every student in the class should be an integral part of this process.
- The class has the opportunity to openly discuss and establish ground rules for their work together. These guidelines should be developed by the group and usually include such things as: how to listen respectfully to one another; speak for oneself and from one's own experience rather than interpret or judge the experiences of others (often defined as "I" statements); being able to express ignorance, show doubt or ask questions without shame or fear of judgment; and creating a way to indicate when one has been hurt or offended by a classmate's statement so that misunderstanding and emotional tensions can be appropriately addressed.

Activities in this chapter include:

- Theatre arts games and activities to boost energy and build connections
- Generating ground rules
- Definitions of terms
- Introduction to the theme of storytelling through different mediums
- Personal exploration of experiences with race and racism through storytelling, writing and poetry

Lesson One: Stories, Stories, Stories

This lesson introduces the storytelling curriculum by laying the foundation for working with story types and artistic genres that will be used throughout the curriculum. Students begin to work collaboratively as a group to think about the different methods of storytelling and the many ways in which a story can be expressed and adapted to an audience to serve various purposes.

Learning Outcomes:

- Students discuss the essential elements of story
- They examine the effects of story on an audience and look at the purposes stories and storytelling may serve
- We hope that students will have fun as they play with different genres to tell stories
- The class begins to develop norms for working together collaboratively and stretching themselves to engage with new and sometimes uncomfortable material in the art forms and content of this curriculum

Duration of Activity:

If you are working with a small group, this lesson can be completed in one 45-minute class period. For a class of 25 or more, a teacher will need minimum two periods to do the warm up and give students enough time to prepare their presentations. Since this lesson sets the tone for the unit, taking sufficient time to introduce the material and create an affirming classroom environment is indispensable for later work in the unit.

Notes to the Teacher:

This activity sets a norm for using arts, working in groups collaboratively, and analyzing story forms and purposes. If you are unfamiliar or uncomfortable with interactive activities careful planning will help a lot. The main thing is to have materials ready, be willing to engage with students in unfamiliar ways, and discover the learning that can be drawn from such activities. You want to set a tone for the class that enables students to play with different art forms as they examine stories about race and racism in future lessons.

Materials Required:

- Puppets or paper bags and markers for students to create their own puppets; 2 hats or other containers
- Slips of paper (enough for the number of groups) with a different storytelling medium listed on each one (e.g. puppets, rap song, collage, dance, etc.)
- Slips of paper with different genre and purpose on each one (e.g. comedy to entertain, mystery to frighten, romance to invite, science fiction to question, soap opera to exaggerate, etc.)
- Magazines, scissors, glue, paper
- Reflection journals for each student
  A copy of the Storytelling Project Model shown on page 7

Classroom Procedures:

Introduce the unit in a way that will pique student interest: **"***Today we are beginning a unit that uses storytelling and the arts as a vehicle for examining social topics such as race and racism. You'll have a chance to work in groups and play with different ways of telling a story. Hopefully you'll be willing to take some small risks, experiment with different story forms and ways of telling stories, and have fun creating stories with your group. What are some things we can do as a class that will make it OK to experiment and be playful with the assignment?***"** (Write suggestions on board to return to later. Ask class to try out these suggestions as they engage in the activities below).

Do an energizer activity: See list at end of chapter or use the following activities. This can help set a relaxed tone and let students practice following the norms they introduced above. It also helps limber up the group, physically and mentally, for the creative activities that follow. You should go first so that you model for students your own willingness to be somewhat silly and playful. If you the teacher show you will take risks you set a tone right off the bat that allows students to do so as well.

Passing the Sound: Ask students to stand and form a circle. The teacher starts a clap by turning to her/his right, making eye contact with the person standing there and clapping SIMULTANEOUSLY with that partner. This will look like the pair is beginning to play a hand clapping game. As soon as the person on the right gets the sound from the teacher s/he will turn to the person on their right, make eye contact and clap simultaneously with around the circle until it comes back to the teacher.

Passing the Sound and Movement: This time the teacher makes a sound and movement towards the person to their right. As soon as the person sees the sound and movement they turn to the person on their right and repeat the sound and movement.
The sound and movement travel quickly around the circle and back to the teacher. When it reaches the teacher she/he will repeat the sound and movement for the last time and the person on their right will start a new sound and movement that will travel around the circle in the same way, ending with the person who started it. In this manner, each person in the circle has the opportunity to start a sound and movement that will travel quickly around the circle.

Next ask students to count off and form small groups of 3-5 people each. We think it best to assign groups randomly so that students get the opportunity over the course of the semester to work with as many classmates as possible and to avoid cliques. Ask students to find the others in their group and sit down together in a circle. Tell them their task will be to ***"Create a story about the first day of middle/junior high school that you will tell a younger group of students who will be starting there in the fall."*** Ask them to take a few minutes individually to recall their own experiences with starting middle or junior high school and to note these as bullet points to bring to the group discussion.

As a group they will create a story together using the ideas they generated in their discussion. They should keep in mind that their audience is younger students who are anxious to know what to expect when they get to middle school next fall. In order to make the assignment more challenging, each group will be given a different medium in which to tell their story and instructions for the type of story they will tell.

Have each group draw from hat number 1 a vehicle for telling their story – puppets, rap song, poem, dance, collage; and from hat number 2 a story genre and purpose: comedy to entertain, mystery to frighten, romance to invite, science fiction to intrigue, soap opera to exaggerate. Each group will have 15 minutes to create their story and prepare to present it to the rest of the class. Allot 4 minutes for each presentation.

Circulate around the room and offer encouragement as needed. Give a 3 minute warning when time is almost up. Sticking to time will help students come up with something quickly without worrying too much about perfection. You might be surprised at how create they can be in a short period of time.

Call the class back together and have one group at a time go to the front of the room and perform their story. You might want to say something like "Since we will all be doing presentations that might be funny or silly, it doesn't make sense to put anyone down so let's all try to be very supportive."

After each presentation, applaud the group's performance. Then ask the class to guess the genre and purpose of the story. "How is x an example of a soap opera genre, or not?" Discuss components of each genre and what the group did to enact it.

What are the different narrative styles we just witnessed? Which genres were easiest/hardest to work with? What made that so? Which story was most effective? What made that so? Which story would be most likely to influence a younger student's image of the first day of middle school? Influence how? (scare, invite, etc.)

Next look at the content of the stories: What kinds of things about the first day of school did each group convey? (strict rules, mean teachers, getting lost, changing classes, etc.) List some of these on the board. Use this list to introduce the idea of Story Types used in this curriculum.

Show the visual image of the story types from the introduction to this curriculum and go over each story type. Draw on examples from the activity to illustrate: for example, some students make have talked about how mean upper grade students will be. This may be an example of a Stock Story passed down from grade to grade over the ages. Some groups may have talked about fears they experienced as newcomers – these could be examples of Concealed Stories. Others may have show ways they resisted feeling terrorized by upper classmates by hanging out with their friends and looking tough. Don't worry about getting lots of examples, just use this as a way to introduce the story types and know that you will have plenty of time to develop them further later on. It would be a good idea to post the visual model of the Storytelling Project to refer to throughout the curriculum.

Reflection Journals:

We use reflection journals throughout the curriculum as a way to keep track of how students are responding to the lessons and activities and to encourage them to think actively about their reactions and what they are learning. Pass out journals to the students and tell them that throughout the curriculum, after each activity, they will have a few minutes to react to the activity in their journals. For today, simply ask them to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5
- What guidelines discussed in the beginning helped to make you comfortable enough to take risks in performing your story?
- Briefly write a response to the following: What did you learn about storytelling today?

End class by appreciating the students' willingness to try out a new activity and take some risks with different story forms. Tell them you hope they will look forward to the next lesson in the unit and encourage them to talk to you after class if they have any other feedback, questions or concerns or want to discuss the unit further.

Lesson 2: Comfort Zone and Learning Edge: Guidelines for a Risk-Supportive Learning Community

Now that students have been introduced to storytelling genres and have begun to express themselves through various art forms, this lesson asks them to develop guidelines for building a classroom community where they can begin to explore the challenging topic of racism. We introduce the concepts of "Comfort Zone" and "Learning Edge" as a way for students to monitor their feelings as they move through the curriculum and to offer language for expressing how they feel at different points in the curriculum. Students then collectively develop a list of guidelines that will support them in finding their learning edges and taking risks outside of their comfort zone. These guidelines will be used throughout the rest of the curriculum.

Learning Outcomes:

- Students will have a chance to openly discuss and collectively agree upon classroom norms and rules for embarking on their study of race and racism
- Students will anonymously note what they would like to learn or understand about the topic (hopes) and what they fear about exploring such a topic in the classroom (fears)
- They will be introduced to the concept of "comfort zone" and "learning edge" as a way to monitor their own reactions to course content and develop appropriate ways to take risks

Duration of Activity:

One or two class sessions depending on class size and time needed for discussion. Since this session establishes ground rules for the rest of the semester it is important not to rush through it. Taking the necessary time to establish guidelines and ground rules well will ultimately save time in the long run.

Notes to the Teacher:

This session prepares students for dealing with material that will likely make them uncomfortable at various points in the semester. The lesson provides tools for students to use when they are confronted with ideas or information that are challenging in a way that enables continued learning. It will be critical that you the teacher also examine your own

fears and goals for the class and to be able to model using the comfort zone/learning edge language for the class.

We start this lesson and many others with an energizer. Choose one or two that best suit your students from the list of Energy Boosters provided. While such activities take time, they help students become more comfortable together and develop mental and physical flexibility that supports creative learning. If you are new at leading these activities, give yourself space to learn as you go. Eventually you will develop more facility and comfort at leading experiential, movement activities to energize and build relationships among your students.

Materials Required:

- Index cards (one for each class member)
- Chart paper and markers
- Pencils (not pens) for each student

Classroom Procedures:

Remind students that this curriculum will enable them to learn about race and racism through storytelling and the arts. Acknowledge that talking about racism in this society is often uncomfortable and can feel risky, but not talking about it ensures that it will continue. While talk is not enough to eliminate racism, breaking the silence makes it possible for people to plan strategies together for how to work against racism toward a democratic and inclusive society.

Introduce the notion of comfort zone/ learning edge as a tool for attending to and addressing the discomfort that will inevitably arise so that discussion can continue in productive ways.

- **Comfort Zone:** We each have zones of comfort about different content or activities. Topics or activities we are familiar with or have lots of information about are solidly inside our comfort zone. When we are inside our comfort zone we are not challenged and we are not learning anything new.

- Furthermore, each of us may have a different comfort zone depending on our racial identity, social experiences with racism or prior learning about this topic. For some white students, for example, participating in a discussion or activity focused on new information about race or racism may push them to the edge of or beyond their comfort zone.

- For some students of color, participating in a conversation that feels like the same old discussion about racism may cause them to retreat into a comfort zone of silence rather than take the risk of offering personal experiences that would push the discussion further. If we are too far outside our comfort zone, we tend to withdraw or resist new information.

- One goal in this class is to learn to recognize when we are within, on the edge of, or beyond our comfort zone.

- **Learning Edge:** When we are on the edge of our comfort zone, we are in the best place to expand our understanding, take in a new perspective, and stretch our awareness. We can learn to recognize when we are on a learning edge in this class by paying attention to our internal reactions to class activities and other people in the class.

- Being on a learning edge can be signaled by feelings of annoyance, anger, anxiety, surprise, confusion or defensiveness. These are signs that our way of seeing things is being challenged. If we retreat to our comfort zone, by dismissing whatever we encounter that does not agree with our way of seeing the world, we lose an opportunity to expand our understanding. The challenge is to recognize when we are on a learning edge and then to stay there with the discomfort to see what we can learn (Griffin, 1997).

- As with comfort zone, learning edges differ for different people. For some students of color their learning edge may be to stay with the discomfort of letting others struggle with the material rather than rescuing them. For some white students the learning edge may be to resist adopting the voice of authority and acknowledge the need to listen carefully to peers of color.

Give a few examples of your own comfort zone. You might start with more mundane examples such as areas of skill or expertise within your comfort zone followed by an example related to the topic of racism. Then give an example of a time you were on a learning edge, again beginning with routine examples followed by an example related to discussing racism. Your modeling of these constructs can be powerful support for students to be self-reflective and willing to take risks themselves.

Tell them that one goal of this curriculum will be to encourage everyone to stay as close to their learning edge as possible. In other words, we want to take risks in order to learn something new and not play it safe. Today's lesson will focus on collaboratively creating guidelines for the group that can help everyone feel safe enough to find their learning edge, take risks and live with a bit of discomfort.

Pass out an index card and pencil (not pen) to each student. Ask students to anonymously (no names) write on one side of their card "two fears about talking about racism in this class". Make sure to print clearly and legibly!!! On the other side of their index card, ask them to" write two hopes or two things you would like to learn about racism this semester." Collect the cards, shuffle, and redistribute them so that each student gets someone else's card. (If by chance a student gets their own card, they should not say so and simply pretend that it belongs to someone else.)

Go around circle and have each student read the fears noted on their card. Tell them you will go completely around circle, just listening with no discussion until all cards have been read. Once all cards have been read, pose some questions for discussion:

1. What did you notice?
2. Did you see some repeated themes?
3. What are the main concerns of the group?

4. What is one fear that you heard that you may not have thought of yourself?

Go around the circle a second time with each student reading hopes on their card. Again, ask:

1. What did you notice?
2. Did you see some repeated themes?
3. What are the main concerns of the group?
4. What is one goal that you heard that you may not have thought of yourself?

Tell students that in the next class they will be generating a list of guidelines for the group that can help manage the fears and meet the learning goals expressed today. Applaud the work they accomplished today.

Reflection Journals:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5
- What is one guideline that you think would help this community be able to learn together about race and racism in a way that would help you find your learning edge?

Lesson 3: Give Me Some Respect!
Guidelines for Learning on the Edge

This lesson continues laying the groundwork begun in the previous lesson by establishing guidelines that enable students to explore issues of race and racism in a community that supports risk taking and edge learning. Students work together to develop guidelines that they will then agree to follow. We also introduce the concept of **"flash points"** – the triggers that often occur when people discuss emotionally laden content. We brainstorm the inclusion of guidelines that offer ways to respond when these occur. The goal of developing guidelines explicitly and collaboratively is to insure that students feel respected and supported by their peers and teacher as they take risks at their learning edges and that the class has thought through beforehand how they will handle emotional flash points both in the heat of the moment and later after having time to reflect further.

Learning Outcomes:

- Students are introduced to and practice using the concepts: comfort zone, learning edge, and flash points.
- Students develop and agree to guidelines for the class.
- Students discuss ways to show respect for each other, particularly in dealing with emotional flash points.
- The class develops proactive ways to address emotional flash points in the moment they occur and later on once tensions/emotions cool down

Duration of Activity:

One class period should be sufficient, though you may want to follow up with homework projects that reinforce the guidelines and concepts introduced in this lesson.

Notes to the Teacher:

Classes that raise information and awareness about race and racism are inevitably challenging. Emotions may run high as students in a diverse classroom explore prejudice, discrimination, and issues of racial injustice in our society. It may seem that we devote an inordinate amount of time to establishing classroom climate and procedures. While time-consuming, we believe such effort pays off in later discussions when conflicts and strong feelings are sure to arise. At such times, being able to refer to and rely upon mutually

developed guidelines provides tools the group can use to negotiate conflict productively to support learning.

Materials Required:

- Chart paper
- Markers
- Reflection Journals
- Art Supplies

Classroom Procedures:

Do the energizer "Emily's Morphs" to get the group involved. In this game, students learn to work together, listen to each other, and explore the give and take of being part of a group as they create sound and rhythm together. Divide the class into groups of five. One group at a time will line up on one side of the room, shoulder to shoulder. Each group member will in their mind come up with a repetitive sound and movement. When you say, "Go!" they should start doing their sound and movement in place. Then when you say, "Walk!" as a group they should start walking from one end of the room to the other. Tell them that by the time they reach the midpoint of the room, they all have to be doing the same sound and rhythm; then walk the rest of the way together unified to the end. Ask students to keep in mind how they feel during the exercise; then to note what was hardest, easiest and how they felt toward members of their group. Repeat this process until every group has gone. Following the exercise, discuss the following questions as a whole group:

1. What did you find challenging? Easy? Frustrating?
2. How did it feel to give up part of your sound and movement to be part of the group?
3. Under what conditions are people more willing to give up something?
4. How does this relate to what happens in a classroom where people bring their individual needs and ideas to a collective learning process?
5. How does this relate to assimilation? Who has to assimilate? Who has to dominate?
6. How can we create rules or guidelines that let everyone be a part of the whole without giving up their individuality?

Post the chart paper listing "Fears" and "Hopes" generated in the last class. Tell students that today the group will develop guidelines for the class that can help class members stay on their learning edge despite the inevitable fears and anxieties that will arise, and so that the learning goals can be reached. As in the previous activity, the goal will be to create a unified process that includes the individual needs and concerns of every class member. Ask students to jot down in their notebooks two or three guidelines that would help them personally to stay on their learning edge (deal with fears, take risk in order to reach learning goals).

Ask for volunteers to share their ideas as you write them on chart paper. Take all ideas, synthesizing those that are repetitive, until you have a long list of guidelines. Then ask students to read the ideas and think about which two guidelines would be most valuable for them. Take a straw poll noting number of votes next to each guideline. Write the top ones on the top of a clean sheet of chart paper. Then ask students to reread the first sheet and identify any other guidelines that are critical and add these to the new list. Read this list aloud, asking once more if any other guidelines should be listed. Here you should add any that *you* think are important. If no one has stated any of the following, we suggest that you add these as well:

- Speak for yourself and about your own experience, using "I" statements rather than "you", "they", "those people" etc.
- Listen respectfully to each other. It is ok to disagree and have differences of opinion, but important to hear each other out.
- Be willing to change your mind if you are convinced by another perspective.

Introduce the concept of "**flash points**" or "triggers". Explain that these are stimulated by remarks that generate strong feelings. An example might be when a class member uses a word or phrase that hurts or triggers strong feelings in another classmate. Flash points often happen when stereotypes are invoked, or when someone tries to speak for another person or group of which they are not a part. For example, if a class member uses the phrase, "You people should…" or repeats a stereotype such as "Black kids are thugs" it often generates strong feelings or triggers for another person, becoming a flash point in the discussion.

Say that you would like to add a guideline to address flash points or triggers when they occur. Ask students to come up with two phrases that would be comfortable for them to use in the classroom to signal flash points. Give them an example of a group who said "Ouch" every time someone was triggered and "Oops" when they made a mistake. These words provide a common language that allows people to share experiences and ideas, knowing that they are in a learning process, don't have to know everything going in and can potentially trigger someone else's feelings by what they say. Explain to students that we all learn messages about race in this society so it is not our fault when certain statements come out. The important thing is to learn from the reactions to our statements and to be able to consider their impact on others. At the same time, creating words such as "Ouch" enables students to respond when they are feeling hurt in the conversation and open up space for their feelings to be acknowledged and addressed. When an "Ouch" occurs, the class agrees to respect the person's feelings and take time to understand and address what happened, either in the moment or later after feelings have cooled down.

Review the guidelines once more and then ask for group consensus to operate by these guidelines for the rest of the course. Leave them posted on the wall for the rest of the semester, and refer to them whenever necessary to guide the group process.

Reflection Journals:

- How much did you enjoy this activity? 1-5

- How comfortable were you doing the activity? 1-5
- What is one guideline that you think would help this community be able to learn together about race and racism in a way that would help you find your learning edge?

Follow-up Activities/Homework:

Ask students to write about a time they were in a discussion with someone else or a group and someone's feelings were triggered. How were feelings acknowledged? How was the conflict resolved? If problematic, how might the conflict have been resolved differently?

References and Additional Resources:

Maurianne Adams, Lee Anne Bell & Pat Griffin (2007). *Teaching for diversity and social justice.* NY: Routledge. See chapters 4 and 5 on designing and facilitating social justice education courses.

Lesson Four: Prevalence of Race Continuum

In this lesson students practice using the guidelines that they produced in the previous lesson as they explore their own racialized experiences in different situations. Through physically positioning themselves in the room they observe how their experiences relate to those of their classroom peers and examine the way race impacts their own and other people's lives.

Learning Outcomes:

- Students will be able to learn about their own and each other's experiences in regards to race and racism.
- Through movement and placement within a continuum students will be able to visualize the degree of impact that race has in their own and other people's lives.

Duration of Activity:

One class period. This activity could also be used as a warm up or introductory activity to the following lesson.

Notes to the Teacher:

This activity asks students to publicly place themselves on a continuum as they respond to different questions about race/racism and its impact in their lives. It is important to review the guidelines and encourage students to pay attention to how they are feeling and to note whether they are staying in their comfort zone, on a learning edge or beyond. Encourage students to monitor their feelings and to take risks that will put them on a learning edge.

Materials Needed:

- Index cards (one for each class member)
- Chart paper and markers
- Pencils (not pens) for each student

Classroom Procedures:

Post and review the guidelines from the previous class. The first time you refer to and support a guideline is critical to the list being taken seriously. Be sure to take the first possible opportunity to use and reinforce the guidelines and continue to do so throughout the activity.

Place the "True for me" sign at one end of the classroom the "Not true for me" sign at the other end. Place the "Don't know" sign in the middle. Ask students to stand in the middle of the room. After you read each prompt, ask students to reflect on it and then align themselves along a continuum, nearest the sign that expresses their stance. [Depending on your class, you could also take away the "Don't know" option so that students are forced to take a position on the statements.]

Read the statements one at a time and ask students to move to the place on the continuum that most reflects their feelings/experiences. Once they have committed to their spot, ask them to notice where they are in relation to their classmates and take a few minutes to discuss with someone nearby why they chose this placement. Ask for volunteers to share why they chose their current location.

Statements:

- You feel connected to the country from where your ancestors came
- You speak a language other than English at home
- You have a very close friend(s) of a different race or ethnicity than you
- You have had a racist or ethnically derogatory comment made to you
- You have been around others who have made a racist or ethnically derogatory comment to others
- You worry about discrimination in your community
- You have studied people who look like you in history class
- You have ever been told not to play with a child or children of a particular ethnicity
- You have ever felt racial tension in a situation and were afraid to say anything about it
- You have ever felt guilty or powerless to do anything about racism

Ask students to write in their reflection journals about where they placed themselves in relation to each question and how they felt about it. Ask them to note what questions this activity raises for them – what else do they want to learn about racism?

Post the diagram of the four story types on the board and review each one giving a definition and example to illustrate Stock Stories, Concealed Stories, Resistance Stories and Counter Stories. Tell students that you will leave the diagram on the wall so that they can refer back to it as they continue to explore stories about race and racism as the curriculum unfolds.

Reflection Journals:

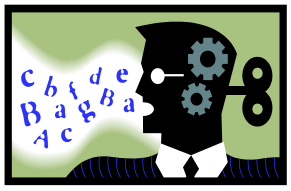
- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5
- What is one guideline that you think would help this community be able to learn together about race and racism in a way that would help you find your learning edge?
- Write about a time when you have been triggered or reached a flash point in a discussion. What triggered you? How did you handle it? How did others handle it? What was most helpful in the situation?

Follow-up Activities/Homework:

Optional extension:

Ask students to keep a tally of where people stand with regard to each prompt, and then make a graph of what statements people agreed with, what they disagreed with, and what they were unsure of. You can then refer back to these graphs later in the curriculum and have students reflect on any changes, new learning or awareness. Encourage them to view the curriculum as an opportunity to share their own stories and hear other stories about topics that may have been unfamiliar previously or different from their own experience.

Chapter 2: Stock Stories



The story types reinforce the intentions of our guidelines by providing language and a framework for making sense of the stories we tell. Through the four story types students explore the societal genealogy of racism, the conditions that generated it, and the ways it has been transmitted to the present through the stock stories that keep it in place. The first story type introduced is **Stock Stories** because these are the most public and ubiquitous in the mainstream institutions of society - schools, businesses, government and the media - and because the other story types critique and challenge their presumption of universality. Thus, they provide the ground from which we build our analysis.

Stock Stories are those told by the dominant group, passed on through historical and literary documents, and celebrated through public rituals, law, the arts, education and media representations to name a few. Because Stock Stories tell a great deal about what a society considers important and meaningful, they provide a useful starting point for analyzing how racism operates.

For example, we examine stories about the American Dream through its representation in poetry, political speeches, songs and public art that delineate aspects of this iconic story. Some of the key points that emerge in this analysis are the belief in individualism, meritocracy and the ability of any person who works hard enough to get ahead in our society. Students analyze these stories in light of the questions outlined below so as to consider the presumed normative status of these terms and assumptions. Does the American Dream truly operate this way? Does it work in the same way for everyone? If not, why makes that so?

Guiding Questions:

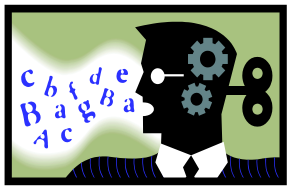
- What are the stock stories about race and racism that operate in U.S. society?
- How do we learn these stories?
- Where are the racial imbalances of power in the stock stories?
- Who benefits from the stock stories? Who pays?
- How do these stories function to maintain the racial status quo and prevent change?

Activities in this chapter include:

- Looking at the term "race" and the way that race has been socially constructed through law and custom
- Analyzing terms such as "privilege" and "meritocracy" to highlight how racial imbalances of power are created and sustained in American history
- Considering why the stories we tell about race matter in terms of social equality/inequality
- Deconstructing stock stories about race through analyzing images of the American Dream in poetry, speeches and visual art
- Examining evidence about the role of race and class in the opportunity domains of the society
- Debating the validity of the assertion that the US is a color blind meritocracy
- Exploring the issue of status and the role that race plays in affecting status in our society.

Activities in this chapter, and throughout the curriculum, encourage students to learn about historical patterns, think critically about social institutions and structures, and analyze the role of power in shaping group relations. As such, they support the development of higher order thinking and analysis and support learning standards in social studies and humanities geared toward developing skills of analysis and critical reflection.

Lesson One: The Difference Between Us



This lesson introduces stock stories about race and racism. Stock stories are those that reiterate and reinforce the dominant mainstream story and often ignoring or suppressing stories from those on the margins of society that challenge mainstream views. Ultimately, stock stories support the status quo that benefits whites over people of color thus preventing changes that would create a more inclusive social order.

Learning Outcomes:

- Students examine their own and others' definitions of race and begin to look at stock stories about race in this country.
- The class begins to define and explore how the following terms operate in our society:
  - Race
  - Social Construction

Duration of Activity:

One class period. Show the abridged version of the video, *The Difference Between Us:* Episode 1. The abridged version is 37 minutes and is really quite adequate to the needs of the lesson.

Notes to the Teacher:

Preview the film before showing it so that you are familiar with the text and images and can focus on student questions and comments about the video during class discussion. In this segment, takes apart myths and misconceptions about racial differences by following students from different ethnic groups as they sequence and compare their own DNA. While very engaging, it is helpful to provide points for students to look for in the video to help them focus on key points as they watch.

Materials Required:

- DVD: Race: The Power of an Illusion Part I
- DVD Player
- Photocopies of "Ten Things Everyone Should Know about Race" from California Newsreel website (www.newsreel.org)
- Chart paper and markers
- Reflection Journals

Classroom Procedures:

Before viewing the DVD ask students to respond to the following questions in their reflection journals:

- How would you define race? What does it mean to you?
- How many races do you think there are? What are they? How do you decide what race someone belongs to?
- Look around the room. Who do you think is likely to be most similar to you, biologically or genetically? Why?

View "Race: the Power of an Illusion: Episode I.

After viewing, ask students to form small groups of 3-5 people and return to the questions you asked them to respond to before the video. You can ask one person in each group to facilitate the discussion. Have them discuss the following questions:

- What in the film surprised you?
- How did the film challenge or change any of your assumptions?
- Towards the end of the episode, the students are asked if they would trade their skin color. Would you trade your skin color? Why or why not?
- Write a story about how your life would be different if you looked like someone of a different race.

Bring the group together again and facilitate a whole group discussion:

- What is the difference between a biological and a social view of race? Define "social construction".
- Who has benefited from the belief that we can sort people according to race and that there are natural or biologically based differences between racial groups? In what ways have they benefitted?

Reflection Journals:

Pass out journals to the students and tell them that throughout the curriculum, after each activity, they will have a few minutes to react to the activity in their journals. For today, simply ask them to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did they enjoy this activity? 1-5
- How comfortable were they doing the activity? 1-5

Briefly write a response to the following:

- What did you learn about racial differences today?

- What challenged your previous ideas the most in watching this video?
- How do you think your life would be different if you looked like someone of another race?

Follow-up Activities/Homework:

Ask students to explore the PBS website www.pbs.org/race and take the "Genetic Diversity Quiz." Follow up by trying the site's "Sorting People" activity and any other activities on the site that pique their interest. Bring their reactions to the site to share in the next class.

Ask students to respond to the following prompts in writing:
Towards the end of the episode, the students are asked if they would trade their skin color. Would you trade your skin color? Why or why not? Write a story about how your life would be different if you looked like someone of a different race.

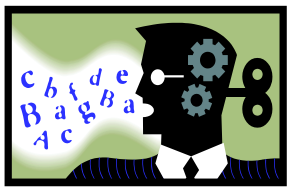
Ask students to bring magazines to class in preparation for Lesson Two.

References and Additional Resources:

"Race: The Power of an Illusion" can be purchased through the California Newsreel for $99.00. Their website is http://www.newsreel.org/

Handout of "Ten Things Everyone Should Know about Race" can also be found at the California newsreel website http://www.newsreel.org/

Lesson Two: The Stories We Tell about Race



This lesson engages students in further exploration of the idea of social construction regarding race and asks them to examine the methods and purposes for how and why race has been so constructed in this society.

Learning Outcomes:

- Students examine the idea of race and how it came about historically
- Students learn about social and historical constructions of race to create and rationalize inequality.

Duration of Activity:

One to two class periods. Show the abridged version, Episode 2, *The Story We Tell*. The abridged version is 34 minutes and is really quite adequate for the needs of the lesson.

Notes to the Teacher:

Again, it is important that you preview the video beforehand so that you are familiar with the concepts and historical events introduced. This segment of the video lends itself to critical analysis of the way historical events are portrayed in the mainstream and introduces students to historical information about which they (or you) may not have been formerly aware. This episode traces how race was used in European conquest and slavery and how race became naturalized as a way to explain and justify social inequalities.

Materials Required:

- DVD: Race: The Power of an Illusion Episode 2
- DVD Player
- Chart paper and markers
- Reflection Journals

Classroom Procedures:

Before viewing Episode 2 of Race: The Power of an Illusion, ask students to respond to the following questions.

- How long do you think the idea of race has been around?
- Where did it come from?
- Do you think African people were enslaved in the Americas because they were considered inferior, or were they considered inferior because they were slaves?

View "Race the Power of an Illusion: Episode 2, *The Story We Tell.*

After viewing, ask students to form small groups of 3-5 people (different from groups in previous lesson; one member in each group should record, another member should facilitate the discussion, i.e. make sure that every group member participates) and discuss the following questions:

1. What is structural racism?
2. What are some ways that race has been used to rationalize inequality and to shift attention and responsibility away from oppressors and towards the targets of oppression?
3. How does the dominant or stock story exclude other stories? How does it claim authority as the only story? What is the significance of the episode's title,*The Story We Tell*? What function has this story played in the U.S.?
4. Why do the stories we tell about race matter? What purposes do they serve?
5. Did the film change how you think about those stories? How?

Whole group wrap-up:

Bring the class together again and ask each group to share the question they spent the most time discussing and key points in the discussion. Note these points for future follow up and exploration.

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5

- How comfortable were you doing the activity? 1-5

Briefly write a response to the following:

- What story would you now tell about how race matters in America?

Follow-up Activities/Homework:

Have students investigate some of the historical incidents discussed in the segment and write a story from the point of view of one of the people involved. For example, have them explore the historical context around the Singh case and write a story from the point of view of one of his children.

Have students do research on one of the court cases raised in this segment and design a presentation for their classmates about the case and its role in constructing race in this country. What has been the impact of this construction for people of color?

References and Additional Resources: [Many of these resources can be found at Teaching for Change www.teachingforchange.org]

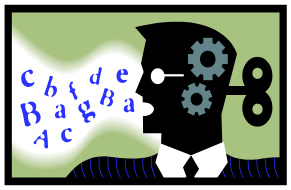
James W. Loewen (1995). Lies My Teacher Told Me: Everything your American history textbook got wrong. NY: Touchstone.

Ronald Takaki (1993). A Different Mirror: A History of Multicultural America. NY: Back Bay Books.

Howard Zinn (2003). A People's History of the U.S.: 1492-present. NY: Harper Collins.

Howard Zinn (2004). Voices of a people's history of the United States. NY: Seven Stories Press.

Lesson 3: The American Dream



This lesson asks students to examine stock stories about the American Dream in light of what they have learned about the social construction of race and its consequences in the previous two lessons. Here students engage in critical analysis of the metaphors and images about the American Dream used in political speeches and examine the way this dominant metaphor shapes contemporary society.

Learning Outcomes:

- Students read critically to deconstruct images and metaphors used in political speeches
- Students learn to identify and deconstruct stock stories about race in America

Duration of Activity:

One class period.

Teacher Preparation for the Lesson:

Be sure to review all of the materials ahead of time so that you are familiar with them. If the speeches are too long for the time you have, select excerpts to use. If you use this lesson after the 2008 political conventions you might use the speeches delivered there in addition to the ones used here.

Materials Required:

- Segments from Senator Barak Obama's Speech at the 2004 Democratic Convention (see attached)
- Segments from Governor Arnold Schwarzenegger's Speech at the 2004 Republican Convention (see attached)
- Lyrics to "America the Beautiful" by Katharine Lee Bates

Classroom Procedures:

As a class, make a concept web in response to the question, "What does America stand for? Write America at the center and circle it. Draw lines to list concepts tied to this image.

Ask students to read the two speeches. Two students might want to role play reading the speeches to the class. In small groups discuss the following questions, citing the passages that answer the questions:

- What do these politicians say about America?
- How do each of them define success?

Small groups create a Venn Diagram tracking what each politician says about the American Dream (Create two large circles with an overlap between the two. Leave room to write within the circles and the overlap space.)

Assign one circle to Schwarzenegger, one to Obama. Inside each circle, write words or phrases that convey what each politician sees as part of the American dream. In the overlap space write what they both hold in common about the American dream.

Outside of the diagram ask students to write what or who is missing in both of these stories.

Gather for a whole group discussion. Ask groups to report the key points in their Venn Diagram.

Discuss:

- Why do people like these stories?
- Does the American Dream apply to everyone?
- Who defines the American Dream?
- Who is included? Who is excluded?
- What role does race play?

Reflection Journals:

Pass out journals to the students and tell them that throughout the curriculum, after each activity, they will have a few minutes to react to the activity in their journals. For today, simply ask them to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

Briefly respond to the following:

- How would you change the American Dream to make it truly one that includes everyone?

Follow-up Activities/Homework:

- Give students copies of Dr. Martin Luther King's "Letter from a Birmingham Jail" and his speech "I Have a Dream". Ask them to write a speech to their peers addressing an issue they face today as young people. Prepare to deliver the speeches in class.

- Ask students to look for another example of the American Dream story from a movie or TV show, political speech, or artistic medium such as painting, poetry, song or dance. After finding their example, as them to compare it to the speeches and the songs in order to see how the message has been preserved or changed

- Look at the image "Wilderness" by artist David Avalos. How does this image comment on the American dream and the role of race? Look for other images that reflect on the American Dream and bring to class for further discussion.

America the Beautiful

Words by Katharine Lee Bates,
Melody by Samuel Ward
MIDI sequencing provided by Melody Lane

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet
Whose stern impassioned stress
A thoroughfare of freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife.
Who more than self their country loved
And mercy more than life!
America! America!
May God thy gold refine
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for halcyon skies,
For amber waves of grain,
For purple mountain majesties
Above the enameled plain!
America! America!
God shed his grace on thee
Till souls wax fair as earth and air
And music-hearted sea!

O beautiful for pilgrims feet,
Whose stem impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God shed his grace on thee
Till paths be wrought through
wilds of thought
By pilgrim foot and knee!

O beautiful for glory-tale
Of liberating strife
When once and twice,
for man's avail
Men lavished precious life!
America! America!
God shed his grace on thee
Till selfish gain no longer stain
The banner of the free!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
Till nobler men keep once again
Thy whiter jubilee!

Arnold Schwarzenegger's Speech to Republican Convention '04

The full text of Governor Arnold Schwarzenegger's address to the Republican Party convention in New York, urging voters to elect President George W Bush for another four years in November's election.

Thank you.

What a greeting! This is like winning an Oscar! As if I would know!

Speaking of acting, one of my movies was called True Lies. It's what the Democrats should have called their convention.

My fellow Americans, this is an amazing moment for me. To think that a once-scrawny boy from Austria could grow up to become governor of California and stand in Madison Square Garden to speak on behalf of the president of the United States, that is an immigrant's dream. It is the American dream.

I was born in Europe and I've travelled all over the world. I can tell you that there is no place, no country, more compassionate more generous more accepting and more welcoming than the United States of America.

As long as I live, I will never forget that day 21 years ago when I raised my hand and took the oath of citizenship.

Do you know how proud I was? I was so proud that I walked around with an American flag around my shoulders all day long.

Tonight, I want to talk about why I'm even more proud to be an American - why I'm proud to be a Republican and why I believe this country is in good hands.

When I was a boy, the Soviets occupied part of Austria. I saw their tanks in the streets. I saw communism with my own eyes.

I remember the fear we had when we had to cross into the Soviet sector. Growing up, we were told, "Don't look the soldiers in the eye. Look straight ahead."

It was a common belief that Soviet soldiers could take a man out of his own car and ship him off to the Soviet Union as slave labour.

My family didn't have a car - but one day we were in my uncle's car. It was near dark as we

came to a Soviet checkpoint.

I was a little boy, I wasn't an action hero back then, and I remember how scared I was that the soldiers would pull my father or my uncle out of the car, and I'd never see him again.

My family and so many others lived in fear of the Soviet boot. Today, the world no longer fears the Soviet Union and it is because of the United States of America!

As a kid I saw the socialist country that Austria became after the Soviets left. I love Austria and I love the Austrian people - but I always knew America was the place for me.

In school, when the teacher would talk about America, I would daydream about coming here. I would sit for hours watching American movies transfixed by my heroes like John Wayne. Everything about America seemed so big to me, so open, so possible.

I finally arrived here in 1968. I had empty pockets, but I was full of dreams. The presidential campaign was in full swing. I remember watching the Nixon and Humphrey presidential race on TV. A friend who spoke German and English, translated for me.

I heard Humphrey saying things that sounded like socialism, which is what I had just left. But then I heard Nixon speak. He was talking about free enterprise, getting government off your back, lowering taxes and strengthening the military. Listening to Nixon speak sounded more like a breath of fresh air.

I said to my friend, "What party is he?" My friend said, "He's a Republican." I said, "Then I am a Republican!" And I've been a Republican ever since! And trust me, in my wife's family, that's no small achievement! I'm proud to belong to the party of Abraham Lincoln, the party of Teddy Roosevelt, the party of Ronald Reagan and the party of George W Bush.

To my fellow immigrants listening tonight, I want you to know how welcome you are in this party. We Republicans admire your ambition. We encourage your dreams. We believe in your future. One thing I learned about America is that if you work hard and play by the rules, this country is truly open to you. You can achieve anything.

Everything I have - my career, my success, my family - I owe to America. In this country, it doesn't make any difference where you were born. It doesn't make any difference who your parents were. It doesn't make any difference if, like me, you couldn't even speak English until you were in your 20s.

America gave me opportunities and my immigrant dreams came true. I want other people to get the same chances I did, the same opportunities. And I believe they can. That's why I believe in this country, that's why I believe in this party and that's why I believe in this President.

Now, many of you out there tonight are "Republican" like me in your hearts and in your beliefs. Maybe you're from Guatemala. Maybe you're from the Philippines. Maybe Europe or

the Ivory Coast. Maybe you live in Ohio, Pennsylvania or New Mexico. And maybe - just maybe - you don't agree with this party on every single issue. I say to you tonight I believe that's not only okay, that's what's great about this country.

Here we can respectfully disagree and still be patriotic - still be American - and still be good Republicans

My fellow immigrants, my fellow Americans, how do you know if you are a Republican? I'll tell you how.

If you believe that government should be accountable to the people, not the people to the government - then you are a Republican! If you believe a person should be treated as an individual, not as a member of an interest group - then you are a Republican!

If you believe your family knows how to spend your money better than the government does - then you are a Republican! If you believe our educational system should be held accountable for the progress of our children - then you are a Republican!

If you believe this country, not the United Nations, is the best hope of democracy in the world - then you are a Republican! And, ladies and gentlemen, if you believe we must be fierce and relentless and terminate terrorism - then you are a Republican!

There is another way you can tell you're a Republican. You have faith in free enterprise, faith in the resourcefulness of the American people and faith in the US economy. To those critics who are so pessimistic about our economy, I say: Don't be economic girlie men!

The US economy remains the envy of the world. We have the highest economic growth of any of the world's major industrialised nations. Don't you remember the pessimism of 20 years ago when the critics said Japan and Germany were overtaking the US? Ridiculous!

Now they say India and China are overtaking us. Don't you believe it! We may hit a few bumps - but America always moves ahead! That's what Americans do!

We move prosperity ahead. We move freedom ahead. We move people ahead. Under President Bush and Vice-President Cheney, America's economy is moving ahead, in spite of a recession they inherited and in spite of the attack on our homeland.

Now, the other party says there are two Americas. Don't believe that either. I've visited our troops in Iraq, Kuwait, Bosnia, Germany and all over the world. I've visited our troops in California, where they train before they go overseas. And I've visited our military hospitals. And I can tell you this: Our young men and women in uniform do not believe there are two Americas!

They believe we are one America and they are fighting for it! We are one America - and President Bush is defending it with all his heart and soul!

That's what I admire most about the President. He's a man of perseverance.

He's a man of inner strength. He is a leader who doesn't flinch, doesn't waiver, does not back down. My fellow Americans, make no mistake about it - terrorism is more insidious than communism, because it yearns to destroy not just the individual but the entire international order.

The President didn't go into Iraq because the polls told him it was popular. As a matter of fact, the polls said just the opposite. But leadership isn't about polls. It's about making decisions you think are right and then standing behind those decisions. That's why America is safer with George W Bush as President.

He knows you don't reason with terrorists. You defeat them. He knows you can't reason with people blinded by hate.

They hate the power of the individual. They hate the progress of women. They hate the religious freedom of others. They hate the liberating breeze of democracy. But, ladies and gentlemen, their hate is no match for America's decency.

'Lamp lighting the world'

We're the America that sends out Peace Corps volunteers to teach village children.

We're the America that sends out missionaries and doctors to raise up the poor and the sick. We're the America that gives more than any other country, to fight Aids in Africa and the developing world. And we're the America that fights not for imperialism, but for human rights and democracy.

You know, when the Germans brought down the Berlin Wall, America's determination helped wield the sledgehammers. When that lone, young Chinese man stood in front of those tanks in Tiananmen Square, America's hopes stood with him. And when Nelson Mandela smiled in election victory after all those years in prison, America celebrated, too.

We are still the lamp lighting the world, especially for those who struggle. No matter in what labour camp they slave, no matter in what injustice they're trapped - they hear our call, they see our light and they feel the pull of our freedom. They come here - as I did - because they believe. They believe in us.

They come because their hearts say to them, as mine did, "If only I can get to America." Someone once wrote, "There are those who say that freedom is nothing but a dream." They are right. It's the American dream.

No matter the nationality, no matter the religion, no matter the ethnic background, America brings out the best in people. And as governor of the great state of California, I see the best in Americans every day - our police, our firefighters, our nurses, doctors and teachers - our parents.

And what about the extraordinary men and women who have volunteered to fight for the United States of America! I have such great respect for them and their heroic families.

Let me tell you about the sacrifice and commitment I've seen firsthand. In one of the military hospitals I visited, I met a young guy who was in bad shape. He'd lost a leg had a hole in his stomach - his shoulder had been shot through.

I could tell there was no way he could ever return to combat. But when I asked him, "When do you think you'll get out of the hospital?", he said, "Sir, in three weeks." And do you know what he said to me then? He said he was going to get a new leg and get some therapy - and then he was going back to Iraq to serve alongside his buddies! He grinned at me and said, "Arnold - I'll be back!"

Ladies and gentlemen, America is back! - Back from the attack on our homeland, back from the attack on our economy, back from the attack on our way of life. We're back because of the perseverance, character and leadership of the 43rd president of the United States - George W Bush.

My fellow Americans... I want you to know that I believe with all my heart that America remains "the great idea" that inspires the world. It's a privilege to be born here. It's an honour to become a citizen here. It's a gift to raise your family here - to vote here - and to live here.

Our President George W Bush has worked hard to protect and preserve the American dream for all of us. That's why I say - send him back to Washington for four more years!

Thank you, America - and God bless you all!

Full text of Mr. Schwarzenegger's prepared speech. Actual words may differ.

State Senator Barack Obama's Speech at the Democratic Convention '04

On behalf of the great state of Illinois, crossroads of a nation, land of Lincoln, let me express my deep gratitude for the privilege of addressing this convention. Tonight is a particular honor for me because, let's face it, my presence on this stage is pretty unlikely. My father was a foreign student, born and raised in a small village in Kenya. He grew up herding goats, went to school in a tin-roof shack. His father, my grandfather, was a cook, a domestic servant.

But my grandfather had larger dreams for his son. Through hard work and perseverance my father got a scholarship to study in a magical place; America which stood as a beacon of freedom and opportunity to so many who had come before. While studying here, my father met my mother. She was born in a town on the other side of the world, in Kansas. Her father worked on oil rigs and farms through most of the Depression. The day after Pearl Harbor he signed up for duty, joined Patton's army and marched across Europe. Back home, my grandmother raised their baby and went to work on a bomber assembly line. After the war, they studied on the GI Bill, bought a house through FHA, and moved west in search of opportunity.

And they, too, had big dreams for their daughter, a common dream, born of two continents. My parents shared not only an improbable love; they shared an abiding faith in the possibilities of this nation. They would give me an African name, Barack, or "blessed," believing that in a tolerant America your name is no barrier to success. They imagined me going to the best schools in the land, even though they weren't rich, because in a generous America you don't have to be rich to achieve your potential. They are both passed away now. Yet, I know that, on this night, they look down on me with pride.

I stand here today, grateful for the diversity of my heritage, aware that my parents' dreams live on in my precious daughters. I stand here knowing that my story is part of the larger American story, that I owe a debt to all of those who came before me, and that, in no other country on earth, is my story even possible. Tonight, we gather to affirm the greatness of our nation, not because of the height of our skyscrapers, or the power of our military, or the size of our economy. Our pride is based on a very simple premise, summed up in a declaration made over two hundred years ago, "We hold these truths to be self-evident, that all men are created equal. That

they are endowed by their Creator with certain inalienable rights. That among these are life, liberty and the pursuit of happiness."

That is the true genius of America, a faith in the simple dreams of its people, the insistence on small miracles. That we can tuck in our children at night and know they are fed and clothed and safe from harm. That we can say what we think, write what we think, without hearing a sudden knock on the door. That we can have an idea and start our own business without paying a bribe or hiring somebody's son. That we can participate in the political process without fear of retribution, and that our votes will be counted-or at least, most of the time.

This year, in this election, we are called to reaffirm our values and commitments, to hold them against a hard reality and see how we are measuring up, to the legacy of our forbearers, and the promise of future generations. And fellow Americans-Democrats, Republicans, Independents-I say to you tonight: we have more work to do. More to do for the workers I met in Galesburg, Illinois, who are losing their union jobs at the Maytag plant that's moving to Mexico, and now are having to compete with their own children for jobs that pay seven bucks an hour. More to do for the father I met who was losing his job and choking back tears, wondering how he would pay $4,500 a month for the drugs his son needs without the health benefits he counted on. More to do for the young woman in East St. Louis, and thousands more like her, who has the grades, has the drive, has the will, but doesn't have the money to go to college.

Don't get me wrong. The people I meet in small towns and big cities, in diners and office parks, they don't expect government to solve all their problems. They know they have to work hard to get ahead and they want to. Go into the collar counties around Chicago, and people will tell you they don't want their tax money wasted by a welfare agency or the Pentagon. Go into any inner city neighborhood, and folks will tell you that government alone can't teach kids to learn. They know that parents have to parent, that children can't achieve unless we raise their expectations and turn off the television sets and eradicate the slander that says a black youth with a book is acting white. No, people don't expect government to solve all their problems. But they sense, deep in their bones, that with just a change in priorities, we can make sure that every child in America has a decent shot at life, and that the doors of opportunity remain open to all. They know we can do better. And they want that choice.

In this election, we offer that choice. Our party has chosen a man to lead us who embodies the best this country has to offer. That man is John Kerry. John Kerry understands the ideals of community, faith, and sacrifice, because they've defined his life. From his heroic service in Vietnam to his years as prosecutor and lieutenant governor, through two decades in the

United States Senate, he has devoted himself to this country. Again and again, we've seen him make tough choices when easier ones were available. His values and his record affirm what is best in us.

John Kerry believes in an America where hard work is rewarded. So instead of offering tax breaks to companies shipping jobs overseas, he'll offer them to companies creating jobs here at home. John Kerry believes in an America where all Americans can afford the same health coverage our politicians in Washington have for themselves. John Kerry believes in energy independence, so we aren't held hostage to the profits of oil companies or the sabotage of foreign oil fields. John Kerry believes in the constitutional freedoms that have made our country the envy of the world, and he will never sacrifice our basic liberties nor use faith as a wedge to divide us. And John Kerry believes that in a dangerous world, war must be an option, but it should never be the first option.

A while back, I met a young man named Shamus at the VFW Hall in East Moline, Illinois. He was a good-looking kid, six-two or six-three, clear eyed, with an easy smile. He told me he'd joined the Marines and was heading to Iraq the following week. As I listened to him explain why he'd enlisted, his absolute faith in our country and its leaders, his devotion to duty and service, I thought this young man was all any of us might hope for in a child. But then I asked myself: Are we serving Shamus as well as he was serving us? I thought of more than 900 service men and women, sons and daughters, husbands and wives, friends and neighbors, who will not be returning to their hometowns. I thought of families I had met who were struggling to get by without a loved one's full income, or whose loved ones had returned with a limb missing or with nerves shattered, but who still lacked long-term health benefits because they were reservists. When we send our young men and women into harm's way, we have a solemn obligation not to fudge the numbers or shade the truth about why they're going, to care for their families while they're gone, to tend to the soldiers upon their return, and to never ever go to war without enough troops to win the war, secure the peace, and earn the respect of the world.

Now let me be clear. We have real enemies in the world. These enemies must be found. They must be pursued and they must be defeated. John Kerry knows this. And just as Lieutenant Kerry did not hesitate to risk his life to protect the men who served with him in Vietnam, President Kerry will not hesitate one moment to use our military might to keep America safe and secure. John Kerry believes in America. And he knows it's not enough for just some of us to prosper. For alongside our famous individualism, there's another ingredient in the American saga.

A belief that we are connected as one people. If there's a child on the south side of Chicago who can't read, that matters to me, even if it's not

my child. If there's a senior citizen somewhere who can't pay for her prescription and has to choose between medicine and the rent, that makes my life poorer, even if it's not my grandmother. If there's an Arab American family being rounded up without benefit of an attorney or due process, that threatens my civil liberties. It's that fundamental belief-I am my brother's keeper, I am my sisters' keeper-that makes this country work. It's what allows us to pursue our individual dreams, yet still come together as a single American family. "E pluribus unum." Out of many, one.

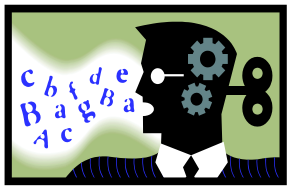
Yet even as we speak, there are those who are preparing to divide us, the spin masters and negative ad peddlers who embrace the politics of anything goes. Well, I say to them tonight, there's not a liberal America and a conservative America-there's the United States of America. There's not a black America and white America and Latino America and Asian America; there's the United States of America. The pundits like to slice-and-dice our country into Red States and Blue States; Red States for Republicans, Blue States for Democrats. But I've got news for them, too. We worship an awesome God in the Blue States, and we don't like federal agents poking around our libraries in the Red States. We coach Little League in the Blue States and have gay friends in the Red States. There are patriots who opposed the war in Iraq and patriots who supported it. We are one people, all of us pledging allegiance to the stars and stripes, all of us defending the United States of America.

In the end, that's what this election is about. Do we participate in a politics of cynicism or a politics of hope? John Kerry calls on us to hope. John Edwards calls on us to hope. I'm not talking about blind optimism here-the almost willful ignorance that thinks unemployment will go away if we just don't talk about it, or the health care crisis will solve itself if we just ignore it. No, I'm talking about something more substantial. It's the hope of slaves sitting around a fire singing freedom songs; the hope of immigrants setting out for distant shores; the hope of a young naval lieutenant bravely patrolling the Mekong Delta; the hope of a millworker's son who dares to defy the odds; the hope of a skinny kid with a funny name who believes that America has a place for him, too. The audacity of hope!

In the end, that is God's greatest gift to us, the bedrock of this nation; the belief in things not seen; the belief that there are better days ahead. I believe we can give our middle class relief and provide working families with a road to opportunity. I believe we can provide jobs to the jobless, homes to the homeless, and reclaim young people in cities across America from violence and despair. I believe that as we stand on the crossroads of history, we can make the right choices, and meet the challenges that face us. America!

Tonight, if you feel the same energy I do, the same urgency I do, the same

passion I do, the same hopefulness I do-if we do what we must do, then I have no doubt that all across the country, from Florida to Oregon, from Washington to Maine, the people will rise up in November, and John Kerry will be sworn in as president, and John Edwards will be sworn in as vice president, and this country will reclaim its promise, and out of this long political darkness a brighter day will come. Thank you and God bless you.



Lesson 4: Race and Rights in U.S. History

This lesson asks students to examine how ideas of race have been put into practice in U.S. law and custom. Students examine the history of race and rights for different groups of people over the course of U.S. history and analyze how legacies of discrimination continue today in purportedly neutral ways. They look at the notion of color blindness by decoding the role race has played by uncovering the roots of racial practices.

Learning Outcomes:

- Students learn about the history of racial preferences for Whites and discrimination against people of color in the U.S.
- Students analyze how the legacies of discriminatory laws play out today.

Duration of Activity:

This lesson introduces a lot of historical material and will probably take two class periods.

Materials Required:

- Timeline of Race and Rights Handout.
- Index cards with "White", "Black", "Asian", "Native American" and "Latino" (one descriptor per card)

Classroom Procedures:

Continuum of Race Awareness Exercise II: As a warmup exercise, ask students to physically place themselves on a continuum stretching from one end of the room to the other from "Agree" on one end, "Neutral or Don't Know" in the middle and "Disagree on the other end. Ask them to respond to the following questions by placing themselves near the sign that most closely describes their experience in relation to each prompt:

- You have had a racist comment made to you.
- You have been around others who have made racist comments to others.
- You worry about discrimination in your community.
- You believe that the United States is a color-blind society.

The purpose of this activity is to prepare students to examine how race impacts experiences of people who are positioned differently by race. Students begin to see both shared and divergent experiences with race and prepare to deconstruct stock stories through analyzing racial group experiences over the course of US history.

Ask students to form groups (about 4-6 students per group). Distribute the "Timeline of Race and Rights" to each group and an index card which has the assignment of "White", "Black", "Asian", "Native American" or "Latino" written on it, giving a different assignment to each group. Ask each group to focus on two specific time periods in history e.g. 1800s – 1900s; 1900s – 2000s. Assign two time periods for each racial category.

Students will create their own "rights chart" or "progress timeline" for the race that has been assigned to their group, using the timeline handout as a guide. The information in the guide could also be supplemented with textbooks or on-line resources.

Tell students to note what rights were achieved by their group and when during the historical periods they have been assigned; as well as what rights were denied their group and when during the same periods. What rights were gained? What rights were denied and for how long? Plot the progression of rights and denial of rights through their assigned time periods.

As they work, ask them to think about what it might be like to be a person of the race they were assigned during the time period on which they are focusing. What would they be able to do, not do in their everyday lives? How might they have felt as a member of this group?

Once each group has completed their work, merge two groups together who had the same race but examined different time periods. Groups discuss amongst themselves what their findings are, putting together an entire timeline. What types of rights were achieved by/denied their group in each time period? What could a family do, or not do? What would life look like for your group over the decades?

Ask them to discuss what the ripple effect has been in this racial group down through the generations. How has their experience over the course of history impacted their position today? How stereotypes about their group are made? What power their communities have today? The continuing challenges they face?

Have each merged group give a combined presentation to the class about their assigned racial group's experiences over time and their analysis about the impact today of this legacy.

After each group has presented, facilitate a whole class discussion about the various insights or questions raised by the presentations. Make links between the experiences of different racial groups. Keep track of questions or issues for further research.

Follow-Up Activities/Homework:

Students can select and research in more depth one or more events on their timeline and create a class book of historical turning points for different racial groups. They can search for photographs that illustrate their group's experiences at different points along their historical trajectory and create a visual time line to accompany the text they write about each period. This assignment could continue over an entire semester and conclude with a public event for the rest of the school and community.

References and Additional Resources:

Ian Haney Lopez (1996) White by law: The legal construction of race. NY: NYU Press.
Ronald Takaki (1993) A different mirror: A history of multicultural America. NY: Back Bay Books.
Maurianne Adams, Lee Anne Bell, Pat Griffin (Eds.) (2007) Teaching for diversity and social justice. NY: Routledge.
Howard Zinn (2003). A People's History of the U.S.: 1492-present. NY: Harper Collins.

Timeline of Court Cases and Laws Related to Race

Source: Adams, Bell & Griffin (2007) TDSJ2. NY: Routledge.

- 1790: Naturalization Act of 1790: Citizenship restricted to free Whites.
- 1848: U.S. wins war against Mexico and "purchases" over one third of the Mexican nations. (This land would become the states of California, Texas, Arizona, New Mexico, Utah, Nevada and parts of Wyoming and Colorado) U.S. government passes Treaty of Diego Hidalgo promising U.S. citizenship to Mexicans on the transferred land. However, Congress didn't pass Article X which would provide for the protection of ancestral Mexican lands. Mexicans who had land had to prove in U.S. courts, in English, that they had land rights.
- 1850: California passes the Foreign Miners Tax requiring Chinese and Latin American gold miners to pay a tax on their holdings – this was not required of White miners.
- 1857: *Dred Scott v. Sanford*, Dred Scott, a slave who followed his owner to a free state, sued for his freedom. The court upheld the Southern view of race and decided he was still a slave.
- 1863: Emancipation Proclamation signed, Civil War starts. 1864: 13th Amendment of the Constitution is ratified, abolishing slavery.
- 1882: Chinese Exclusion Act bars the immigration of Chinese to the United States. Renewed in 1892, made permanent in 1902 repealed in 1943.
- 1878: federal district court in California rules Chinese are not White and therefore not entitled to naturalization.
- 1866: Congress passes Civil Rights Act, African Americans can vote, participate in politics, and use public accommodations.
- 1870: Naturalization Act of 1870 grants citizenship rights to Whites and those of African descent only.
- 1896: U.S. Supreme Court decides racial segregation is lawful in *Plessy s. Ferguson.* Upholds "separate but equal" allowing separate public facilities and services for

Whites and non-Whites.

- 1897 West Texas court grants Mexican Americans citizenship rights and Mexican immigrants naturalization rights, even though they might not be considered "White".

- 1917: U.S. enters WWI.

- 1918: WWI ends.

- 1922: U.S. Supreme Court rules Takao Ozawa is not entitled to citizenship because he is Japanese and not White or ethnically Caucasian.

- 1923: Supreme Court rules Bhaghat Singh Thind and Asian Indians are not eligible for naturalization because though they may be ethnically Caucasian, they are physically not White.

- 1929: Wall Street Crash – start of the Great Depression.

- 1941: U.S. enters WWII.

- 1943: Chinese Exclusion Act repealed since China was an important ally against the Japanese in WWII.

- 1945: WWII ends.

- 1954: Supreme Court rules in *Brown v. Board of Education of Topeka* that separate is not equal. Overturns 1896 ruling in *Plessy v. Ferguson.*

- 1955: 14 year-old Emmet Till is murdered in Mississippi. Two White men arrested are acquitted by an all-White jury. They later boast about the killing in a *Look* magazine interview.

- 1957: President Eisenhower sends troops to Arkansas to allow nine black students to desegregate all-white Central High School.

- 1960: Student sit-ins begin at a lunch counter in Greensboro, North Carolina. John F. Kennedy voted president of the United States.

- 1963: Martin Luther King delivers his "I Have a Dream" speech. A Baptist church in Birmingham, Alabama is bombed, killing four young girls in Sunday school.

- 1964: President Johnson signs the Civil Rights Act of 1964, outlawing discrimination in jobs and public accommodations based on race, color, religion, or national origin

and providing the Federal Government with the power to enforce desegregation. Three civil rights workers Michael Schwerner, James Chaney, and Andrew Goodman, are murdered by Klansmen in Mississippi.

- 1965: Immigration and Naturalization Act repeals national origins quotas, impacting peoples of Asia, Latin America, and Africa.
  Cesar Chavez, Mexican American labor leader, organizes the United Farm Workers to strike to change the terrible working conditions of migrant workers.

- 1966: Black Panther Party is founded in Oakland, California. Malcolm X is assassinated.

- 1967: Congress passes the Voting Rights Act of 1965, outlawing poll taxes, literacy tests, and other measures preventing black people from voting.

- 1968: Martin Luther King, Jr. is assassinated. Supreme Court rules it unconstitutional to prohibit interracial marriage. 16 states that still banned interracial marriage had to change their laws.

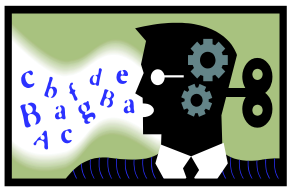
- 1972: In *Lau vs. Nichols* Supreme Court rules that school programs conducted entirely in English deny equal access to education to students who speak other languages; determines that districts have a responsibility to help their students overcome their language disadvantage.

- 1992: Riots in Los Angeles after the acquittal of four while police officers who were videotaped beating African American Rodney King.

- 2001: U.S.A. PATRIOT ACT is passed by Congress with virtually no debate, giving the federal government to detain suspected "terrorists" for an unlimited time period without access to legal representation. Over 1000 Arab, Muslim, and South Asian men are detained in secret locations.

- 2003: Supreme Court rules to strike down affirmative action point system aimed at helping minorities at the University of Michigan. Racial discrimination claimed.

Lesson 5: Meritocracy and Color Blindness



In this lesson students explore two of the key American stock stories: the belief that the U.S. is a meritocracy in which anyone can get ahead if they work hard enough, i.e. that merit is the basis of success in the society; and the belief that color/race does not matter in whether or not an individual gets ahead. Students will examine evidence to see whether this assertion is borne out by fact.

Learning Outcomes:

- Students examine evidence about the role of race and class in the opportunity domains of the society
- Students discuss and debate the validity of the assertion that the US is a color blind meritocracy

Duration of Activity:

One to two class sessions.

Teacher Preparation for the Lesson:

Read Patricia Williams (1997), "The emperor's new clothes" from Seeing a color-blind future: The paradox of race. NY: Noonday.

Review the statistical evidence in the categories of opportunity students explore in this lesson. You could tailor the information to focus on specific subject areas such as government, economics, mathematics, etc. Resources that are useful include:

> Meizhu Lui, Barbara Robles, Betsy Londar-Wright, Rose Brewer and Rebecca Adamson with United for a Fair Economy (2006). The color of wealth: The story behind the U.S. racial wealth divide. NY: New Press.
>
> Melvin Oliver & Thomas Shapiro (2006). Black wealth/White wealth: A new perspective on racial inequality, 2nd edition. NY: Routledge.

Materials Required:

- Statistics by Race in the following domains (attached):
  - Labor Market
  - Public Education
  - Criminal Justice System
  - Wealth accumulation
  - Housing
- Chart paper and markers

Classroom Procedures:

Define the terms "meritocracy" and "color blindness." Tell students that today they will take on the role of social scientists looking for evidence of meritocracy and color blindness by examining statistics about access to basic needs and opportunity structures in the society. Ask students to think about these questions: How would we know that access is equal by race? What would be the evidence? (Areas you might suggest if they don't arise are proportional representation of various populations in different domains, equal opportunity and participation by different groups, etc.)

Divide the class into several groups and let each group select an opportunity domain to research (see list above). Ask students to look for racial distribution in access to goods and services and to construct a visual representation of the data they have. They should prepare to present their chart and analysis to the rest of the class, arguing for or against a color blind, meritocracy based on their evidence and analysis in each area.

Have each group present to the class, leaving their visual up on the wall so that after everyone presents all charts are posted. After each group presents, allow others to ask questions to clarify or extend the discussion presented.

Once all groups have presented, ask the class to look over the evidence posted on the wall.

1. Are there any patterns you see as you look across these charts? What patterns do you notice?
2. What explains these patterns?
3. What stories do these statistics tell?
4. Do they support the idea that the US is color-blind? That the US is a meritocracy? Why or why not?

Reflection Journals:

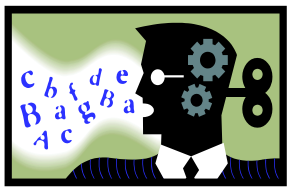
Pass out journals to the students and tell them that throughout the curriculum, after each activity, they will have a few minutes to react to the activity in their journals. For today, simply ask them to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

Briefly respond to the following:

- What do you think would have to happen for this society to operate as a meritocracy?
- Is color blindness a good idea?

Lesson 6: White Affirmative Action



In this lesson, the students are introduced to some of the little known history that shows how white people in the U.S. have accumulated advantage over time through federal policies and practices that benefited them as a group. They explore how this history challenges notions of meritocracy and colorblindness and the long-term impact of discriminatory policies on the opportunity structures and advancement potential available to people based on race.

Learning Outcomes:

- Students learn about white privilege or advantage and its historical roots
- Students look at how discriminatory policies that advantage whites challenge the American ideals of meritocracy and colorblindness.

Duration of Activity:

One-two class periods. Excerpted Version of Episode 3 runs for 39 minutes.

Notes to the Teacher:

It would be a good idea to preview the video ahead of time so that you are familiar with the information it contains. See references at end of lesson plan for additional reading in this area.

Materials Required:

- DVD: Race: The Power of an Illusion Episode: The House We Live In.
- DVD Player
- Chart paper and markers
- Reflection Journals
- McIntosh type list for each student

Classroom Procedures:

Define "white privilege." Pass out copies of handout "The House We Live In." Ask each student to read through the list and assign a point for each item that is true for her/him. This can also be done physically by asking students to form a line and after you read each statement aloud, each student should step forward each time the statement is true for them. Hold questions/discussion until after the video.

Pass out Reflection Journals. Before viewing Episode 3, ask students to respond to the following questions in their reflection journals.

1. Does race affect how you answered the questions on the questionnaire?
2. For students of color, how do you think your responses would be different if you were white? For white students, how do you think your responses would be different if you were a person of color?

View "Race: the Power of an Illusion: Episode III: The House We Live In". Ask students to take notes on the following questions as they watch: 1) What information surprised you? 2) What information do you want to remember for the future? 3) What are the ways that whiteness has been socially constructed in the United States? List at least three ways. (See attached handout for students to use as they watch the video.)

Form three groups and assign one of the following questions to each group. Ask students to discuss their questions and prepare arguments/analysis based on the video and other information they have gathered. Tell them they will be presenting their arguments in a fishbowl format so each group member should take notes on key points.

Group 1: The American Dream embraces the idea that anyone who works hard enough will be rewarded. How has this been made more difficult for people not defined as white? What has been the long term impact of that denial? What difference does access to financial resources make in terms of one's life opportunities? Does the American Dream work for everyone? Why or why not?

Group 2: Supreme Court Justice Harry Blackmun said, "To get beyond racism we must first take account of race. There is no other way." Do you agree? Contrast Blackmun's statement with that of Chief Justice John G. Roberts, "The way to stop discrimination on the basis of race is to stop discriminating on the basis of race." Debate these two positions. Who benefits and who loses if we adopt a colorblind approach to society? How is colorblindness different from equality?

Group 3: Given that race isn't biological, should we get rid of racial categories? Why might racial classifications still be useful? If we stop tracking racial information, how will we tell if disparities still exist?

Give each group time to prepare their arguments and then hold a fishbowl discussion with each group taking a turn in the middle. Following each discussion, ask the observers to provide feedback about the themes in the various arguments and about how effectively people presented their points of view, focusing on positive and constructive feedback.

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

Follow-Up Activities/Homework:

Have students respond to the following questions (see handout):

1. Who was allowed to become a naturalized citizen before 1954 and who wasn't?
2. What rights and privileges do citizens have that non-citizens do not have?
3. What were the consequences for those denied citizenship?
4. How did European "ethnics" become white? What changes made this possible?
5. How did federal housing policies institutionalize segregation and wealth disparities?
6. Why do property values go down when a neighborhood changes from white to black? Who plays a role in this?
7. What happens to measures of racial disparities in education and welfare rates when groups of similar income AND wealth are compared?

References and Additional Resources:

George Lipsitz (1988). The possessive investment in whiteness: How white people profit from identity politics. Philadelphia: Temple University Press.

Ira Katznelson (2006). When affirmative action was white: An untold history of racial inequality in twentieth-century America. NY: WW. Norton.

Peggy McIntosh (1992). White privilege and male privilege: A personal account of coming to see correspondences through work in women's studies. In M. L. Andersen and R H. Collins (Eds.), *Race, class, and gender: An anthology*. Belmont, CA: Wadsworth.

The House We Live In

Start in a line, holding hands. Step forward if the statement is true for you. Try to keep holding hands throughout the activity. Try to do this without talking. Pay attention to internal reactions throughout the activity.

1. Schools in my community teach about my race and heritage and present it in positive ways throughout the year.

2. Students in my high school looked mostly like me.

3. Most of my teachers looked like people of my race.

4. I can make mistakes and not have people attribute my behavior to flaws in my racial group.

5. I can achieve or excel without being called a credit to my race.

6. My parents and grandparents could purchase housing in any neighborhood they could afford.

7. I had access to PSAT/SAT prep courses.

8. I can look at the mainstream media and find people of my race represented fairly and in a wide range of roles.

9. I can go shopping and be assured most of the time that I will not be followed or harassed.

10. I never think twice about calling the police when trouble occurs.

11. I'm pretty sure that if I go to a business and ask to speak to the person in charge I will be speaking to someone of my race.

12. A range of stories by and about people from my racial group are widely available in the media.

13. Stories in the mainstream media about people from my racial group are mostly told by people from other groups.

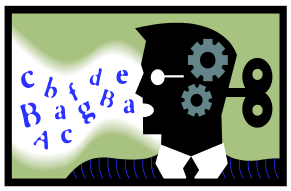
14. I can go anywhere in the country and easily find the kinds of hair products I want and/or cosmetics that match my skin color.

15. My family has access to health care.

16. I can take a job with an employer who believes in Affirmative Action without people thinking I got my job because of my race.

17. I know someone who has been arrested or incarcerated.

Lesson 7: Stories We Walk Into



In this lesson students examine status and the role that race plays in affecting status in our society. Through an experiential activity they engage in an exploration of the different status afforded different roles in our society and create an original art piece based on their experience and analysis.

Learning Outcomes:

- Students examine the role of status in society and the ways that race may affect status
- They analyze the importance of status on how stories are told, received, and remembered for different groups
- They create an original art piece based on their experience in the status exercise.

Duration of the Activity:

One class session.

Notes to the Teacher:

Status can be defined as the position or rank of a person in relation to others in a social group. Status can also be defined in terms of the amount of respect given to a person based on position or rank. We offer these two levels of definition to recognize the role that race plays in affecting how status levels are differentially valued. Young people may interpret value in terms of respect alone and may need to be encouraged to look at other features of status. You should create the posters for the status exercise ahead of time as well as the profession cards for many diverse occupations. Create on index cards a range of professions that students can assign to high, medium or low status.

Materials Required:

- Blank Index Cards
- Tape
- Playing Cards marked High, Medium and Low Status (fewer of high? More of low?
- Chart paper and Markers
- Crayons/paints/magazines/glue

Classroom Procedures:

Engage students in a discussion about what status means. Ask three or four students to venture definitions of status. Try to come to a consensus and write a definition for status on chart paper to post on the wall.

Pose the questions: "What is the connection between status and opportunity? How are opportunity domains such as education, family connections, opportunity to travel, etc. affected by status?"

Tape three pieces of chart paper on the wall with the headings "Low Status", "Middle Status" and "High Status." Pass out a profession/occupation card to each student and ask her/him to silently go up and place their card on the chart paper according to the status where they think it belongs.

When all the cards are placed, read the lists for each status aloud. Ask if there are professions/occupations they think should be moved and why. Ask students how they came to their decision about where to place their profession card.

What occupations are most integrated racially? Least integrated racially? What status is associated with these different occupations? Given what you know about racial representation in different occupations, how do you think race affects status? How does status affect race? [If there is time, you can divide class in half and each take one of the last two questions for discussion, then come back together and report back.]

Status Theatre Game:

Give each student in the class a playing card indicating what status (high, middle, low) they are to become during the activity. They should not reveal their card to their classmates. After looking at their card, students should begin walking around the room, physically assuming the status level of the card they were dealt. They should respond to others by reading their body language to determine their status. This activity should be done in complete silence. Participants may not speak to each other, and should focus on communicating through body language. Ask them to continue moving around the room, passing each other, walking in different directions for the entire exercise. After one minute, ask students to switch, with low status becoming high, high becoming middle, and middle becoming low. Students should walk around in the new status for another minute.

At the end of the exercise, students should move to their individual seats and note how they approached the exercise, how they treated others and how they were treated as they took on different statuses. The next part should immediately follow so that feelings and impressions are fresh.

Ask students to write a poem, narrative, scene with dialogue, monologue or song based on their experience in this exercise. Some may choose to draw a picture or make a collage. Encourage them to express how they were made to feel or made others feel.

Ask students to form a circle and share their creation. Then facilitate a discussion:

1. What was this experience like?
2. How did people feel the same or differently depending on the status card they drew?
3. In what ways does this exercise replicate real life?
4. What does this exercise say about meritocracy and opportunity?
5. In what ways does this exercise reflect how race plays out in our society?

Reflection Journals:

Ratings.

- What did you learn from this activity?
- How would you change your behavior with others based on this activity?

Follow-Up Activities/Homework:

- Ask students to create their own "status charts" with a prepared list of public figures, local leaders, entertainers, and personal acquaintances (e.g. mayor, principal, teacher, parent, athlete, singer, religious leader).

- Write a story about a time when your status affected your experience. When considering your status focus on your age, race, ethnicity, where you come from, family and family life, languages spoken, level of education

Chapter 3: Concealed Stories

In this chapter, we look at concealed stories that challenge the stock stories about race and racism. Concealed stories include those told by people on the margins, stories that are often invisible in mainstream culture. They also includes stories about how dominance and privilege work, exposing the usually invisible but built in ways that whites as a group benefit from a status quo that serves their group's interests at the expense of other racial groups in our society.

Concealed stories are those told by people on the margins about the realities of their lives, their values and their struggles, as well as the stories told about white dominance and advantage. For example, here we focus on media images of black and white survivors of Hurricane Katrina and the very different ways they were portrayed in the media. We look at statistics that expose white advantage and self-interest operating in purportedly neutral areas such as housing, the economy, schooling, and other areas of life.

We also engage students in examining concealed stories about their own families, cultures and communities that are distorted or missing from mainstream portrayals. These sources of pride and sustenance are an important foundation for generating resistance stories and counter stories in the chapters/units to come.

Guiding Questions:

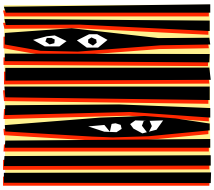
- What are the questions about race and racism that we don't hear?
- Why don't we hear these stories?
- How are such stories lost or left out?
- How do we recover these stories?
- What do these stories teach us about race and racism that the stock stories leave out?

Activities in this chapter include:

- Looking at how mainstream perspectives are shaped by media and analyzing the interests served by these perspectives
- Exploring and affirming students' families, cultures and heritage to identify stories that are often concealed from the mainstream
- Identifying concealed stories about white advantage through looking at how racial position impacts education, income distribution, mobility and access to the American dream

- Critically analyzing how stereotypes are perpetuated in mainstream media to the exclusion of the range of experiences, barriers and achievements of people from subordinated racial groups

Lesson 1: Who Has the Right Story?



Learning Outcomes:

- Students learn that any one story is inevitably partial.
- Students learn how to analyze stories for what is left out and/or hidden and whose interests are served by various stories.

Duration of Activity:

One period.

Teacher Preparation for the Lesson:

Review the prepared story for the activity or create your own.

Introduce the concept to students of oral tradition and the importance of being able to tell multiple stories to get at a more accurate/inclusive picture of social "reality".

Materials Required:

- Short story for exercise

Classroom Procedures:

Tell students that we are going to work on an activity today that centers on how stories are told and passed along. Ask students to raise their hands if they have played the game "Telephone" before. Call on one student to explain what the game is. Tell students that we will sit in a circle and play this game, using different versions of a story that the teacher will tell.

Form a circle with the students, either sitting on the floor or moving chairs. Have a three to five sentence story that would interest the students ready to tell the group. We would suggest using the following short story about Hurricane Katrina:

The Story:

On August 23, 2005 a hurricane struck the Gulf Coast, hitting, among other cities, New Orleans. As the storm approached, most of the middle and upper class white communities were able to evacuate, while low-income black communities were left behind. The levees that were supposed to protect the city broke, flooding the city and hitting areas like the Lower Ninth Ward – a predominately African American community- particularly hard. These communities were abandoned during the time of the hurricane and, two years later, continue to be ignored for reconstruction projects. The white communities of New Orleans, however, have been mostly rebuilt and their inhabitants have been allowed to return.

Whisper the story above to one student in the circle and have him/her pass it on to the person sitting next to them. Have the story travel though all the students, until it reaches the last student. Ask this student to relate the story they just heard.

Analyze why/if the story changed and what might have happened to make it do so.

Make the exercise more complicated and realistic by telling the group:

a. To omit anything they hear about race/social group
b. Omit anything they hear about injustice

Reconvene and discuss how the stories changed with these omissions. Ask students to discuss how oral and written history is transmitted from one generation to the next and what can be lost or left out.

Follow-up Activities/Homework:

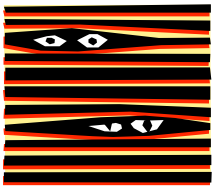
Students write their own stories based on the same format that they used in class. They can write about a real event or create their own realistic fiction writing. This should be minimum three paragraphs and include:

1. A story that involves race/social groups and/or injustice of some variation.
2. A second version of the same story that omits any acknowledgement of race/social groups.
3. An analysis of how the story changed and why those changes are important.

References and Additional Resources:

An Unnatural Disaster 2.0: A Critical Guide for Addressing the Aftermath of Hurricane Katrina in the Classroom
http://www.nycore.org/katrina.html
Teaching the Levees blog and curriculum resources, a compliment to When the Levees Broke, a documentary on Hurricane Katrina by Spike Lee.
http://www.teachingthelevees.org/

Lesson 2: A Picture Says a Thousand Words



In this lesson, students are introduced to the notion that the stock story has a concealed story counterpart. Concealed stories are those that are not often told in the mainstream media and often hide information and knowledge that would challenge social inequalities normalized in stock stories. Concealed stories often challenge the veracity of stock stories and expose their self-interested partiality as well as offer knowledge and experience that give a broader, more inclusive picture of the world.

Learning Outcomes:

- Students learn how public and private memory of the past affects how we think about the present.
- Students see the way that implicit stereotypes shape perception.

Duration of Activity:

One class period.

Teacher Preparation for the Lesson:

For this lesson, you will need to find and print images that you think will work best for your class. We list suggestions below that you can find through Google images or another search engine. Check your textbook to see if these images are discussed (or some version) so that you have something to compare it too. You might also want to find newspaper articles related to these events to show how media represents them as well.

Materials Required:

- Copies of photos (provocative visuals of people and historical events as discussed below)
- Written definition of "Concealed Stories" as shown below

Classroom Procedures:

Present students with the following definition of concealed stories:

> *Concealed stories include stories of and by communities of color about their struggles and survival in the United States as well as stories that reveal privileges that white people receive. Concealed stories show the underside of racism, but are often not represented in mainstream stories.*

Look at several provocative visuals of people and historic events: A picture of someone being hosed down at a protest; a picture celebrating a war hero/soldier; a president visiting a "ghetto" neighborhood; a celebrity doing community service; Dr. Martin Luther King Jr., Malcolm X, John F. Kennedy, George W. Bush, Adolf Hitler, Mahatma Mohandas Gandhi, politicians giving a speech.

Ask students what they recognize and/or remember from these pictures. Then assign each picture to students in groups of 3, one picture per group. Each group should come up with a story about the people and events portrayed: What is happening? When did it happen? Why did it happen? Who did it affect? What does it have to do with their lives today? Even if they have to mostly make up the story because they do not know much about the history of the particular image, they should develop as full a story as possible by responding to the questions.

Next have students compare their stories with a summary of what their textbooks say about the significance of the image and what happened. Find out what was right/wrong/surprising about the textbook's story in comparison to the story they created.

Follow-up Activities/Homework:

Research Project:

Ask students to conduct independent or group research to find out something that was right/wrong/omitted in their story, and something that was right/wrong/omitted in the textbook story. Ask students to consider what in their own life might have influenced the story that they wrote. Why were they imagining the story as they did?

References and Additional Resources:

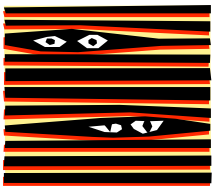
Loewen, James W. Lies My Teacher Told Me: Everything Your American History Teacher Got Wrong Touchstone Press: New York, 1995

Zinn, Howard A People's History of the United States [New ed.] New York : HarperCollins, 2003

For younger students or readers at lower reading levels:

Zinn, Howard A Young People's History of the United States, Vol. 1 and 2, adapted by Stefoff, Rebecca. New York: Seven Stories Press, 2007

Lesson 3: Sharing Artifacts



This lesson continues the exploration of concealed stories concerning race and racism by engaging students in an exercise that addresses the formation and perpetuation of stories within society. This activity encourages students to consider the ways in which they have come to identify and understand social "stories" and to think critically about their construction.

Learning Outcomes:

- Students become familiar with the concept of concealed stories and will, as a result, be better equipped to differentiate between these types of stories and other story types addressed within the curriculum (stock stories, resistance stories, counter stories.)
- Students reflect on concealed stories that are a part of their own lives and that have shaped their personal identities.
- Students continue to deepen their community through interpersonal sharing and exploration that enables them to get to know each other better.
- Students continue to develop the skills needed to work collaboratively with each other.

Duration of Activity:

The activity takes about one to two class periods to complete. The actual placement and observation of the artifacts takes 10-15 minutes. The dialogue and discussion about the artifacts takes the most time and it will be important to plan accordingly so there is ample time for this discussion.

Notes to Teacher:

In providing instructions to students about the artifact they choose to bring to class, emphasize that while this object should be special, they should not bring something to school that is breakable, particularly valuable, or extremely precious. This is to avoid the possibility of artifacts getting lost or broken. This lesson plan provides another opportunity for you to share and build community with your students as you bring an object that you can share with the class to model the process.

Materials Required:

- Student and teacher artifacts
- Individual tables or desks that may be used to create stations for different groups of artifacts.

Classroom Procedures:

In preparation for this activity, students should be asked to bring in from home an artifact or physical object that represents their culture and/or race in their lives. The artifact should be something personal and special that they would not mind sharing with and allowing others to handle.

The activity begins with a brief discussion of concealed stories and their significance in our society. The sharing of artifacts activity should be introduced as a way for students to learn to identify and understand concealed stories.

Students should then be invited to place their artifacts anywhere in the classroom. Once all objects are placed, invite the class to quietly walk around and examine the artifacts. This should be done individually and in silence. Once they have examined all of the objects in the room, ask students to step back and stand together in one part of the room. When you give the signal have students return to the artifacts and, without communicating verbally with one another, nonverbally group the artifacts based on what they perceive as similarity.

Once the grouping process is finished, ask students to form small groups of three to five each, depending on how many artifact clusters have been created. Each group will be assigned to an artifact cluster. Each group will then create a story about the meaning and significance of the artifacts in their cluster.

Each group will read their story aloud to the rest of the class. After each reading, the students whose individual artifacts were in that group cluster can respond to or clarify their meaning and react to the interpretations given.

Once each cluster has been discussed and responded to, ask the group as a whole to reflect on the idea of "Concealed Story". How does it feel to reveal personal stories? How does it feel to hear their stories interpreted or misinterpreted by others? In closing, go around the room and ask each person to say something about what they have learned from the activity.

Reflection Journal:

Students will have a few minutes to react to the activity in their journals. For today, students should address a few questions in their writing:

- What was the most powerful idea they heard through the activity?
- How does this idea help them think about race and racism differently than they did before?

Follow-Up Activities/Homework:

Ask students to write about the artifact they brought and its importance to them. They might also interview family members about family artifacts that represent the family, their culture, history, stories that have sustained them through hard times.

Lesson 4: Income Distribution, Race, and Mobility

This lesson critically examines the stock story that anyone who works hard will get ahead. This lesson demonstrates the role of government policy in determining whether or not hard work will pay off for people from different income groups. By exposing and discussing concealed stories about who holds wealth in the United States and how wealth is acquired, students are invited to examine how opportunity is constructed and who really has the opportunities to get ahead and what role race and class play in access to opportunity.

Learning Outcomes:

- Students compare income distribution during two periods of American history and discuss the effects for people of color
- Students look at how the skewing of income and wealth challenges the stock story of economic mobility available to anyone who works hard enough to get ahead.

Duration of Activity:

The activity takes about one class period.

Notes to Teacher:

This lesson tries to make economic policy and distribution of wealth concrete and accessible. If you feel uncertain about the information, read some of the resources listed to prepare yourself ahead of time. The experiential activity requires some effort and care in setting up but it is well worth it for the dramatic lessons they provide. The lesson is adapted from the Classism Chapter by Felice Yeskel and Betsy Wright in *Teaching for Diversity and Social Justice, 2nd edition (Routledge, 2007).*

Materials Required:

- 10 armless chairs or space for 10 equally placed spots on the floor marked with masking tape
- Charts with race, income, and wealth graphs
- Reflection journals

Classroom Procedures:

Review with the class the definition of concealed stories. Ask them for examples of the ways we've looked at concealed stories so far. Tell students that today we are going to be looking at concealed stories of race and wealth. Ask students what the stock story is about economic mobility as defined in the American Dream. Define **economic mobility** as the ability to move ahead economically through hard work and effort, often called "pulling oneself up by one's bootstraps." Ask students if they think it is possible to move from one socioeconomic class to a higher socioeconomic class? How do they believe this is accomplished? They may name sport stars or celebrities who have become extremely wealthy. Ask them if they have any examples from among the people they know personally (could be friends, family members, etc.).

Have a chart prepared or write on the chalk/white board the words **"income"** and **"wealth."** Ask students to brainstorm definitions for these words. Ask students who can accumulate wealth? What kind? What kinds of wealth are more durable or long lasting? What kinds of wealth help you build more wealth?

"One way to explain the difference between wealth and income is to think of income as the stream and wealth as the reservoir into which the steam empties. Wealth is what a person owns (assets), minus what they owe (debts). For people on the lower end of the continuum, wealth consists of such things as clothing, furniture, large electronics or a car. For those in the middle it may be a house or a stake in a pension fund. For people on the upper end of the continuum, wealth consists of stocks, bonds, real estate, businesses, or artwork" (Yeskel & Wright, 2007).

<u>Whole Class Activity:</u>

To illustrate how wealth is distributed in this country, place 10 chairs next to each other in front of the room. Ask for ten volunteers to sit in the 10 chairs. Tell the class that each volunteer represents 10% of the population and each chair represents 10% of the country's wealth. Having one person per chair represents a picture of equal wealth distribution.

Choose one volunteer to represent the top 10% (pick a student who can ham it up!) Tell the group the following:

- In 1976, the wealthiest 10% (point to the person representing top 10%) owned 60% of the country's wealth. Ask the students in the next 5 chairs after the person representing the top 10% to get off their chairs so that the volunteer can sprawl across the six chairs representing 60% of the wealth. Those who were displaced must find a way to sit with the people on the remaining chairs. Remind the group that this is the picture of wealth inequality in 1976. The top 10% owns 60% of the country's wealth (and the top 1% owns about 22% of the country's wealth).

- Ask volunteers to return to their individual chairs in the row. Tell them that next they are going to examine wealth inequality as it was in 2004 (or look up and use statistics for the current year). Ask the next 6 people after the person representing the top 10% to get off their chairs and sit with the people on the remaining three chairs (9 people occupy 3 chairs). Remind the group that currently, the top 10% owns 70% of the country's wealth and that the top 1% owns 40% (4 chairs) of the country's wealth. Encourage one student representing the top 1% to spread out over 4 chairs.

Have students return to their seats and pair up to answer the following questions:

- How are you feeling in the bottom 90 percent?
- How are you feeling at the top?
- If you were going to push someone off the chairs to make room, who would it be?
- How do you think these numbers would look if we focused on race as well as class? Would the picture be better or worse?

To close the discussion, show students the two charts when figures on race and class are combined. Ask students to examine them and ask "Who does own the wealth in the United States and why is it this way?" What would have to change in order for merit to overcome race/class barriers to mobility?

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5 where 1 is the least and 5 is the most:

- How much did you enjoy this activity?
- How comfortable were you doing this activity?
- How does this represent a concealed story?
- What stock story does this information challenge?

Follow-Up Activities/Homework:

Read the summary report "Understanding Mobility in America" by the Center for American Progress. Ask students to write a minimum one page response to this information answering the following questions: How is this information a concealed story? What stock story does this challenge?

The following are some of the key findings relating to intergenerational mobility you might want to give as examples to students before they do their own reading:

- Children from low-income families have only a 1 percent chance of reaching the top 5 percent of the income distribution, versus children of the rich who have about a 22 percent chance.

- Children born to the middle quintile of parental family income ($42,000 to $54,300) had about the same chance of ending up in a lower quintile than their parents (39.5 percent) as they did of moving to a higher quintile (36.5 percent). Their chances of attaining the top five percentiles of the income distribution were just 1.8 percent.

- African American children who are born in the bottom quartile are nearly twice as likely to remain there as adults than are white children whose parents had identical incomes, and are four times less likely to attain the top quartile.

- The difference in mobility for blacks and whites persists even after controlling for a host of parental background factors, children's education and health, as well as whether the household was female-headed or receiving public assistance.

References and Additional Resources:

Hertz, Tom (2006). *Understanding Mobility in America.* Washington, D.C: Center for American Progress
http://www.americanprogress.org/issues/2006/04/b1579981.html

Katznelson, Ira (2005). When Affirmative Action Was White: An Untold History of Racial Inequality in Twentieth Century America. New York: W. W. Norton & Company.

Oliver, Melvin and Shapiro, Thomas, eds. (2006**)**. Black Wealth/White Wealth: A New Perspective on Racial Inequality. London: Routledge

Lesson 5: Media and Culture

The mainstream media is an important social institution, one that plays a critical role in shaping our understanding of matters of race. In this lesson, students are introduced to the notion that stories in the mainstream media conceal a dynamic view of race by drawing on and perpetuating common racial stereotypes. Such stereotypes prevent widespread knowledge of the full range of experiences, barriers and achievements of people from subordinated racial groups. This static view makes it difficult to challenge the racial status quo.

Learning Outcomes:

- Students learn that racial stereotypes can inform a reading of an image or story.
- Students learn how to critically analyze stories to unearth concealed stories.
- Students learn about anti-racist action.

Duration of Activity:

One class period.

Notes to the Teacher:

In this activity, students are shown an image that typically brings out stereotyping responses. The point of the activity is to explore how racial stereotypes inform individual as well as media readings and depictions of experiences. Students can feel set up by the "Read the Photograph" activity. Be sure to reassure them following the activity that most people who look at the photograph assume that the white police officer is pursuing the black man.

Materials Required:

- Copies of "Mira Estas Imagines" from *Colors Magazine*
- Reflection Journals

Classroom Procedures:

Ask students to imagine a television cop show that they really like. It could be a comedy, drama or reality show. Ask students to jot down the responses to the following questions in their journals as they think about the show they selected:

- Who is/are playing the role of the police or law enforcement?
- What do they look like?
- Who is/are playing the role of the criminal(s)?
- What do they look like?
- What kinds of crimes have been allegedly committed?

After they've finished writing, distribute a copy of "Mira Estas Imagines." Ask students to study the photograph and then take 3-4 minutes to write a story about what is happening in the image.

Ask for volunteers to read aloud their stories. After several volunteers have read their stories, describe to students the real story. This photograph appeared in *Color Magazine,* a magazine that focuses on cultural topics from around the world. The photo shows two police officers running after a third party suspect, who is out of the photo frame.

Pose the following processing questions to explore with students the assumptions behind the cop shows and stories they wrote about and how assumptions based on racial stereotypes, can conceal rather than reveal a dynamic, more realistic understanding of race. Depending on class size and time, these questions could also be discussed in small groups.

- How are the stories in the cop show, the story you wrote and the story from the photo the same? Different?
- What "common sense" understandings about race do media draw on to produce television shows, newspapers, magazines, etc.?
- What facts and/or experiences are being concealed by drawing on common sense understandings and readings of race?
- Can you think of stories that you've read in magazines or newspapers that use common sense understandings and/or racial stereotypes to tell stories?
- What facts and/or experiences are being concealed in those stories?
- Have you had experiences where you were stereotyped and prevented from being understood or seen as you really are?

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5 where 1 is least and 5 is the most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

References/Additional Resources:

Center for Media Literacy – this link includes a number of articles about stereotyping in the media:
http://www.medialit.org/focus/ster_home.html

The University of Iowa Communication Studies in Gender, Race, and Ethnicity in Media hosts this website, with an excellent number of links related to representation and media:
http://www.uiowa.edu/~commstud/resources/GenderMedia/

hooks, Bell (1992) Black Looks: Race and Representation. South End Press: Cambridge.

Lesson 6: Education and White Advantage

Learning Outcomes:

- Students analyze how white people get unearned privilege, using education as one case study.
- Students consider the long term benefits that built up privileges accrue over time.
- Students compare and contrast experiences to understand how students from different racial categories experience the same system in similar and different ways.

Duration of Activity:

Two class periods.

Materials Required:

- "Go Blue!" Poem (attached)
- Echoes of Brown statistics (attached)
- Dick and Jane images
- Blank paper
- Colored pencils and/or markers

Classroom Procedures:

Ask students to recall some of the areas in which they saw racialized differences through the statistics analyzed in the "Meritocracy and Colorblindness" lesson.

Review with students the definition of white privilege in the Race: The Power of an Illusion lesson plans and ask students how this definition links with those statistics. Explain that we will be focusing today on looking at how white privilege affects education, beginning with one white student's poem about what she observed at her high school.

Read or watch the poem "Go Blue." Afterwards, have the class identify what the author calls out as white privilege in her own school.

Hand out statistics from Echoes of Brown and ask students to identify other advantages white students as a group have that the students in Echoes come to understand through this research. Acknowledge that while not all white

Group Work:

Now hand out images of the Dick and Jane children's book and read through a couple of the captions. Tell students that they will, in groups of three, create their own Dick and Jane books. For their books, however, the characters will be Maria (a student of color) and Jane (a white student). Students will try to capture how the two go through the education system and identify at least four areas where there is white privilege operating and note the effects that it has on the experiences of their character. Students have creative license to fill out other information about the characters, their schools, other areas where they find strength and power, and the events that occur in the plot.

Share and Discussion:

When students have completed their books, invite them to pass their book to the right for about five minutes each so that all of the groups can read each other's work.

Close with the following questions:

- What were some of the themes that came up in the stories we wrote?
- What did people identify as white privilege?
- What are some outcomes of white privilege accrued over time? Can we think of other outcomes that were not written about?
- What do you think happens to your characters after school is over? How does this affect the rest of their lives?

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

Follow-up Activities/Homework:

Have students write one or more pages from the perspective of one of the characters you wrote about in your story: how do they view privilege in education and how it affects them.

References and Additional Resources:

Fine, M., Roberts, R..A.., Torre, M. E.(2004) Echoes of Brown: Youth Documenting and Performing the Legacy of Brown V. Board of Education with DVD New York: Teachers' College Press, 2004

Lesson 7: The American Dream: Who Is Left Out?

The American Dream inspires all who come to the United States to believe that through hard work and persistence they will be able to succeed, make a decent living, and be able to help their children have a better life. This lesson looks at the underside of the American Dream and the concealed stories of those who, despite perseverance and hard work, do not reap the fruits of their labor because of structural barriers of racism and inequality that often do not acknowledge or reward the contributions of people of color. In this lesson we look at the contributions of African Americans and Latinos and their dedication to an American Dream that still often excludes them.

Learning Outcomes:

- Students learn about the important and often concealed contributions of African Americans and Latinos to the development of this country.
- Students understand how concealed stories challenge the stock stories by accessing the knowledge and experiences of groups at the bottom of society that contradict the stock stories that serve members of the dominant white group.

Duration of Activity:

One class period.

Notes to the Teacher:

Read the background information about Pedro Pietri and use this to introduce students to his poem "Puerto Rican Obituary". This powerful poem provides an introduction to the concealed stories about who is left out of the "American Dream." The point this lesson tries to make is that those who are so often left out are in fact the ones who make the American Dream real.

Materials Required:

- Copies of handout "A World Without Black People"
- Copies of abridged "Puerto Rican Obituary" by Pedro Pietri
- Copies of "Let America Be America Again" by Langston Hughes
- Copies of Quiz "Famous Hispanic Americans" and "African American History Month Quiz"

Classroom Procedures:

Introduce the class to Pedro Pietri and tell a bit about his background. Then read the poem "Puerto Rican Obituary" yourself or invite several students who can read dramatically to do so. Ask the class to discuss the stories this poem reveals. How often are these stories told in the mainstream media? How do these concealed stories challenge the stock story that perpetuates stereotypes about Puerto Ricans, other Latinos and people of color?

Pass out copies of "A World Without Black People" and read aloud as a class, or ask one or two volunteers to take turns reading it. Discuss as a class: What surprised you in this story? What new knowledge does the story provide? Why don't we typically learn this information? What does this story tell us about the important contributions of African Americans to American life?

Ask students to imagine a day in New York City without people of color. What work would not be accomplished? What would happen to the city? Brainstorm with them some of the possible losses that would occur; for example, no one would be able to take a subway or bus; a good percentage of teachers, police officers, restaurant and store owners and workers would not be at work; no baseball, basketball or football games could be played; many music clubs would close; no garbage would be picked up; many white families would have no child care; no groceries would be delivered; very little mail would be delivered; many apartments would have no doormen; etc.

Ask students to form groups of 3-4 and create a skit, story or play to describe what would befall New York if this were to happen. If time allows, ask each group to perform or share their creation with the rest of the class. After each presentation discuss:

"What does this illustrate about who contributes to the American Dream?"
"Whose contributions are recognized and whose are omitted?" How might this be changed?

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

Follow-Up Activities/Homework:

Encourage students to continue to uncover information about African Americans and Latinos (and other groups of color such as Native Americans and Asian Americans) that is often concealed in mainstream media, text books, and knowledge. Encourage them to quiz people they know about important figures and events they discover and educate others in their community about what they are learning.

Ask students to read and analyze the Langston Hughes poem, "Let America Be America Again" in the same way that they analyzed "Puerto Rican Obituary" and to write an essay on their analysis.

References/Additional Resources:

Enid Lee, Deborah Menkart & Margo Okazawa-Rey (2006), Beyond heroes and holidays: A practical guide to k-12 anti-racist, multicultural education and staff development. Washington D.C. Teaching for Change.

Deborah Menkart, Alana D. Murray & Jenice L. View (2004). Putting the movement back into civil rights teaching. Teaching for Change: Washington D.C.

Puerto Rican Obituary
(A Shortened Version)
by Pedro Pietri

They worked
They were always on time
They were never late
They never spoke back
when they were insulted
They worked
They never took days off
that were not on the calendar
They never went on strike
without permission
They worked
ten days a week
and were only paid for five
They worked
They worked
They worked
and they died
They died broke
They died owing
They died never knowing
what the front entrance
of the first national city bank looks like

Juan
Miguel
Milagros
Olga
Manuel
All died yesterday today
and will die again tomorrow
passing their bill collectors
on to the next of kin
All died
waiting for the garden of eden
to open up again
under a new management
All died

dreaming about america
waking them up in the middle of the night
screaming: Mira Mira
your name is on the winning lottery ticket
for one hundred thousand dollars
All died
hating the grocery stores
that sold them make-believe steak
and bullet-proof rice and beans
All died waiting dreaming and hating

Juan
died waiting for his number to hit
Miguel
died waiting for the welfare check
to come and go and come again
Milagros
died waiting for her ten children
to grow up and work
so she could quit working
Olga
died waiting for a five dollar raise
Manuel
died waiting for his supervisor to drop dead
so he could get a promotion

Is a long ride
from Spanish Harlem
to long island cemetery
where they were buried
First the train
and then the bus
and the cold cuts for lunch
and the flowers
that will be stolen
when visiting hours are over
Is very expensive
Is very expensive
But they understand
Their parents understood
Is a long non-profit ride
from Spanish Harlem
to long~sland cemetery

These dreams
These empty dreams

from the make-believe bedrooms
their parents left them
are the after-effects
of television programs
about the ideal
white american family
with black maids
and latino janitors
who are well train
to make everyone
and their bill collectors
laugh at them
and the people they represent

Juan
died dreaming about a new car
Miguel
died dreaming about new anti-poverty programs
Milagros
died dreaming about a trip to Puerto Rico
Olga
died dreaming about real jewelry
Manuel
died dreaming about the irish sweepstakes

They knew
they were born to weep
and keep the morticians employed
as long as they pledge allegiance
to the flag that wants them destroyed
They saw their names listed
in the telephone directory of destruction
They were train to turn
the other cheek by newspapers
that mispelled mispronounced
and misunderstood their names
and celebrated when death came
and stole their final laundry ticket

They were born dead
and they died dead

Here lies Juan
Here lies Miguel
Here lies Milagros
Here lies Olga

Here lies Manuel
who died yesterday today
and will die again tomorrow
Always broke
Always owing
Never knowing
that they are beautiful people
Never knowing
the geography of their complexion

PUERTO RICO IS A BEAUTIFUL PLACE
PUERTORRIQUENOS ARE A BEAUTIFUL RACE

Juan
Miguel
Milagros
Olga
Manuel
will right now be doing their own thing
where beautiful people sing
and dance and work together
where the wind is a stranger
to miserable weather conditions
where you do not need a dictionary
to communicate with your people
Aqui Se Habla Espanol all the time
Aqui you salute your flag first
Aqui there are no dial soap commericals
Aqui everybody smells good
Aqui tv dinners do not have a future
Aqui the men and women admire desire
and never get tired of each other
Aqui Que Paso Power is what's happening
Aqui to be called negrito
means to be called LOVE

Puerto Rican Obituary, Pedro Pietri, Monthy Review Press, N.Y., London, 1973, pp. 1 - 11

A World Without Black People
by Philip Emeagwali

This is a story of a little boy name Theo, who woke up one morning and asked his mother, "Mom, what if there were no Black people in the world?" Well, his mother thought about that for a moment, and then said, "Son, follow me around today and let's just see what it would be like if there were no Black people in the world." Mom said, "Now go get dressed, and we will get started."

Theo ran to his room to put on his clothes and shoes. His mother took one look at him and said, "Theo, where are your shoes? And those clothes are all wrinkled, son. I must iron them." However, when she reached for the ironing board, it was no longer there.

You see Sarah Boone, a black woman, invented the ironing board, and Jan E. Matzelinger, a black man, invented the shoe lasting machine.

"Oh well," she said, "please go and do something to your hair." Theo ran in his room to comb his hair, but the comb was not there. You see, Walter Sammons, a black man, invented the comb.

Theo decided to just brush his hair, but the brush was gone. You see Lydia O. Newman, a black female, invented the brush.

Well, this was a sight: no shoes, wrinkled clothes, hair a mess. Even Mom's hair, without the hair care inventions of Madam C. Walker, well, you get the picture.

Mom told Theo, "Let's do our chores around the house and then take a trip to the grocery store." Theo's job was to sweep the floor. He swept and swept and swept. When he reached for the dustpan, it was not there. You see, Lloyd P. Ray, a black man, invented the dustpan.

So he swept his pile of dirt over in the corner and left it there. He then decided to mop the floor, but the mop was gone. You see, Thomas W. Stewart, a black man, invented the mop. Theo yelled to his Mom, "Mom, I'm not having any luck."

"Well, son," she said, "Let me finish washing these clothes, and we will prepare a list for the grocery store." When the wash finished, she went to place the clothes in the dryer, but it was not there. You see, George T. Samon, a black man, invented the clothes dryer.

Mom asked Theo to go get a pencil and some paper to prepare their list for the market. So, Theo ran for the paper and pencil but noticed the pencil lead was broken. Well, he was out of luck because John Love, a black man, invented the pencil sharpener.

Mom reached for a pen, but it was not there because William Purvis, a black man, invented the fountain pen.

As a matter of fact, Lee Burridge invented the typewriting machine and W. A. Lovette the advanced printing press. Theo and his mother decided just to head out to the market.

Well, when Theo opened the door, he noticed the grass was as high as he was tall. You see, John Burr, a black man, invented the lawn mower. They made their way over to the car and found that it just wouldn't go. You see, Richard Spikes, a black man, invented the automatic gearshift, and Joseph Gammel invented the supercharge system for internal combustion engines. They also noticed that the few cars that were moving were running into each other and having wrecks because there were no traffic signals. You see, Garrett A. Morgan, a black man invented the traffic light.

Well, it was getting late, so they walked to the market, got their groceries, and returned home. Just when they were about to put away the milk, eggs, and butter, they noticed the refrigerator was gone. You see John Standard, a black man, invented the refrigerator. So, they just left the food on the counter.

By this time, Theo noticed he was getting mighty cold. Mom went to turn up the heat, and what do you know? Alice Parker, a black female, invented the heating furnace. Even in the summertime, they would have been out of luck because Frederick Jones, a black man, invented the air conditioner.

It was almost time for Theo's father to arrive home. He usually takes the bus, but there was no bus, because its precursor was the electric trolley, invented by another black man, Elbert R. Robinson.

He usually takes the elevator from his office on the 20th floor, but there was no elevator because Alexander Miles, a black man, invented the elevator.

He also usually dropped off the office mail at a near by mailbox, but it was no longer there because Philip Downing, a black man, invented the letter drop mailbox, and William Barry invented the postmarking and canceling machine.

Theo and his mother sat at the kitchen table with their heads in their hands. When the father arrived, he asked, "Why are you sitting in the dark?" Why? Because Lewis Howard Latimer, a black man, invented the filament within the light bulb.

Theo quickly learned more about what it would be like if there were no black people in the world, especially if he were ever sick and needed blood. Dr. Charles Drew, a black scientist, found a way to preserve and store blood, which led to his starting the world's first blood bank.

Well, what if a family member had to have heart surgery? This would not have been possible without Dr. Daniel Hale Williams, a black doctor, who performed the first open-heart surgery.

So, if you ever wonder, like Theo, where would we be without black people? Well, it's pretty plain to see. We would still be in the DARK!

Let America Be America Again
by Langston Hughes

Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.

(America never was America to me.)

Let America be the dream the dreamers dreamed--
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.

(It never was America to me.)

O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.

(There's never been equality for me,
Nor freedom in this "homeland of the free.")

Say, who are you that mumbles in the dark?
And who are you that draws your veil across the stars?

I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I seek--
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.

I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of grab the ways of satisfying need!
Of work the men! Of take the pay!
Of owning everything for one's own greed!

I am the farmer, bondsman to the soil.
I am the worker sold to the machine.
I am the Negro, servant to you all.
I am the people, humble, hungry, mean--
Hungry yet today despite the dream.
Beaten yet today--O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.

Yet I'm the one who dreamt our basic dream
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true,
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home--
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."

The free?

Who said the free? Not me?
Surely not me? The millions on relief today?
The millions shot down when we strike?
The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held
And all the flags we've hung,
The millions who have nothing for our pay--
Except the dream that's almost dead today.

O, let America be America again--
The land that never has been yet--
And yet must be--the land where *every* man is free.
The land that's mine--the poor man's, Indian's, Negro's, ME--
Who made America,
Whose sweat and blood, whose faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.

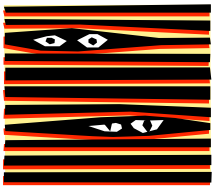
Sure, call me any ugly name you choose--

The steel of freedom does not stain.
From those who live like leeches on the people's lives,
We must take back our land again,
America!

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath--
America will be!

Out of the rack and ruin of our gangster death,
The rape and rot of graft, and stealth, and lies,
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain--
All, all the stretch of these great green states--
And make America again!

Lesson 8: Criminalizing Youth of Color



This lesson engages students in a deeper look at the way problems are framed in schools with high minority students; schools that are over-policed and under-funded. Through looking at typical responses they analyze and critique the framing of school problems and consider ways to deal with crime and violence in schools that are affirming of youth of color as valued social agents rather than criminals.

Learning Outcomes:

- Students will explore the correlation between policing in schools and race.
- Students will hear responses from teachers, students, and parents to the police presence in schools.
- Students will engage in an in-depth analysis of "troubled" schools through the characters that inhabit them.
- Students will analyze the statistics behind school policing and create recommendations for reducing school crime and violence.

Duration of Activity:

One class period.

Notes to the Teacher:

You can use any of the stories in the NYCLU report to hand out, we suggest: p. 10 - JB McGreever's Story; p. 12 - Jonathan C.'s Letter; p.13 - Curtis H.S. story; and p. 18 - Urban Assembly Academy story. This gives students a chance to look at the on the ground effects of security policies. Be rigorous in asking them to consider what the NYPD and Mayor's Office have to say, how can we make schools safe, without causing more problems?

Materials Required:

NYPD Excerpt
City Hall Press Release Excerpt
NYCLU Excerpt www.nuclu.org/node/1044
Chart paper, markers and tape

Classroom Procedures:

Ask student volunteers to read aloud the excerpts from the NYPD and NYCLU. Break students into small groups to discuss and analyze the reports in more depth, providing one set of excerpts for each group. Ask each group to discuss the following questions:

1. What problem does this report pose?
2. Who is involved?
3. How do you feel reading the report?
4. What further questions does the report raise for you?
5. What does the report tell you about the state of public education in NYC?

Give each group a piece of newsprint with a "character" written on it: teacher, principal, student, NYPD security guard, parent. This will be the character they flesh out during the "role on the wall" activity. (Characters can be repeated if there are several groups).

On the newsprint they are to draw the outline of a body. It should be somewhat large and centered on the paper to allow students to write words and phrases inside the body and outside of it.

Outside the body, invite students to write words/phrases that convey what other people say about the character, what this character is expected/pressured to do by the outside world. On the inside of the body, students write words/phrases that convey the hopes and desires as well as fears of the character. The hopes and fears should related to the entire life of the character – home, family, income, vacations, etc. – not just to school. Make sure students are thinking about each character as a whole person.

Groups hang their pictures on the wall around the room and the class does a gallery walk through the space to look at each character and the words/phrases inside and outside of the character.

Discussion:

What are the similarities among the different characters in terms of needs, fears, hopes etc? What are the differences? How might the different characters exist harmoniously in a school? What needs to happen to make this possible?

Follow-Up Activities/Homework:

Ask students to repeat the "role on the wall", using themselves as the character. Then write a few paragraphs about what they realized about themselves through doing this exercise.

References and Additional Resources:

NYPD excerpt from the NYPD Website -
http://home.nyc.gov/html/nypd/html/cab/school.html
Mayor Bloomberg Press Release Excerpts – January 5, 2004
http://www.nyc.gov/portal/site/nycgov/menuitem.c0935b9a57bb4ef3daf2f1c701c789a0/index.jsp?pageID=mayor_press_release&catID=1194&doc_name=http%3A%2F%2Fwww.nyc.gov%2Fhtml%2Fom%2Fhtml%2F2004a%2Fpr001-04.html&cc=unused1978&rc=1194&ndi=1
New York Civil Liberties Union: www.nyclu.org/node/1044

NYPD EXCERPTS:
From the NYPD Website -
http://home.nyc.gov/html/nypd/html/cab/school.html

School Safety Division Mission:

"The mission of the School Safety Division is to provide a safe environment, conducive to learning, where students and faculty can be free from hostility and disruptions which could negatively impact on the educational process."

EXCERPTS FROM A CITY HALL PRESS RELEASE
INCREASING POLICING IN TARGETED SCHOOLS
January 5, 2004

http://www.nyc.gov/portal/site/nycgov/menuitem.c0935b9a57bb4ef3daf2f1c701c789a0/index.jsp?pageID=mayor_press_release&catID=1194&doc_name=http%3A%2F%2Fwww.nyc.gov%2Fhtml%2Fom%2Fhtml%2F2004a%2Fpr001-04.html&cc=unused1978&rc=1194&ndi=1

"We are cracking down on the schools with the worst safety records," said Michael R. Bloomberg. "They will be getting more police officers and a top to bottom review of all safety and disciplinary procedures. Disruptive students will not be tolerated. We have a responsibility to provide an environment free from violence and fear so their children can learn. We simply won't allow a few people to destroy the educational opportunities of others."

"The actions we are announcing today demonstrate how seriously we take the fight against school violence and student disorder," said schools Chancellor Joel I. Klein. "There will be more safety agents at these schools. There will be more police. And when serious violators get caught, they will be taken out of school to learn somewhere else. In the end it's up to the leadership at each school to make sure it is a safe environment for learning. We will be reviewing the policies and procedures at each school from top to bottom."

"The bolstering of police resources is the centerpiece of this plan to make schools safer," said Commissioner Kelly.

The Impact Schools were selected through an evaluation of data from both the NYPD and DOE. Schools with serious crime levels were identified by examining total

number of incidents, incidents involving assaults (felonies and misdemeanors), incidents involving weapons or dangerous instruments and total number of major crimes for both last year and the first few months of this school year. NYPD data helped identify schools with emerging problems in the current school year. Troubled schools were also identified through a review of data on safety-related transfers, superintendent suspensions, attendance and supervisory visits along with input from regional directors, regional superintendents and senior administrators. The list of Impact Schools was reviewed by the Department of Education, the NYPD's School Safety Division, the United Federation of Teachers and the Council of Supervisors and Administrators.

Through November 30th this year, these Impact schools - which comprise less than one percent of the entire school system - accounted for 13% of all serious crimes and 11% of the total incidents in New York City schools - roughly 12 times their share. Last year, on average, these schools had roughly eight times as many incidents as other secondary schools (117 compared to 15); six times as many assaults as other secondary schools (7.8 compared to 1.3); nine times as many major crimes as other secondary schools (19 compared to 2); and nearly seven times as many weapons/dangerous instruments as other secondary schools (17.6 compared to 2.6). As a group, Impact high schools have above average suspension rates (81.8 per thousand, compared to a high school average of 55.5 per thousand) and below average attendance rates (74%, compared to a high school average of 82.8%).

Chapter 4: Resistance Stories

In this chapter we turn to **Resistance Stories**. These are stories, both historical and contemporary, that exemplify challenges to the racial status quo and effort on the part of many ordinary people to hold our country and its institutions accountable for racial justice and the espoused ideals of our democracy. Resistance stories provide inspiration and ideas drawn from what others before us have done to work against racism and for justice. They alert us to a longstanding and ongoing historical process of anti-racism that we too can join.

In this chapter, students engage in research to find and explore resistance stories told by individuals and groups who have opposed racism. They examine poetry, literature and mural painting as tools of resistance and explore the various ways in which resistance can be manifested. Resistance stories serve as guides that can help students learn about ways to resist and work against racism, and act as allies in coalition with others, as they begin to imagine more just alternatives to the racial injustices they encounter in their daily lives.

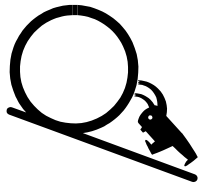
Guiding Questions:

- What stories exist (historically or contemporary) that serve as examples of resistance?
- What role does resistance play in challenging the stock stories about racism?
- What can we learn about anti-racist action by looking at stories of resistance?
- How can these stories provide concrete tools and inspire our activism today?

Activities in this chapter include:

- Role playing images of resistance to experience and identify different types of resistance and analyze the potential effects of resistance in different forms
- An examination of literature and poetry as tools of resistance and what makes them effective in organizing alternative images of possibility
- Looking at the history of art, in particular through murals, as a form of resistance, and practicing using this art form to address current issues around immigration
- Exploring stories of activism on the part of local community-based people, affirming these ordinary unsung heroes/sheroes who challenge notions of community apathy and non-involvement in social justice issues
- Discussing the role of allies in anti-racist coalition building

Lesson 1: Complete the Image



This lesson is meant to present a wide range of forms of resistance so that students understand the complexity and variety of resistance. The typical way to approach resistance is to frame it within contentious and even violent struggles, but there are many ways that oppressed groups have resisted oppression through peaceful means - by maintaining their traditions and their heritage, or by creating community cohesion, or by educating their own and other communities. All of the other lessons in this chapter will be enhanced by recalling and drawing upon the many different ways people can resist that emerge in this lesson.

Learning Outcomes:

- Students use their bodies and creative capacities to create frozen images which express themes or ideas about resistance.
- Students use their analytic capacities to discuss frozen body images and deduce their meaning.
- Students identify and analyze different types of resistance, and how they operate in society.

Duration of Activity:

One class period.

Notes to the Teacher:

Often, students will create images of resistance as confrontation. If students aren't moving past these images, feel free to challenge them on this point. Ask if they can make images of resistance that aren't confrontational or that don't pit one person against another. For instance, you might suggest images of resistance as non-violent - people praying together, meditating, helping each other against an outside force. Feel free to show your own ideas if students need further prodding to expand their thinking.

Materials Required: None

Classroom Procedures:

Ask two volunteers to come to the front of the classroom. They should face each other, shake hands and freeze. While they are frozen they must stay in the same position as long as they can. Mime drawing an imaginary frame around the image they have created and asks the classroom to imagine what this image can be. For instance, they could be meeting for the first time and one is a boss interviewing a job candidate, etc. Be sure to get the students to talk about how the characters are standing and how their stance affects what observers see in the image.

Then, ask one of the pair to step out of the image, leaving the other alone but holding the same pose as before. Students then analyze this image in the same way as above.

Next, the partner who stepped out can come back into the image and "complete the image" in any way s/he wishes. They can arrange their body in front, behind, below, etc. of their partner, but they can't change their partner's image in any way. But they must step out of the image completely, look at the frozen image that remains and then come back in, trying to create a different image through how they position themselves. This new image is analyzed again by those watching.

Then the second partner (who remained frozen) can come out and "complete the image" in the same way that the first did. This new image is analyzed by the spectators.

The first partner steps out again and this time, another student can come in. Do this a couple of times to get the class thinking playfully and creatively. Then ask the class to think of the word "**Resistance."** Ask students to make an image of resistance as they step inside the frame.

As you analyze these images in the making, ask what kind of resistance is enacted (violent, non-violent, etc.) and track the different kinds of resistance or resistance behavior on the board for discussion later.

[If you feel like it, you can add a third image to the game, or even a fourth. As an idea for a culminating image, you can let anyone who wants to step into the image to build a very large image of resistance. This should be built one at a time and slowly so the group can observe and think about how each change is made and whether/how that changes the meaning of resistance in the image.]

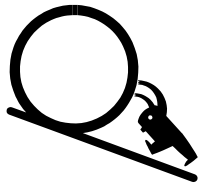
Repeat the exercise until several resistance types are on the board. Review and discuss each type further. Try to categorize in terms of outward resistance: reactions to oppression, resistance to domination; and inward resistance: healing or maintaining roots and heritage. Discuss outward and inward resistance. Ask students to give examples of each type they see in real life.

Follow-Up Activities/Homework: None

References and Additional Resources:

Boal, A. (2002) *Games for Actors and Non-Actors* (2nd ed.). New York: Routledge.
Domination and the Arts of Resistance
Robin D.G. Kelley, Race Rebels and Freedom Dreams

Lesson 2: "Still I Rise"



Learning Outcomes:

- Students analyze how poetry and literature can be tools for resistance.
- Students discuss the importance of analyzing history and thinking critically about its role in shaping racial perceptions.

Duration of Activity:

One class period.

Notes to the Teacher:

This lesson specifically looks at "internal" forms of resistance; those such as self expression, self esteem, and knowledge. Prod the students to think of how such seemingly personal traits can be seen as a way an entire group resists against oppression. How can these qualities transcend the individual?

Materials Required:

- Poem by Maya Angelou, "Still I Rise"

Classroom Procedures:

Ask students to read the poem silently, then aloud in unison. Ask them to answer in their notes: Who is "you" in the poem?

Next, ask students to circle the word "history" (which appears twice) in the poem and respond to the following questions in their journals:

How does the author describe history?
How does the author distinguish between different types of history?
What is truth, as expressed in this poem?
Where in the poem is the author resisting?
What is she resisting against? How?
What does it mean to rise?

Ask students to form pairs and discuss their answers along with the following question, (one student writes while the other talks then they discuss their similarities, differences, and any other interesting points):

- Where in your own experience do you see others or yourself "rising" in resistance to oppression? Remember the poem and the ways in which she is resisting – think locally!

Pairs share their thoughts with the class specifically on what it means to "rise", and how they or others around them rise. Invite them to share things they had in common, differences, or anything interesting that came up when they were talking.

Ask the class:

- How do we see ourselves "rising" in our own lives? In what ways? How do these ways reflect forms of resistance we identified in the previous lesson? Keep these in mind in future lessons to come.

Follow-Up Activities/Homework:

Ask each student to write a poem about rising. It should be 5 pairs of couplets, similar to Maya Angelou's poem.

References and Additional Resources:

Angelou, M. (2001). *Still I Rise.* New York: Welcome Enterprises, Inc.
Linda Christensen, Reading, Writing and Rising Up.

Lesson 3: Paint Down the Wall

Learning Outcomes:

- Students learn about the role of murals as artistic resistance and begin to practice using this medium for themselves to represent issues that are important to them.
- Students investigate the history of immigration policy in the United States to the present day.

Duration of Activity:

One to two class periods.

Notes to the Teacher:

Many of these immigration policies are addressed in the Race: The Power of an Illusion documentary viewed during the stock stories chapter. That will provide a good frame for addressing these policies as they relate to the development of race and white privilege in the United States.

Materials Required:

- Markers, crayons and/or colored pencils
- Construction paper
- Scissors
- Glue
- Butcher paper
- SPRC Handout

Classroom Procedures:

Print out and provide pictures of murals (see resources below) to each student and give them 5 minutes to examine and list what they see in the murals including potential symbols within the murals. Hold a group discussion sharing what people observed.

You can either read aloud or tell students the information from "Birth of a Movement" by Judy Baca (attached). Another option is that students could read this essay for homework the previous night so that you don't have to spend time on it in class. (This would be preferred since you will be lecturing a bit on SPARC and recent immigration policy) Either way, you can still continue the following discussion:

- What are some of the conditions that Professor Baca identifies led to the creation of murals in Southern California?
- What kind of aesthetic themes did she discuss in the article that murals generally include? What is the significance of these themes? (see page 2 – avoiding Western aesthetics and using Chicano popular culture)
- When she talks about a cultural revolution, what does that mean? How does she see art as resistance?

Tell students about the Secure Fence Act that was passed in 2006 mandating the building of a 700-mile long wall between Mexico and the United States. One group in Los Angeles, SPARC – Social and Public Art Resource Center – responded to recent changes in immigration policy and what they see as an overall tide of anti-immigrant fervor through creating a mural. Their website states their intention of using art as a mode of resistance and engaging a broad community of people to oppose this policy:

> *"When world events become so intolerable that you must take action, artists have the power of their brushes, spray cans, pens, cameras, to respond. We are asking those of you who object to the creation of a NEW BERLIN WALL on the border between the United States and Mexico to take up your brush and respond. We are organizing first a virtual paint in on the Internet which will be followed by an action at the border fence in the Playas de Tijuana to place our designs on the actual wall."*
> **http://www.sparcmurals.org/sparcone/index.php?option=com_content&task=view&id=264&Itemid=124**

Explain to students that the history of murals as a kind of resistance, like the images shown earlier, is also matched by a history of immigration policy in the United States. Students will be examining these policies in groups and creating their own group murals as resistance using symbols and images to respond to what they have read.

Divide students into groups of 4-5 and provide information about the following immigration policies (feel free to group these as necessary or add more). Students should study their assigned policy and then create a mural in response to that policy:

- Naturalization Act of 1790
- Chinese Exclusion Act of 1882
- Treaty of Guadalupe Hidalgo (establishes border and citizenship relationship with Mexico)
- Emergency Quota Act of 1921 (first time quotas are introduced, thought reformed a number of times
- Immigration and Nationality Acts of 1965 (abolishes nation-origin quotas)
- Illegal Immigration Reform and Immigrant Responsibility Act of 1996
- Real ID Act of 2005

When the murals are finished, have students share their murals with the class. Encourage them to ask each other questions about the symbols they have used and what these symbols mean in relation to the specific immigration policy the challenge. Furthermore, press students to tell how their images counter racialized images and stereotypes they think are reflected in these policies.

Reflection Journals:

Ask students to note in their journals, using a scale of 1-5 where 1 is the least and 5 is the most:

- How much did you enjoy this activity?
- How comfortable were you doing the activity?

Follow-up Activities/Homework:

Have students create their own individual responses to the Secure Fence Act and submit them to SPARC.

Do research on other kinds of murals or artists, detailing other issues that murals have been used to address.

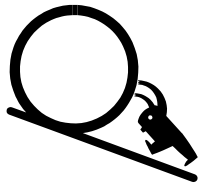
Plan a field trip to examine murals in New York City.

References and Additional Resources:

http://www.sparcmurals.org/
Under the SPARCMURALS tab on the side, you can find graffiti murals, which include a changing outdoor exhibit, which, right now, has many symbols responding to "growing anti-immigrant sentiment in our country and the world." They also have a large collection of older murals in their online archives, many with accompanying explanations of the symbols and themes.

http://www.lamurals.org/

Lesson 4: Local Community Resisters



Local and community-based people who are engaged in resisting institutional racism are often unsung heroes and sheroes for social justice. Stories of their organized and informal activism on issues of housing, schools, and the environment are the concealed, rumbling underbelly of stock stories that challenge notions of community apathy and non-involvement in social justice issues. In this lesson students learn about local community activists who have challenged racism and fought for justice in their own communities.

Learning Outcomes:

- Students learn about local and community-based anti-racist activism
- Students look at how local and community-based anti-racist activism challenges stereotypical notions (representations) of apathy and non-involvement among adults and youth of color.

Duration of Activity:

One class period.

Notes to the Teacher:

This activity represents a critical turning point in the unit. Studying institutional racism may leave students feeling that a system of racism is much too big and daunting to move or change. The lesson creates an opportunity for students to explore how they can resist racism, through learning from role models in their own communities. Read background information provided about Mothers on the Move, a South Bronx based activist organization, started more than ten years ago by mothers struggling for educational justice for their children. You can use the interviews of youth and mothers to help students brainstorm in the event they have difficulty.

We think it best to assign groups randomly by counting off so that students get the opportunity over the course of the semester to work with as many classmates as possible and to avoid cliques.

Materials Required:

- Reflection Journals
- Blackboard or Newsprint and Marker
- Copies of *Mothers On The Move* Oral History Project description

Classroom Procedures:

Invite students to tell stories about a person or people who have struggled for access to resources in their communities (e.g., housing, education, health care, criminal justice reform, immigrant rights, voter rights, etc.). If the students cannot come up with stories, ask them to brainstorm how they could find out about persons, people and/or groups in their community who are dedicated to dismantling racially oppressive social conditions. After they have come up with a few persons, people and/or groups, ask students to reflect on these examples and identify actions that constitute anti-racist activism. Write student responses on the board.

Next ask students to count off and form small groups of 5 people each. Ask students to find the others in their group and sit down together in a circle. Tell them their task will be to create an interview protocol for activists in their community**.** Explain that they are to imagine themselves as investigative journalists looking to write a story about everyday resisters of racism in their community. Ask each group to choose a recorder for the group and come up with 3 ways they would go about finding a person, people or groups in their community to interview, and at least 10 questions they would pose in an interview with a person, people and/or group about their anti-racist action, the features of their actions that have been successful and what obstacles they have encountered in succeeding. They will have 15-20 minutes for this task.

Circulate around the room and offer help and encouragement as needed. Give a 3-minute warning when time is almost up. Sticking to the time will help students come up with something quickly without worrying too much about perfection.

Call the class back together and ask one group at a time to go to the front of the room and present their ideas and questions.

After all of the presentations are completed, discuss the following questions as a class:

1. What was easiest/hardest about this task? What made this so?
2. How could these stories about everyday resistance/resisters influence what we've learned about institutional racism?
3. What are some outlets (fiction and non-fiction) for resistance/resister stories?

Reflection Journals:

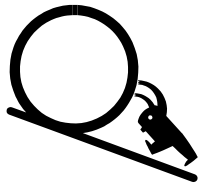
Ask students to note in their journal, using a scale of 1-5 where 1 is least and 5 is most:

- How much did you enjoy this activity? 1-5
- How comfortable were you doing the activity? 1-5

Follow-Up Activities/Homework:

Have students take the protocol that they created and find someone in their family or community to interview, then write a newspaper article for a collective class newspaper on local community activism. Encourage them to take photos to include with their article. Compile the articles into a class newspaper to distribute to the school and surrounding neighborhood.

Lesson 5: Anti Racist Coalition Building and the Role of Allies



Students will read through an account of a sit-in that occurred in a Chicago restaurant to identify the roles of target, bystander, and ally and then develop their own true stories of situations where they identified with one of those roles. The purpose of this lesson is to further our understanding of how resistance to racism can take place within multiracial coalitions. This idea should not be presented as an easy thing to do. On the contrary, by defining the different roles that we can take in anti-racist action and talking through what it means for different people affected in different ways to come together and create change, students should begin to see some of the real world difficulties and successes that can result from this kind of collaboration.

Learning Outcomes:

- Students learn different roles that they can play in perpetuating or challenging injustice and apply their learning to their own past and future actions.
- Students discuss what goes into making a good ally for racial justice, including what that can look like, what issues might come up, and what are the potential successes this could produce.

Duration of Activity:

Two to three class periods.

Notes to Teacher:

The sit-ins during the Civil Rights Movement provide a clear example of the work of allies for racial justice. However, if you are studying another time period or working with a different piece of literature, this lesson plan could be applied using characters from different contexts to get the same meaning across. See Linda Christensen, *Reading, writing and rising up* for more on this activity.

Materials Required:

- James Farmer interview
- Chart paper and markers

Classroom Procedures:

Mini Lesson:

Begin by asking students what they know about the sit-ins during the Civil Rights Movement. Be sure to elicit ideas about what the conflict was over and why students think they used that particular strategy was used.

Introduce the following terms (these should be prewritten on chart paper or the board with room to write definitions):

- Ally
- Bystander
- Target
- Perpetrator

Ask students for quick definitions about what they think these terms mean, and if they could be applied to what they know about the sit ins (if they don't know about those events, that's fine since we will be going over it with the interview). Write down their ideas on the paper or board and tell students we can return to these after the reading, instructing students to think about the different people in the story and how these labels might apply.

Read out loud as a class the interview with James Farmer (attached).

After reading is finished, ask students to characterize the people in the story as ally, bystander, and target and ask if there is anything else they noticed about these roles from the interview or if there are other things they would like to add to the definition.

Students will now begin to think of how these roles have operated in their own lives. Ask students to think of different incidents of racial injustice – large or small, daily scales – where they were the ally, bystander, target, or perpetrator and have them brainstorm a list of these incidents.

At this point, it is important to remind students about the safe space of our classroom, about the guidelines we made at the beginning of the year, and about the learning edge and comfort zone. If students admit that they have been perpetrators before, that doesn't mean they are a bad person. Their examples will help us see what's going on in our society to produce perpetrator behavior as well as giving us ideas for what we need to change about ourselves in order to resist these roles.

Ask for a student who feels comfortable volunteering their story. Take a few responses and applaud them for coming forward. Then move into individual writing time. Ask students to individually write their story of the injustice that includes a description of where the story took place, the people involved, and the actual dialogue of what was said during the incident. They could also include how they felt about the act and how they were affected by what occurred.

After students write their first drafts, divide them into small groups to share their stories. For each story read aloud in the group, other students should respond to the following prompts:

- Explain what can be learned from the piece
- Ask the writer questions to get more details
- Share any similar experiences from your life
- If no one intervened to stop the discrimination in real life, discuss how someone could have "acted for justice"

Group members choose one story from their group to act out, then assign character roles and decide how to stage the story. Because this is an improvisation, students don't need to write down lines, but they should rehearse until they think they have captured the essential elements of the story in their dramatization. Tell students to make sure at least one person in their group acts as an ally to interrupt the discriminatory behavior – even if that didn't happen in real life. They can add details, characters, and props to make their scene come to life.

Sharing: After students have an opportunity to rehearse, bring the large group back together and arrange the desks or chairs in "theatre" style. Acknowledge any discomfort that might go into this sharing before students begin. Also tell audience members that they should take notes on the scene and write down any great ally lines they hear.

After each group presents it scene, talk about the incident. Have the "actors" stay on stage so that the audience can ask them questions such as how the characters felt, what their motivations were for acting or not, and where they felt the power was located in the situation.

Once the last group has gone, return to the definitions that the class has been creating throughout the lesson plan. Review the definitions and ask students if there is anything now that they would want to change and why. Also review the issues that came up for these different roles throughout the skits – What are some experiences or feelings each of these people might go through? What are the responsibilities of each of these roles? And, finally, how do we feel about these roles and how could we see ourselves in each of these now?

Follow-up Activities/Homework:

Have students write an internal monologue from one character's point of view of a skit they were either a part of or watched. Make a class list of ally behaviors that they can draw on when they find themselves as bystanders when an injustice is occurring. Encourage them to experiment with taking action and report back to the class on their efforts.

Ask students to research other instances of multiracial coalitions that have come together to create change and prepare posters to share these examples with the class.

Lesson 6: What Does it Mean to Make Conscious Art?

This lesson is about learning how to make art with a purpose. Students will look at how artists use art to further social justice goals and fight against racism.

Learning Outcomes:

- Students analyze and discuss the process of art-making.
- Students analyze art-making and how art is received by the public.
- Students use popular songs of the day to critique social issues.

Duration of Activity:

One classroom period.

Notes to the Teacher:

Materials Required:

- Song Lyrics 1 & 2
- Chart Paper
- Markers

Classroom Procedures:

Start with a brief discussion:
Why do people make music? What is the artist thinking of when s/he writes a song? What is the role of music in our lives? In our society?

Hand out lyrics to Song 1 (conscious song). Ask students to read aloud.

Ask students to individually, re-read the song and underline, circle, highlight words, phrases, or sentences of importance to the piece.

Class discussion about the song – students discuss their examples and what they mean, why they are important. Class discusses the meaning of the song.

What was the artist trying to do with this song? How do you think this song is received by audiences?

Hand out lyrics to Song 2 (commercial song). Ask students to read aloud.

Ask students to individually, re-read the song and underline, circle, highlight words, phrases, or sentences of importance to the piece.

Class discussion about the song – students discuss their examples and what they mean, why they are important. Class discusses the meaning of the song:

- What was the artist trying to do with this song? How do you think this song is received by audiences?
- What are the differences between Song 1 and Song 2?

Hang 1 pieces of chart paper on a wall headed "Conscious Art"

Ask students to think about some examples of conscious art or artists that they have experienced. (Music, film, literature, visual arts, etc.)

Students go up to the chart paper to write their examples.

Place another piece of newsprint next to the one currently hanging. Lead students through a free association of words that come to mind when they hear the word "conscious". Ask the following questions:

- What does it mean to make conscious art?
- What elements go into making conscious art?
- Can a conscious artist be commercial, how?
- Can a commercial artist be conscious, how?
- What do the contradictions mean? Are there any other?
- What questions come to mind?

Break students into small groups. In their groups they will come up with a "conscious" song, poem, or rap.

Groups present one at a time.

Follow-Up Activities/Homework:

(Students will be very happy to finally tell their parents that they have to listen to music for homework!)

Ask students to find an example of one conscious artist and one commercial artist. Give a short description or sample of the artist's work (a small part of some lyrics, an example of visual art, a description of a film) and one paragraph about why they chose each piece as their example.

References and Additional Resources:

Maisha Fisher 2006 Writing in Rhythm: Spoken Word Poetry in Urban Classrooms. NY: Teachers College Press.

Marcella Runnell 2006 Hip Hop Education 101. Electronic document, http://www.vibe.com/news/online_exclusives/2006/09/html

"Where Is The Love?"
by The Black Eyed Peas

Song 1 - Video and song link: http://www.lyrics.com/lyric.php?id=6438
Album: Elephunk (2003)

What's wrong with the world, mama
People livin' like they ain't got no mamas
I think the whole world addicted to the drama
Only attracted to things that'll bring you trauma
Overseas, yeah, we try to stop terrorism
But we still got terrorists here livin'
In the USA, the big CIA
The Bloods and The Crips and the KKK
But if you only have love for your own race
Then you only leave space to discriminate
And to discriminate only generates hate
And when you hate then you're bound to get irate, yeah
Madness is what you demonstrate
And that's exactly how anger works and operates
Man, you gotta have love just to set it straight
Take control of your mind and meditate
Let your soul gravitate to the love, y'all, y'all

People killin', people dyin'
Children hurt and you hear them cryin'
Can you practice what you preach
And would you turn the other cheek

Father, Father, Father help us
Send some guidance from above
'Cause people got me, got me questionin'
Where is the love (Love)

Where is the love (The love)
Where is the love (The love)
Where is the love
The love, the love

It just ain't the same, always unchanged
New days are strange, is the world insane

If love and peace is so strong
Why are there pieces of love that don't belong
Nations droppin' bombs
Chemical gasses fillin' lungs of little ones
With ongoin' sufferin' as the youth die young
So ask yourself is the lovin' really gone
So I could ask myself really what is goin' wrong
In this world that we livin' in people keep on givin'
in
Makin' wrong decisions, only visions of them dividends
Not respectin' each other, deny thy brother
A war is goin' on but the reason's undercover
The truth is kept secret, it's swept under the rug
If you never know truth then you never know love
Where's the love, y'all, come on (I don't know)
Where's the truth, y'all, come on (I don't know)
Where's the love, y'all

People killin', people dyin'
Children hurt and you hear them cryin'
Can you practice what you preach
And would you turn the other cheek

Father, Father, Father help us
Send some guidance from above
'Cause people got me, got me questionin'
Where is the love (Love)

Where is the love (The love)
Where is the love (The love)
Where is the love
The love, the love

I feel the weight of the world on my shoulder
As I'm gettin' older, y'all, people gets colder
Most of us only care about money makin'
Selfishness got us followin' our wrong direction
Wrong information always shown by the media
Negative images is the main criteria
Infecting the young minds faster than bacteria
Kids wanna act like what they see in the cinema
Yo', whatever happened to the values of humanity
Whatever happened to the fairness in equality
Instead in spreading love we spreading animosity
Lack of understanding, leading lives away from unity
That's the reason why sometimes I'm feelin' under

That's the reason why sometimes I'm feelin' down
There's no wonder why sometimes I'm feelin' under
Gotta keep my faith alive till love is found

Now ask yourself
Where is the love?
Where is the love?
Where is the love?
Where is the love?

People killin', people dyin'
Children hurt and you hear them cryin'
Can you practice what you preach
And would you turn the other cheek

Father, Father, Father help us
Send some guidance from above
'Cause people got me, got me questionin'
Where is the love (Love)

Where is the love (The love)
Where is the love (The love)
Where is the love (The love)

Where is the love (The love)
Where is the love (The love)
Where is the love (The love)

"Crank Dat Soulja Boy"
by Soulja Boy

Song 2- Video and song link:
http://www.lyrics.com/lyric.php?id=42865&Lyrics=Crank_That

[Chorus: x2]
Soulja Boy Off In This Hoe
Watch Me Crank It
Watch Me Roll
Watch Me Crank Dat Soulja Boy
Then Super Man Dat Hoe
Now Watch Me Do
(Crank Dat Soulja Boy)
Now Watch Me Do
(Crank Dat Soulja Boy)
Now Watch Me Do
(Crank Dat Soulja Boy)
Now Watch Me Do
(Crank Dat Soulja Boy)

[Verse 1:]
Soulja Boy Off In This Hoe
Watch Me Lean And Watch Me Rock
Super Man Dat Hoe
Then Watch Me Crank Dat Robocop
Super Fresh, Now Watch Me Jock
Jocking On Them Haterz Man
When I Do Dat Soulja Boy
I Lean To The Left And Crank Dat Dance
(Now You)
I'm Jocking On Yo Bitch Ass
And If We Get The Fightin
Then I'm Cocking On Your Bitch
You Catch Me At Yo Local Party
Yes I Crank It Everyday
Haterz Get Mad Cuz
"I Got Me Some Bathin Apes"

[Chorus x2]

[Verse 2:]
I'm Bouncin On My Toe
Watch Me Super Soak Dat Hoe
I'ma Pass It To Arab
Then He Gon Pass It To The Low (Low)
Haterz Wanna Be Me
Soulja Boy, I'm The Man
They Be Lookin At My Neck
Sayin Its The Rubberband Man (Man)
Watch Me Do It (Watch Me Do It)
Dance (Dance)
Let Get To It (Let Get To It)
Nope, You Can't Do It Like Me
Hoe, So Don't Do It Like Me
Folk, I See You Tryna Do It Like Me
Man That Shit Was Ugly

[Chorus x4]

Lesson 7: Visual Resistance

Learning Outcomes:

- To further explore the learning outcomes of the previous lessons (Lesson #1- Resistance Games and Lesson #2- Gallery Walk).
- To explore how contemporary artists use visual images to question and subvert stock stories through a revisionist or reconstructionist approach.
- To enable students to explore ways to visually resist stock stories on a personal individual level through the medium of collage. Standards: creative writing, visual arts, and social studies).
- Through discussion and observation of the class' images, students will be able to develop tools to interpret other people's stories and relate them to their own story.

Duration of Activity:

Two to three class periods (45 minutes each).

Teacher Preparation for the Lesson:

The following artists will be explored: David Avalos, Murray Depillars, Yong Soon Min, Adrian Piper, Betye Saar, Ben Sakoguchi, Daniel Tisdale, James Luna, Andres Serrano, Juan Sanchez, Wendy Ewald, Fred Wilson, Flo Oy Wong, Yinka Sonibare and Houston Conwill. A description of each work and texts where it can be found is provided here. You can also find many of these images on line through Google images. Be sure to read about and examine the images so that you are familiar with the artist and their work before showing the slides in class.

You will need one class period for the slideshow and introduction of these contemporary artists. Use the remaining one or two class periods (depending on time you have) for creating collages.

Materials Required:

- Artist biographies
- Critical analyses of the art works
- Slides of all artworks
- Slide projector or PowerPoint presentation (with all of the art images)
- Media projector
- Magazines, construction paper, glue, tape, scissors,markers (for collage-making)

Classroom Procedures:

Show the slides, grouping the images by artist and provide a short artist biography. After discussing the artist bios walk the students through each work. Ask students what they see in the image. What recurring imagery or striking symbols do they notice? How does the image play with or show different forms of domination and resistance? How do these images subvert or resist Stock Stories?

Make the transition to the collage activity by asking students to create their own images of resistance. Ask them to think about ways they resist or would like to resist racialized depictions of their culture or group. Use the images they just saw as reference points for the many ways we can use visual expression to symbolize domination and resistance. Encourage students to also experiment with their own symbols and artistic strategies.

Pass out the art materials. Give students 20-30 minutes to complete their collages. Move around the room as they work, offering encouragement and assistance as needed. Be sure to give students time checks 5 minutes, then 2 minutes before it is time to stop.

Ask students to tape their collages to the walls around the room. Give a packet of post-its to each student and ask them to walk around the room and examine the various collages, using the post-its to write their reactions, thoughts and feelings in response to each piece.

Once finished, students can go back to their own piece and read the post-it responses to it. Go around the room and have each student-artist present their piece by answering the question, "What were you intending and what did people get?"

End with a group discussion of the larger themes in the collages. "What were the themes in these collages? How do these themes define possibilities for resistance?"

Follow-up Activities/Homework:

Divided into groups of 4 or 5 students; ask each group to pick one of the artists from the slideshow lecture. The group should then research the artist and a pick a key work by that artist to explore in depth. Students write about how the artist has resisted the stock story of the timeframe/historical period that the work comments on. The project should be done in groups and presented to the class as a group presentation.

References and Additional Resources:

Ewald, Wendy (2002). *I Wanna Take Me a Picture: Teaching Photography and Writing to Children.* Boston: Beacon Press.

Lippard, L. (1990). *Mixed Blessings.* NY: Random House.

Cahan, S. & Kocur, Z. (1996). *Contemporary Art and Multicultural Education*. NY: Routledge.

Storytelling Project
Artist Checklist

1. David Avalos
   Wilderness 1989
   Original dimensions 1'x8'

The piece comments on historical and contemporary notions of wilderness and frontier in the U.S. Mexican American artist David Avalos makes the point that wilderness is as much about people as it is about place. In the piece, he has imposed the word *wilderness* over images of Native Americans and inserted the dictionary definition of wilderness at the bottom. The first definition is, "a track or region uncultivated and uninhabited by human beings."

2. Murray Depillars
   Aunt Jemima, section 22 1968
   Pen and Ink 38"x32 ¾ "

Murray Depillars is now Dean of the School of Arts at Virginia Commonwealth University in Richmond. During the Black Power movement of the 70s, he created this image using the "The Original Aunt Jemima Pancake and Waffle Mix". The image depicts Aunt Jemima against the background of the American flag (the stars are Chicago police badges). Under the gaze of an angry black woman looking on, she bursts from her box ready to do battle her flyswatter. The boxes at the right are arranged like books each topped by a clenched fist. The ingredients list texts about African American history.

3. Yong Soon Min
   Make Me 1989
   Photograph with incised text
   8 panels, overall 96" x120"

Korean American artist Yong Soon Min bisects images of her face, upon which she has written phrases like "model minority," "exotic immigrant", "assimilated alien" and "objectified other" to confront the viewer with Asian stereotypes.

4. Adrian Piper
   Vanilla Nightmares #8 1986
   Charcoal on newspaper 14"x22"

Adrian Piper takes a Bloomingdale's ad for Poison perfume, "the silent potion exclusively ours for you". Flipping the phrase so that it applies to "the black invaders of the white erotic domain" the white model becomes a slave. The printed word "poison" is repeated on

the head of the black figure at the center and a list of words from the ad march across forehead of the black figure on left whose teeth are buried in the white model: "Hinting at Eternity", "A Thousand and One Journeys", "A Mysterious Encounter Defying Description", "Watch For the Enchantress", "Poison Has Arrived"). This inane advertising text takes on another meaning in Piper's interpretation, commenting on white stereotypes and fascination with "black magic" and "white slavery".

5. Betye Saar
The liberation of Aunt Jemina 1972
Mixed media 11 ¾ " x 8" x 2 ¾ "

In this image, Betye Saar depicts three levels of images of Aunt Jemima: the wallpaper is a Warhol-like grid of the "modern" Aunt Jemima found on boxes today; the front frame is an antique stereotype in which a grinning woman holds an equally unattractive fat, white baby casually under one arm. In the middle between past and present stands a black, no-nonsense Aunt Jemima with broom in one hand and rifle in the other. The overall format is an alter piece referencing the spirituality necessary to maintain the life force in the face of oppression (Lippard, p. 234).

6. Ben Sakoguchi
How To Tell The Difference Mid-1980s
Acrylic on canvas 10" x 20"

Ben Sakoguchi takes a propaganda layout from 1941 Life Magazine contrasting a friendly Chinese man with twinkling eyes and old fashioned head gear with an evil, glaring and Prime Minister Tojo in uniform, labeled as "Jap" vs. "Chinaman". We see the prejudice not only in the image but in the language. The words along the side of the image indicate how to tell the difference between Chinese and Japanese taken from the article (Lippard, p. 219).

7. Daniel Tisdale
Paul Robeson 1988
Graphite over photocopy 10"x11"

Daniel Tisdale uses a photographic metaphor of positive and negative to compare the altered and unaltered face of an African American leader. The one on the right is touched up to "whiten" the man whose nose is straightened and eyes lightened. Tisdale's image comments on the pressure to assimilate into a mainstream culture that disdains blackness. He uses pop art in the Warhol style to emphasize role of the media in manipulating the way we see (Lippard, p. 181).

8. James Luna
The Artifact Piece 1986
Installation in Museum of Man, San Diego
In this example of art as intervention, artist James Luna lays sedated in a display case wearing leather breech clout in a section of the museum on the Kumeyaay Indians who once occupied San Diego County. The labels explain his scars resulting from drunkenness and

fights. Next to him are displayed his personal belongings, of 60s America - Rolling Stones albums, shoes and medicine objects from his reservation. All are shown with no explanation. Luna, by his presence, counters the vanishing Indian atmosphere of the rest of the museum (Lippard, p. 198).

9. Andres Serrano
Series: The Klan (Klansman Wizard III) 1990
Photograph 40"x32"

Andres Serrano shows the Klan and the homeless pictured together depicting extreme poverty and extreme prejudice. He comments, "I like the way you put it that the average gallery-goer is probably somewhere in the middle, and he has to reconcile his feelings for one group with his feelings for the other. The homeless by themselves could have worked well, people would have liked them. They would have been fine. But then if the Klan pictures had been shown by themselves the first time, it would have been problematic not to have something to balance them" (Shooting the Klan, interview with Coco Fusco, www.communityarts.net

10. Danny Tisdale
The Black Power Glove 1990
The Black Museum
Mixed media installation 18 ½" x 25"

Tisdale simulates a museum display of black culture of the 60s and 70s Civil Rights and Black Power movements. The text under the image of the Olympic Games in Mexico City centers the glove athlete John Carlos wore along with Tommy Smith raising their gloved fists as they received their medals as a symbol of protest against racism in the U.S. The text under the photo discusses the way culture is represented in museums (In Cotemporary Art and Multicultural Education, p. 98).

11. Ben Sakoguchi
Series: Postcards from Camp 1999-2000
Acrylic on Canvas
Exhibited in the 46th Biennial Exhibition: Media/Metaphor,

This series of post cards by Ben Sakoguchi juxtaposes images of daily life in the Japanese internment camps with text taken from popular media at the time that justified the incarceration of Japanese Americans. For example, one post card says "If it is a question of the safety of the country and the Constitution…why the Constitution is just a scrap of paper to me" quoting John J. McCloy, Assistant Secretary of War, 1942. Another says, "As a race the Japanese have made for themselves a record of conscienceless treachery unsurpassed in history" quoted from the Los Angeles Times, 1944. Together the images and text question what it means to be an American citizen.
www.corcoran.org/biennial/**SAKOGUCHI**/bio.html

12. Juan Sanchez
A Puerto Rican Prisoner of War and Much More 1984

Sanchez arranges this work on three panels. In the center is a photo of man covered with the Puerto Rican flag including images of heroes of the Puerto Rican nationalist movement like Lolita Lebron, Juan Antonio Corretjer, and Isabelita Rosado. He also includes anonymous victims (see *Puerto Rican Prisoner of War*, left); and children in traditional costumes. Shown are subjects of family and deeply held religious belief, with a series of homages to the artist's mother, often linked with images of the Virgin Mary.

13. Wendy Ewald

Photographer Wendy Ewald collaborated with Cathy Fine and her fifth-grade class on this project in which students wrote two self-portraits, one as themselves and one in which they imagined themselves as members of another race. Ewald then photographed the students posing as their "black" and "white" selves.
cds.aas.duke.edu/ltp/blackwhiteself.html

14. Fred Wilson
Mine/Yours 1995
Installation

In this small installation called "Mine/Yours" (1995), artist Fred Wilson pairs an old photograph of an African-American family with a cluster of cartoon figurines of mammies, Uncle Toms and watermelon-eating children using the trappings of museum presentation (cases, labels, lighting) to expose racist fictions often employed in their display.

15. Flo Oy Wong
Angel Island Shh 2000
Mixed media installation using fabric, sequins, cloth, stencils

In *Made in usa: Angel Island Shhh*, Flo Oy Wong exposes the conditions and experiences of Chinese immigrants incarcerated at Angel Island Immigration Station between 1910 and 1940, the first port of entry for Chinese Americans. Under the Chinese Exclusion Act of 1882 only merchants and their relatives could legally enter the country, forcing laborers to lie about their status. Many purchased entry papers from the merchant class, and assumed new identities in order to enter the United States. Wong focuses on the untold stories of these "paper people," using cloth rice sacks sewn onto American flags that try to convey the detainee's feelings, or the secrets that they were forced to hide. Of personal importance is a suitcase installation entitled "My Mother's Baggage: Paper Sister/Paper Aunt/Paper Wife," which reveals the story of how the artist's mother entered the United States as her father's sister. **www.c-c-c.org/.../**

16. Yinka Shonibare
The Diary of a Victorian Dandy Series 1998

C-type print

In his series, entitled *Diary of a Victorian Dandy,* Shonibare has had himself photographed as the central figure in a series of staged tableaux which take place in various rooms of a grand English country house. In these "fantasies", which move the migrant from the outside to the center of the British class system, Shonibare's analyzes relationships between colonizer and colonized. The photographs are hung in elaborate gold frames in galleries but have also appeared as posters in the London Underground stations, thus merging the rhetoric of historical paintings with the immediacy of contemporary public imagery.
www.artthrob.co.za/07aug/reviews/index.html

17. Houston Conwill
On Rivers
Based on Langston Hughes poem

18. Yong Soon Min
Make Me
1989 photograph
Korean American artist (in Asia-America: Identities in Contemporary Asian American Art pub New Press, NY: 1994

Min depicts stereotypes that Asian Americans face as the model minority and other stereotypes.

References

Cahan, S. & Kocur, Z. (1996). *Contemporary Art and Multicultural Education*. NY: Routledge.

Ewald, Wendy (2002). *I Wanna Take Me a Picture: Teaching Photography and Writing to Children.* Boston: Beacon Press.

Lippard, L. (1990). *Mixed Blessings*. NY: Random House.

Chapter 5: Counter Storytelling

Finally, we explore what we call **Counter Stories.** Counter stories are new stories that we deliberately construct to challenge the stock stories, build on and amplify resistance stories to interrupt the status quo and work for change. Such stories enact continuing critique and resistance to the stock stories and enable new possibilities for inclusive human community.

This chapter asks students to personalize their relationship to the issues of racism and social justice they have been studying through stock, concealed and resistance stories and to begin to dream their own potential actions toward a more just society. Students begin to imagine new possibilities, turn these into concrete action plans and develop short and long term goals for taking action on the problems they identify. The lessons in this chapter lead up to an arts based action developed and carried out by students.

Guiding Questions:

- Building on resistance stories, how can we create new stories about possibilities for human community where differences are valued?
- What kinds of communities based on justice can we imagine and then work to embody?
- What kinds of stories can raise our consciousness and support our ability to speak out and act where instances of racism occur?

Activities in this chapter include:

- Personalizing what they have learned and relating it directly to their own lives
- Understanding power dynamics and developing strategic thinking as they envision change possibilities
- Learning about action research tools to identify issues in their schools and communities
- Developing their own projects with short term and long term goals
- Planning and carrying out an arts-based anti-racist action

Lesson 1: Put Yourself in the Middle

We move into the final chapter of the curriculum - Counter Stories - by asking students to personalize the information that they have learned about race and racism and relate it directly to their lives and their roles in society. This is a crucial step for student to show their understanding of how their position in the current system can be used to create change for racial justice.

Learning Outcomes:

- Students learn the definition of Counter Stories and review definitions of other story types.
- Students summarize and synthesize information they have learned and take an additional step to relate this to their own lives
- Students begin to identify racial justice issues in their own communities and imagine alternatives.

Duration of Activity:

One class period.

Notes to the Teacher:

With this lesson plan, it would be helpful for the teacher to have created their own collage with themselves placed in the center, or create one along with the students so that you can provide a good model for what kind of things to think about when they are creating their own collages. It also provides an opportunity for you to share with your students how you relate to the systems that the class has been discussing.

Materials Required:

- Students' resistance collages
- White and colored construction paper
- Colored pencils and/or markers
- Scissors
- Glue
- Chart paper with counter stories definition

Classroom Procedures:

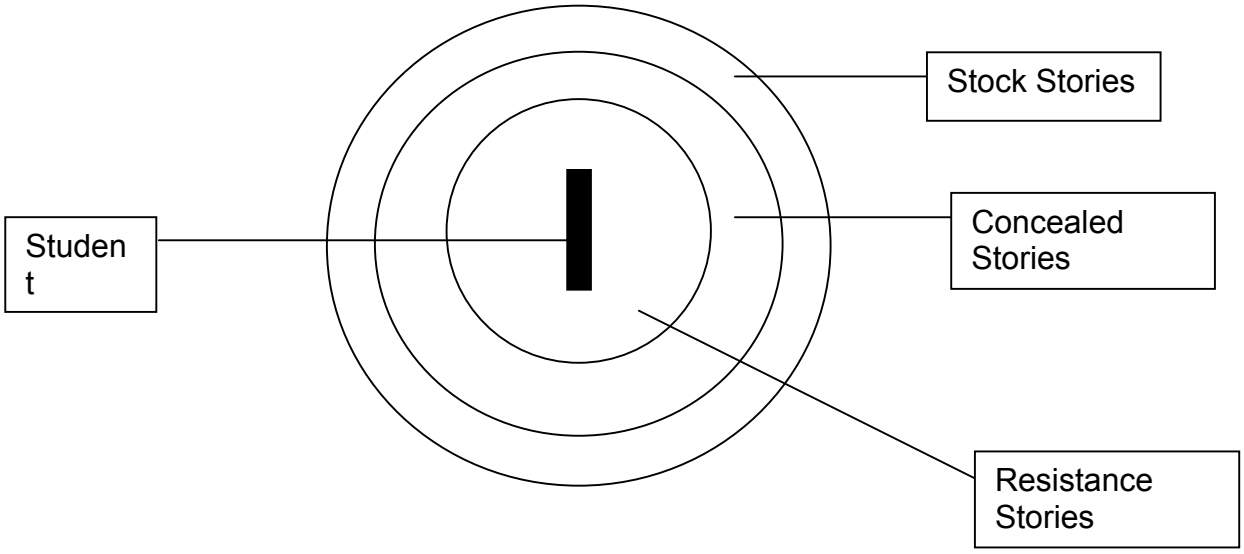
Post the image of the Storytelling Project Model and Story Types from page 7. Define counter stories for students as "new stories that are created by us to resist and challenge stock stories and work for racial justice."

Ask students to look at their resistance collages again. Review the themes related to race and racism that they identified in the students collages in the previous class and discuss stories of resistance that they found inspiring in these collages.

Now, with the counter stories definition in mind, ask students to image themselves inside of their resistance stories. Tell students that they will literally place a representation of themselves inside of their collage and begin think about creating a counter story of themselves acting for racial justice.

Ask them to take five minutes to draw two representations of themselves. Have them cut out and glue one figure to the middle of their collage (or somewhere else on the collage that has significance for them) and one to the middle of the back or blank side of the collage.

Have students pair up and begin to discuss with each other the stock, concealed and resistance stories they have studied and how they personally relate to these issues (If the teacher has made a model like the one below, this would be a good time to share it). On the back side of the page, have students create three concentric circles around their figure with each circle representing a story type. Here is an example of how that could look:



Using ideas produced through their brainstorming and dialogues with their partner, students should write about how they personally relate to each of these story types within the circles. For example, a white teacher could relate how stock stories through the idea of meritocracy have helped solidify his/her privileged racial position while positioning other racial groups in disadvantaged positions. The teacher can explain his/her understanding that not doing anything means this will continue. At the same time, the teacher might also describe how he/she is inspired by resistance stories of white allies like the ones in the sit-ins we studied to create positive change. Students of color, as another example, might relate to stock stories by discussing their understanding of the role they play in creating stereotypes that feed internalized oppression. He/She might relate to concealed stories by understanding the importance of uncovering stories from his/her culture and community that are not often heard in the mainstream. Encourage students to draw on lessons that we have done throughout the curriculum but also to think of other examples.

At the end of the pair dialogues, each student should complete their collage with themselves in the middle as well as completing a backside that shows the circular layers of how they relate to the different story types.

Go through the various story types, reviewing definitions for each one, and ask for volunteers to share the ways that they see themselves relating to these types. Press students with follow up questions that ask not only <u>how</u> they are affected by the story types but also <u>what</u> is their responsibility? and what are the opportunities to make change?

Reflection Journals:

Ask students to note in their journal, using a scale of 1-5, where 1 is the least and 5 is the greatest:

- How much did you enjoy this activity?
- How comfortable were you doing this activity

Lesson 2: This is Not a Bottle

This lesson is meant to lead students into an analysis of how power works in situations where there are multiple stake holders. Students play with images and imagination as a basis for learning about strategic thinking and the creative use of power to get what they want.

Learning Outcomes:

- Students apply their imagination to the space around them through creating different images of power.
- Students analyze images of power and create more complex understandings drawing on what they learned in previous lessons.
- Students re-create images of power to represent how it can be used to enact their visions of justice and equality.
- Students understand how to use strategic thinking and design different strategies to get what they want.

Duration of Activity:

One class period.

Notes to the Teacher:

If you are new to theatre games you might want to read some of Boal's work to prepare yourself. It is important to model a spirit of play and experimentation with images and movement. Encourage students to relax and get into the spirit of the game, assuring them that there is no right answer and the more ideas the better.

Materials Required:

- Chairs
- Empty, plastic water bottle

Classroom Procedures:

Tell students that the class will play two different games as a way to look at how power operates. Encourage them to have fun, be experimental and play with ideas so that as many images as possible can be developed.

Introduce the game "This is Not a Bottle": Students sit in a circle with a plastic bottle to pass around. Teacher starts the game. Holding the bottle, the teacher says "This is not a bottle" and then uses the bottle (without speaking) in such a way that the bottle "becomes" something else. Ex: Holding one end of the bottle to your eye and looking out the other end makes the "bottle" into a "telescope".

Introduce the Great Game of Power: The class forms a half moon, all facing one direction. Place three chairs and the water bottle in the empty area. Ask students to arrange the chairs and the bottle in such a way that the bottle has the most power. After each arrangement, discuss the image briefly – making sure to ask "What kind of power does this express? How is the bottle the most powerful piece?" Repeat at least 5 times, discussing each round as you go.

Then, ask students, one by one, to enter in the image and place themselves so they have the most power of all. (This should be done in silence to produce a still image.) After each student enters, briefly discuss their choice, the power they express and how this makes them the most powerful. Then, keeping the previous student in their image, ask another student to enter so that they have the most power. Discuss this student's choice. Is the new student the most powerful? Why? How? What did s/he do? Repeat until you have added about 5 students to the image.

Then ask the students in the image to move (on your cue of "action") in **extremely** slow motion to make themselves the most powerful in the image. Allow five or six seconds of movement and then call "freeze." Ask the class to analyze what happened. "How has the image changed? Is one person clearly the most powerful?"

Give another cue to move and another few seconds, then call "Freeze" again. Discuss once more. Repeat a thirdtime and discuss the last movement. End game.
Debrief using the following questions: What is this game about? What did you think of while playing it? What skills are we using? What does playing this game have to do with storytelling? Can we see this game within the Storytelling curriculum? How can we see counter stories through this game? What does it take to change situations we are in?

What do these games teach us about how power works? The different ways that power can be mobilized?

Follow-Up Activities/Homework:

Ask students to spend a day observing power dynamics in their school and community. What are the different ways that people exert power? Is it always force? How is power used positively for the good of others?

References and Additional Resources:

Boal, A. (2002) *Games for Actors and Non-Actors* (2nd ed.). New York: Routledge.

Lesson 3: Issue Identification and Action Research

In this lesson students identify a racial justice issue they would like to work on and learn how to use action research strategies to get more information on the issue and find out how other youth think about their issue.

Learning Outcomes:

- Students identify racial justice issues that they would like to work for change.
- Students learn how to create surveys and use action research practices.

Duration of Activity:

Two class periods.

Notes to the Teacher:

If you are unfamiliar with action research strategies you could look at the "Echoes of Brown" DVD available at Teachers College Press for examples of the questions youth asked in doing research in their schools on racial segregation. You might also show some of DVD to your class to give them an idea of the kind of work that is possible through action research.

Materials Required:

- Resistance collages (from previous lessons)
- Chart paper and markers

Classroom Procedures:

Ask students to return to their resistance collages once again. In looking at the images of resistance that you made in the collage as well as the circles that show how you connect to the different story types involved with racism, think of an issue that you would want to take

action on. Remember that these issues should be based around racial justice, but do not have to be exclusively about racism.

After a couple minutes for students to identify what they might want to work on, go around the room and ask for everyone's topic(s). Hopefully, students will have the same or similar enough topics for you to group them according to common interests. If this does not happen, you can still group students randomly so they can support each other in the planning process.

Before students move into their groups, ask them about how they know that this issue affects more people than just themselves or is likely to generate enough interest from other people to mount an effective campaign. Ask students how they might find out this information. Explain that many community organizations - and especially youth organizations - use something called **action research** to get information before starting a campaign.

Ask students to get in their topic groups. 1. Discuss with your group: What are our interests in this topic? Why is this topic important to us? 2. Based on your own interests and what you know about your communities, develop an action research survey to find out how others in your community feel about the issue. (You could show parts of Echoes of Brown DVD here to illustrate. 3. Brainstorm and take notes on ways that you could use art to make your survey more effective.

Once students have created their survey, do a quick share with the rest of the group. Ask one representative from each group to introduce their issue, a response about the kind of information they are looking for in their survey, and how they thought of incorporating the arts.

After this, give students 20 minutes to do the survey with two other people from different groups to see how people in the class feel about the issue that you are trying to address. Students should come back to their groups once this is completed, share results, and create a graph that visually represents how people have responded to their survey questions.

Close with a final discussion with the whole class, asking students to share the responses they got from their classmates. Ask them to use their graph to pinpoint areas where they might need to make changes, in addition to the oral feedback they got during the survey. Ask students how this information made them think differently about their topic.

Follow-Up Activities/Homework:

Draw up an action plan for how you would get your survey out to people, including goals for how many people you would like to take your survey, what kind of outreach you would need to do, and what other forms of research you would need to do. Try out the

survey on people you know. Get feedback about the questions. Keep a journal of how people respond and make edits based on their suggestions.

Lesson 4: Drawing On Our Dreams

In this lesson, students will brainstorm goals for the issues they chose in the last lesson. By drawing connections between the present and future, students consider the specific things they need to do to change what is going on now on a localized level, while also connecting to the larger issues of racism that we have been discussing in the curriculum. This is an important step because it helps students to see the potential for realistic change that they can make to systems that can sometimes seem overwhelming and impossible to shift.

Learning Outcomes:

- Students use critical analysis and cause and effect logical thinking to determine short and long term goals for their projects.
- Students think about different levels of their ideal world: what do they want to happen eventually and what can happen now to move things in that direction?

Notes to the Teacher:

In many ways, organizing a campaign is like planning a unit in your classroom using backwards design. Now that students have chosen the topic, they need to create goals (similar to "essential questions") so that they can then design their organizing strategies to match those goals.

Materials Required:

- Blank white paper
- Colored pencils and/or markers

Classroom Procedures:

Ask students to bring out their issue identification work from the previous lesson including the group brainstorm, survey, and any follow up activities completed. Inform students that today they will be working on goal setting for their projects, but that first we want to situate their plans between the current situation and an ultimate goal of racial justice.

Meanwhile, create a T chart on a piece of chart paper at the front of the room writing the word "Current" on the top of one column and "Future" on the other. Brainstorm to review with students the various topics that we have covered within the class. Ask them to think about places where they can see racism (people, institutions, relationships, etc.) Write their responses on the left "current" side of the chart.

Now ask students to take a minute to imagine a society that has racial justice. How would these people, institutions and relationships be changed? What would relationships between people be like? How would society operate differently? Write their ideas down in the "future" side of the T chart. These could be thought of as the "long term goals" of campaigns for racial justice.

Ask each student (or group) to take a piece of paper and fold it into three vertical panels, like a brochure. Tell them they will create a visual representation of the ideas on the T chart on their papers, with "current" on the left, "future" on the right, and the middle part left blank. Tell them to start on the left side of the paper to draw an image of how they currently see society in terms of race and racism. Encourage students to feel free to move beyond what is on the board or paper if other ideas come up. Give students 15-20 minutes to create these drawings.

Group Work: Next ask students to get into action groups where they will plan goals for their campaigns. Tell students to think about the goals of their campaign as a moment between the current reality and future vision of how race and racism operates in their communities, cities, states, and country. In doing this, groups will create two products:

1. They will come up with a list of goals that are localized and specific to their campaign but that they can also see as connected to and leading toward the futures they have drawn. (You can bring up the Mothers on the Move example from the Local Community Resisters lesson plan - they had a localized campaign that also challenged stereotypes of their community).

2. They will visualize what this looks like by drawing the changes that would be made (their goals) in the middle panel. Have students come up with suggestions about the scope of the goals. For example, would it make sense for a group to say their action project is going to end racism? Probably not. What are things that they can imagine as winnable within their current context – the numbers of people they can expect to attract, the policies or other factors they want to affect, and other aspects of their proposed action.

Sharing: Have each group present their visuals and goals, explaining how they see links between the present and their goals, as well as between their goals and their future vision.

Follow-Up Activities/Homework:

Do research on a social movement from the past. Complete a creative writing piece from the perspective of someone you could imagine as a writer of the demands. What did this person believe in? What kind of impact did they think their campaign would have? Did they really think that all of their goals would be met? Why or why not? What were their hopes and fears? What led to their ultimate success?

Lesson 5: Who's Got the Power?

Identifying the people who hold power is a key step towards effective organizing in a campaign. This lesson will give students a better idea of the set up of communities, populations, and governments while also providing a clearer understanding of what kind of campaign they will need to form to work on their action project.

Learning Outcomes:

- Students study understand the role of different players within the issue that they want to work on, navigating local, state, and national government structures, community resources, and the power of organized people.
- Students do research identifying specific people who could support their efforts.

Duration of Activity:

One class session.

Notes to the Teacher:

There are several resources you could consult to prepare for this lesson. Look at materials provided by the Highlander Research and Education Center http://www.highlandercenter.org/ on community organizing for example.

Materials Required:

- Chart paper and markers
- Laptops, if available
- Research on students' various campaigns (*optional)*

Classroom Procedures:

Ask students to recall the resistance images that they made at the beginning of the resistance unit. Ask the following questions: What were some of the symbols that were used? What people were reflected in these images? Who held power and who didn't? What were the different forms of resistance that we spoke about? Inform students that today we will recreate these images but specifically for our campaign. The point of this is to begin to understand who holds power so that we can design our campaigns effectively to target those people who can help us make change.

Before we move into groups, ask students to brainstorm the different positions or communities that might be involved in affecting their issue (i.e. politicians, teachers, community members, other students, etc.) Once students seem like they understand the idea of different "players" within their campaigns, have them get into groups and create these images that include these players. If your school has laptops, it would be good to have them available so that students can research more specific images. For example, instead of just knowing that "politicians" controlled a policy that students want to change, if students could research in class who the specific politicians are who can affect their issue, it would make the scene richer while also giving them better preparation for their campaign planning. Alternatively, the teacher could prepare this information or have students complete it for homework.

Have students present their images to the rest of the class, while students provide feedback on how they view the "players" the group has chosen as well as how they have constructed an image of power.

Once each group has their feedback, they should create a diagram that lays out the different people who can affect their issue, identifying the power they hold around this issue. This will be critical for creating a campaign in the next lessons.

Follow-Up Activities/Homework:

If students have not had the material provided by their teacher or laptops available in class, they should complete research identifying the specific people involved in the groups they identified in class. Begin brainstorming for the next lessons about how each of these players might either be targeted or utilized for your cause.

Lesson 6: Planning an Arts Based, Anti-racist Action

In this lesson students continue planning their actions focusing specifically on developing an arts based action to support their goals for change around the social justice issue they have identified.

Learning Outcomes:

- Students plan an arts based, anti-racist action drawing on all that they have learned in the curriculum
- Students identify action steps and develop an outline of their action

Materials Required:

none

Teacher Preparation:

You might want to make a handout of the questions listed below and provide a copy to each student to use as a guide.

Classroom Procedures:

Tell students that we have done a lot of the prep work before the actual planning of a campaign. Planning a full out, actual campaign takes a long time. Ask students to think of some things that would have to go into a full campaign plan.

Stress the role of mobilizing people to the issue through grassroots organizing, which focuses on using "people power" rooted in people who are affected the most by the issue that you care about. While there is a lot of grueling work in between - phone calls, door to door knocking, conversations, long meetings, negotiations, and more - there are also moments of visible action or events that groups put on to keep their campaign moving in the right direction towards fulfilling their goals. Explain to students that to end this unit, we are going to plan an arts-based action or event for the projects we have been working on.

Give students copies of the questions outlined below and review with them before they get into groups and start working. Check for understanding that students are required to use the arts within this event as a creative way to present their issues?

Students should brainstorm about the event using the following questions: 1. What kind of event do you want to have? Do you want to use direct action to pressure someone or some group? Do you want to hold a fundraiser? a rally? the start of a boycott? a teach-in? a concert or party? (there are many other options too) 2. Who are you trying to reach? Think about your targets, allies, and others affected by your campaign. 3. What is the purpose of your event within the campaign? Is it helping your group to reach its goals? how? 4. What will it take to make this event successful? What are the goals for this single event? 5. How will your event include the arts? How will this impact your event and what effects will it have?

Once they have discussed these questions, ask students to identify action steps in the following categories: 1. Outreach and Constituents: Who is coming to your event? How will you get them to come? 2. Literature and Information: How will you share information with people? 3. Logistics: Who is involved in planning and implementing action steps and how will you divide up the work? 4. Resources: Will this cost money? How much? Where will you get it? Will you need any other resources? How will you get these?

Finally, create a timeline of what you need to do and when to make sure that your event goes off well and on time. Share your ideas with the other groups in the class.

Follow-Up Activities/Homework:

The class could vote on a campaign that they would actually carry out in their school. For example, they might focus on tracking and survey other students on this topic. Then create a way to illustrate and share their findings through art. Using this they could plan a campaign to enlist people who have power (students, guidance counselors, principal, parents, etc.) and create an action plan and timeline to change tracking practices in their school. This could be a project for the rest of the school year.

Lesson 7: Sharing the Storytelling Model with Others

In the final lesson of this curriculum students work together to create a way to use the Storytelling Model to teach what they have learned to a broader audience in their school or community.

Learning Outcomes:

- Students take what they have learned from the curriculum and create a way to share the Storytelling Model with others in their school or community
- Students put into practice the organizing principles they have learned

Duration of Activity:

The time it takes to develop and carry out their plan both inside and outside of class.

Notes to the Teacher:

As this is the culminating activity in the curriculum find a way to help students celebrate what they have learned and share their learning with others. This could be in the form of a parent/community evening, a school-wide meeting for their peers, a school/community newspaper, etc. Do some preparation by finding out possible venues where students might present their work. You should also review the work of the semester and prepare highlights to share with the class as a way of reviewing together. They can add to these highlights as well. Bring in food and music to celebrate the work of the semester together.

Materials Required:

- Student folders and materials they have created throughout the semester
- Newsprint, markers, art supplies
- The Storytelling Project Model and Story Types (p. 7)

Classroom Procedures:

Share with students your recap of the work they have done over the semester and highlights from this work. If you have them, post the art that students have created over the semester. Today we want to celebrate them and their critical and creative thinking over the course of the semester and plan next steps.

Tell them the goal of the class is to work together as a whole class to create a way to teach the Storytelling Model to an audience of their choosing: other students, parents, teachers, community members, etc. Suggest some of the venues where this might be possible.

Using the tools they have worked with all semester ask them to brainstorm ideas and come to consensus on a plan. Ask students to take charge of the planning process and act as a consultant and supporter.

Have them write a lesson plan using the format of this curriculum, prepare visuals and materials, and assign tasks so that everyone in the class has a role to play.

Follow Up Activity:

Carry out your class plan. Take photographs of the event. Please share with us what you did so that we can share it with others. Keep up the good work! Send your lesson plan and follow up description, pictures, evaluation to thestorytellingproject@gmail.com
We look forward to hearing from you!!

Handouts and PDFs

Chapter One
- Energy Boosters **PDF**

Chapter Two
- Ten Things Everyone Should Know About Race, Lesson 1 **PDF**
- Racialized Public Policies and Institutional Practices, Lesson 5 **PDF**

Chapter Three
- Family Net Worth by Race, 2004 **PDF**
- Image, Lesson 5 **PDF**
- Echoes Poems, Lesson 6 **PDF**

Chapter Four
- "Birth of a Movement" by Judy Baca, Lesson 4 **PDF**
- Excerpt about James Farmer **PDF**

CD of Visual Art, Lesson 7 available at
http://www.barnard.edu/education/story/

Storytelling Project Curriculum Energy Boosters

Tag in a Line – One person is "it" and must run after the other students, who are running away from her, to tag another and make them "it". However, in this variation, once someone is tagged they team up with the other person to become "it". They must hold hands and as a team try to tag others. As soon as another person is tagged, they must hold hands with the rest of the "its" forming a long line where only the people on the end have the ability to use their hands to tag others. Those who aren't tagged yet must find a way to evade the people at the ends of the line by running under legs and such.

Sticky Paper – Students find a partner to work with. In pairs, the students are given a quarter of a piece of paper that they will imagine as "sticky". They must place this piece of paper between their bodies so that it attaches on partner's body part to another's. For example shoulder to shoulder, elbow to neck, foot to knee, etc. Partners may not use their hands as a point of contact, any other body part is acceptable. Once they have made contact, they must move around the room as if they are glued together by the piece of paper making sure not to drop it. On the teacher's prompt, they change the placement of the paper. This can be repeated as many times as is desired.

Cat and Mouse – Everyone in the group (except 2 students) finds a partner and holds hands/links arms and moves around the space. The two students who are not partnered become a cat and a mouse. The cat must chase the mouse and try to catch it among the partners walking around the room. However, in order to save itself, the mouse can link on to a pair walking in the space. When it does so, the student at the other end of the chain must peel off and run away. He or she becomes the mouse and must flee from the cat. If the cat catches the mouse, then the mouse becomes the cat and vice versa.

Walks – Students start walking around the space in any direction. They are asked to speed up, slow down, walk on their toes, on their heels, on the insides of their feet, on the outsides, backwards, sideways, etc. They can even take on a state of mind such as angry, happy, tired, etc. Teacher prompts the changes. Another variation can be that the teacher calls out a number as they are walking and they must quickly link into groups of that number and continue to walk in the space.

Two by Three Bradford – Students get into pairs facing each other. They must count to three out loud a number of times. Student A says "one", student B says "two", student A says "three", student B says "one" and so on until they can do it as fast as possible.

A variation that can be added is after the first round of numbers, the number one is replaced by a sound and body movement, thus the sequence now goes A does sound and movement, B says "two", A says "three", B does the sound and movement introduced by A, A says "two", B says "three" and so on.
From here another round can be added where the number two is also replaced by a sound and movement. So student A repeats their original sound and movement for "one", then student B makes their sound and movement for "two", student A says "three", student B does the sound and movement for "one', student A does sound and movement for "two", student B says "three", and so on until they get the hang of it.
The final round is played with the number "three" replaced with a sound and movement and the students repeat the process above. Now, they are doing three different sounds and movements instead of saying numbers. The game works best if the sound and movement is very different from the one that precludes it to minimize confusion.

The Clapping Series – Ask students to stand and form a circle. The teacher starts a clap by turning to her/his right, making eye contact with the person standing there and clapping SIMULTANEOUSLY with that partner. This will look like the pair is beginning to play a hand clapping game. As soon as the person on the right gets the sound from the teacher s/he will turn to the person on their right, make eye contact and clap simultaneously with that partner. In this manner – two people clapping together – the clapping pattern is passed around the circle until it comes back to the teacher. If the group is in tune, you can increase the speed at which the clapping pattern is sent around the circle.

Walks – Students are asked to walk around the space in any direction. After walking for a moment, they are asked to pick up the pace and walk faster, eventually getting to a very fast pace. They are brought back to normal speed and then asked to walk backwards, then sideways, on the heels of their feet, then their toes, then the insides of their feet, then the outsides. The pace of these walks can vary from very fast to very slow to normal.

Knot – Students are asked to hold hands and stand in a large horseshoe formation. The two students at the bottom of the horseshoe, where it is closed, release one hand and make an arch by standing side by side and placing their palms together above their heads, as high as they can. The opposite ends must slowly approach the arch and go underneath it holding hands the whole way until everyone is through. They then must retreat backwards and come out intact.

Zip, Zap, Bop, BONG – Students stand in a circle. They will pass a sound and a movement around the circle. It is very important in this game to make the right sound with the right noise and be aware of how it is to pass through the circle. Eye contact is key in the game. "Zip" is passed to the person on either side of you with a motion of using the right hand as if to pass the sound in the position of

giving a handshake. It can only move side to side. "Zap" is passed across the circle to someone moving the arms above the head as if tossing a large kickball or volleyball. Again, eye contact is necessary to make sure the receiver knows they are getting the sound, and "Zap" only moves across the circle. "Bop" is used to deflect a sound and send it back to the person who sent it, the movement for that is to bend elbows and put hands up by chest, palms out. For example, if someone sends you a "Zip" you may deflect it back to them with a "Bop". They then must turn the other way and send a "Zip" or change it and send a "Zap" across the circle to someone. That person can again deflect the "Zap" with a "Bop". When anyone makes a mistake, not making the right sound or motion, the whole group "BONG's" them. This movement is an arm going up and slowly down, as if lightly tapping them on the head with a wand. This can be played for many rounds until the group has gotten the hang of it.

Name Tag – This is played like a game of tag with one person "it". If they tag someone, that person becomes it. However, right before they tag someone, that person can call the name of another person in the room and the person's name who they call out becomes "it". For example, Kelly is "it" and she chases Matthew, just before she is able to tag him, he calls out "Amy", suddenly Amy becomes "it" and must find someone to tag.

TEN THINGS EVERYONE SHOULD KNOW ABOUT RACE

1. Race is a modern idea
Ancient societies, like the Greeks, did not divide people according to physical distinctions, but according to religion, status, class, even language. The English language didn't even have the word "race" until it turns up in a 1508 poem by William Dunbar referring to a line of kings.

2. Race has no genetic basis
Not one characteristic, trait, or even gene distinguishes all the members of one so-called race from all the members of another so-called race.

3. Human subspecies don't exist
Unlike many animals, modern humans simply haven't been around long enough or isolated enough to evolve into separate subspecies or races. Despite surface appearances, we are one of the most genetically similar of all species.

4. Skin color really is only skin deep
Most traits are inherited independently from one another. The genes influencing skin color have nothing to do with the genes influencing hair form, eye shape, blood type, musical talent, athletic ability or forms of intelligence. Knowing someone's skin color doesn't necessarily tell you anything else about him or her.

5. Most variation is within, not between, "races"
Of the small amount of total human variation, 85% exists within any local population, be they Italians, Kurds, Koreans or Cherokees. About 94% can be found within any continent. That means two random Koreans may be as genetically different as a Korean and an Italian.

6. Slavery predates race
Throughout much of human history, societies have enslaved others, often as a result of conquest or war, even debt, but not because of physical characteristics or a belief in natural inferiority. Due to a unique set of historical circumstances, ours was the first slave system where all the slaves shared similar physical characteristics.

7. Race and freedom evolved together
The U.S. was founded on the radical new principle that "All men are created equal." But our early economy was based largely on slavery. How could this anomaly be rationalized? The new idea of race helped explain why some people could be denied the rights and freedoms that others took for granted.

8. Race justified social inequalities as natural
As the race idea evolved, white superiority became "common sense" in America. It justified not only slavery but also the extermination of Indians, exclusion of Asian immigrants, and the taking of Mexican lands by a nation that professed a belief in democracy. Racial practices were institutionalized within American government, laws, and society.

9. Race isn't biological, but racism is still real
Race is a powerful social idea that gives people different access to opportunities and resources. Our government and social institutions have created advantages that disproportionately channel wealth, power, and resources to white people. This affects everyone, whether we are aware of it or not.

10. Colorblindness will not end racism
Pretending race doesn't exist is not the same as creating equality. Race is more than stereotypes and individual prejudice. To combat racism, we need to identify and remedy social policies and institutional practices that advantage some groups at the expense of others.

The Aspen Institute Roundtable on Community Change (June 2004)
Structural Racism and Community Building

RACIALIZED PUBLIC POLICIES AND INSTITUTIONAL PRACTICES

The backdrop of white privilege, national values, and contemporary culture is the context within which our major institutions, or opportunity areas—such as health care, education, the labor market, the criminal justice system, or the media—operate today. While we expect the policies and practices of public and private institutions to be race neutral, they are inevitably influenced by this racialized context and, therefore, contribute to the production of racially disparate outcomes.

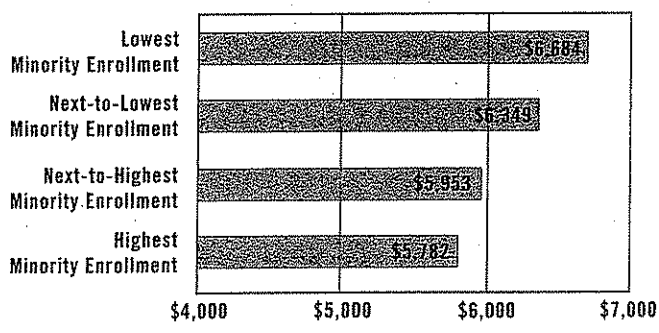
If background forces go unrecognized and unexamined, racial disparities such as those typically seen in the labor market and criminal justice systems are understood simply as unintended consequences of "neutral" or, by and large, "fair" industry policies and practices. Sorting and stereotyping reinforce this, as they work to legitimize, or at least explain, the inequitable outcomes in employment, housing, health care, education, and other opportunity areas.

Following are some examples of how structural racism operates within the key areas of education, the labor market, and the criminal justice system.

EDUCATION

Public education is probably the national system that holds the greatest potential for reducing racial inequities over time. It is universally available and invests in children at an early age when, in theory, environmental influences are less deterministic and thus children can achieve according to individual talents. However, examination of educational systems across the nation reveals that black and Latino students are more segregated now than two decades ago, that the schools they attend are comparatively underresourced, and that within the schools they are provided fewer academic opportunities and are treated more punitively than their white counterparts. The link between these features and educational outcomes is strong.

National Education Dollars by District Minority Enrollment: 1996–2000



Note: Dollars are adjusted for student needs and regional cost differences. Districts are divided into quarters by enrollment.

Source: Education Trust. http://66.43.154.40:8001/projects/edtrust/FinancialInvestment.jsp

Nationwide, the school districts with the highest minority enrollment have, on average, $902 fewer dollars to spend per student than school districts with the lowest minority enrollment. This adds up to a difference of $22,500 per class of twenty-five students.

Looking closely at specific school districts reveals even greater inequities in investments. In the predominately white school district of Manhasset, just outside New York City, students receive twice as many resources as their predominately black and Latino counterparts in or close to New York City's urban core.

School Funding in Selected School Districts in the New York City Area

SCHOOL DISTRICT	WHITE STUDENTS	STUDENTS OF COLOR	SPENDING PER PUPIL
Manhasset	80.0%	20.0%	$20,981
Jericho	85.7%	14.3%	$17,255
Great Neck	77.6%	22.4%	$18,627
Mt. Vernon	9.9%	90.1%	$11,095
Roosevelt	0.3%	99.7%	$10,320
New York City	15.0%	85.0%	$10,469

Source for spending data: New York State, Statistical Profiles of School Districts, June 2002.
Source for racial demographic data: New York State, Statistical Profiles of School Districts, 1997.

These expenditure data are relatively reliable indicators of all of the resources that are needed for schools to create settings that promote academic success for students: smaller class sizes; experienced teachers trained in their assigned subjects; high-quality academic, social, and physical development materials and infrastructure; up-to-date curricula; enrichment opportunities; and so on.

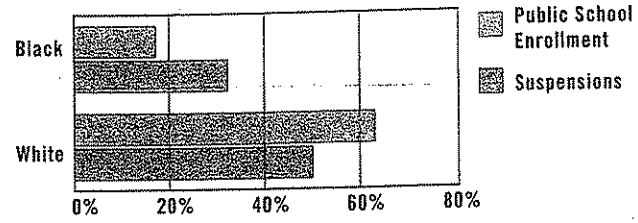
Differences in school financing by race are not the only indicator of unequal educational experiences between students of color and white students. As one example, public schools where white students are in the majority are more than twice as likely to offer a significant number (nineteen or more) of advanced placement classes than schools where black and Latino students are in the majority.[13] Moreover, there are racial differences in the ways in which students are treated within the schools themselves. Studies show that black and Latino students with the same test scores as white and Asian students are less likely to be placed in accelerated courses and more likely to be placed in low-track courses.[14]

Finally, school disciplinary actions vary by race. Black students are suspended at rates that far exceed their proportion of public school enrollees.

13. Applied Research Center, *46 Years after Brown*, 9.

14. Jeannie Oakes, "Two Cities' Tracking and Within-School Segregation," *Teachers College Record* 96, no. 4 (summer 1995): 686.

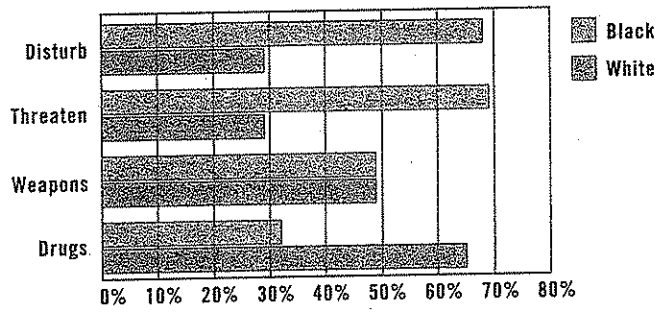
Public School Enrollment and Suspensions by Race



Source: Data from The Civil Rights Project, Harvard University, "Opportunities Suspended: The Devastating Consequences of Zero Tolerance and School Discipline," Harvard University (2000): 7.

One recent study examined school discipline statistics in more depth and found that black students are identified as committing proportionately more infractions when the misconduct is subjectively determined—that is, when a faculty or administrator judges that a behavior is disturbing or threatening—than when the misconduct is identified according to a more objective standard such as weapon or drug possession.

South Carolina Student Charges of Misconduct By Race



Source: Data from The Civil Rights Project, Harvard University, "Opportunities Suspended: The Devastating Consequences of Zero Tolerance and School Discipline," Harvard University, (2000): 8.

The educational system of the United States has not yet achieved its potential as an "equalizing" institutional investor in our nation's youth, or as a stepping stone on the path to upward mobility. Instead, many of the system's policies and practices continue to produce racially disparate educational outcomes. By the end of the public school experience, 7 percent of white students have dropped out of school compared with 13 percent of black students and 28 percent of Latino students.[15]

15. Phillip Kaufman, Jin Y. Kwon, Steve Klein, and Christopher D. Chapman, "Dropout Rates in the United States: 1999" (Washington, D.C.: U.S. Department of Education, 2000): 12. For the National Center for Education Statistics.

Education

2. School Achievement

A. High School Drop Out Rate

http://nces.ed.gov/pubs2002/droppub_2001/

Table A. - Percentage of 15- through 24-year-olds who dropped out of grades 10-12 in the past year, percentage of 16- through 24-year-olds who were dropouts, and percentage of 18- through 24-year-olds who had completed high school, by race/ethnicity: October 2000

Dropout and completion measures	Total1	White, non-Hispanic	Black, non-Hispanic	Hispanic	Asian/Pacific Islander
Percentage of 15- through 24-year-olds who dropped out of grades 10-12, October 1999 to October 2000	4.8	4.1	6.1	7.4	3.5
Percentage of 16- through 24-year-olds who were dropouts in 2000	10.9	6.9	13.1	27.8	3.8
Percentage of 18- through 24-year-olds who were high school completers in 20002	86.5	91.8	83.7	64.1	94.6

1. Due to relatively small sample sizes, American Indians/Alaskan Natives are included in the total but are not shown separately.
2. Excludes those still enrolled in high school.

SOURCE: U.S. Department of Commerce, Bureau of the Census, Current Population Survey, October 2000

Education

B. Employed people and level of education

http://pubdb3.census.gov/macro/032004/perinc/new04_000.htm

I compiled this from the above site - Tricia

PINC-04. Educational Attainment--People 18 Years Old and Over, by Total Money Earnings in 2003, Age, Race, Hispanic Origin, and Sex

[Source: U.S. Census Bureau, Current Population Survey, 2004 Annual Social and Economic Supplement. Numbers in thousands. People 18 years old and over as of March of the following year. A.O.I.C. stands for alone or in combination]

		Less Than 9th	High School 9th to 12th	Grad. Incl	Some College No			College Bachleor's Degree or More			
	Total	Grade	Nongrad	Ged	Degree	Assoc. Degree	Total	BA Degree	MA Degree	Prof Degree	PhD Degree
All Races	148,660	5,128	11,154	45,065	30,577	13,472	43,264	28,672	10,261	2,393	1,938
Non-Hipanic Whites	105,215	1,040	5,728	31,831	22,253	10,207	34,154	22,474	8,284	1,873	1,523
Blacks	16,389	334	1,761	5,941	3,733	1,386	3,234	2,322	692	137	82
Asian	6,190	240	299	1,163	872	483	3,133	1,878	773	240	241
Hispanic of Any Race	18,787	3,541	3,226	5,518	3,120	1,116	2,266	1,663	412	120	71

Other Sources:

http://nces.ed.gov - National Center for Educational Statistics

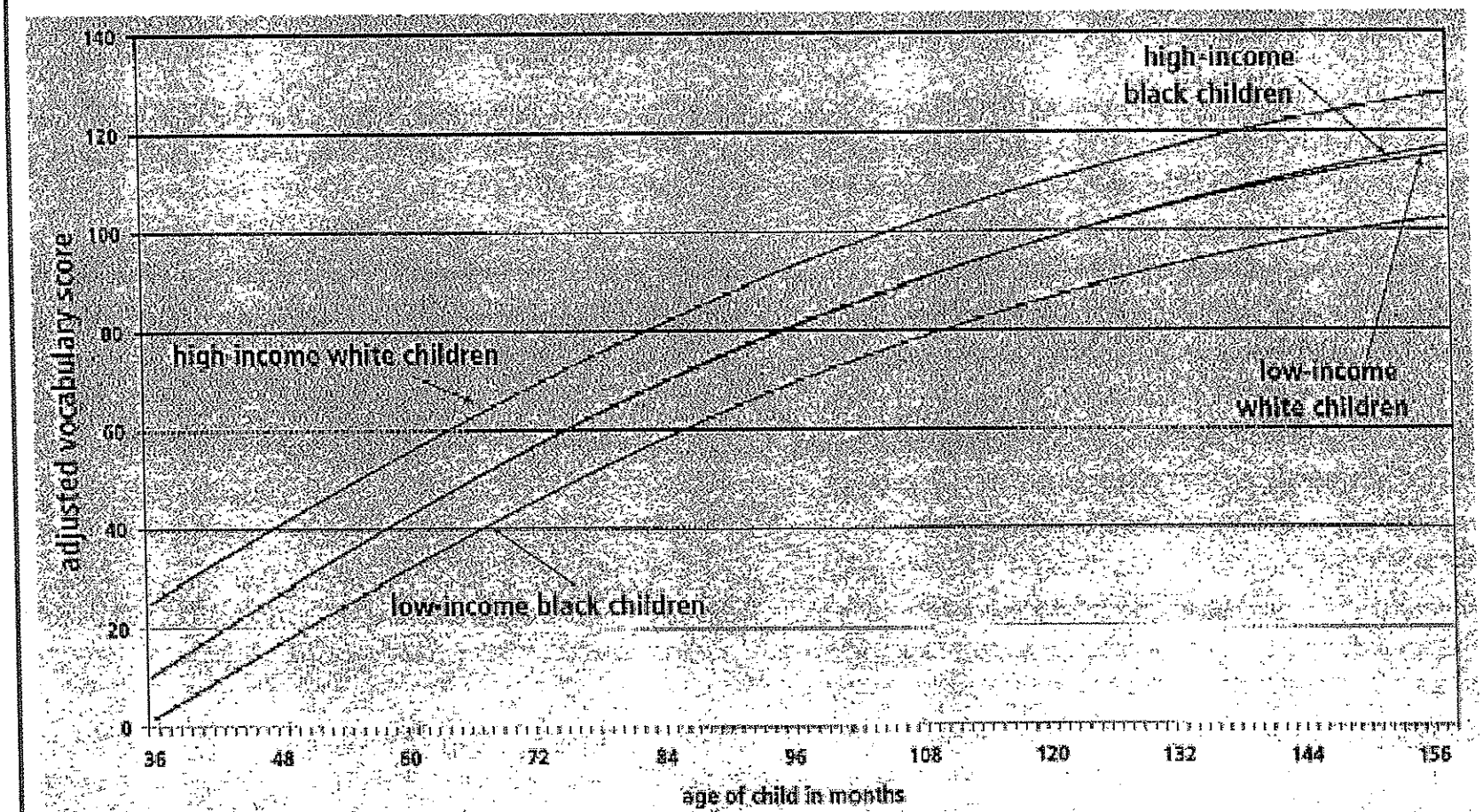
http://www.ed.gov - U.S. Department of Education

http://www.census.gov/population/www/socdemo/education/cps2004.html - US Census Bureau

http://www.civilrightsproject.harvard.edu/research/reseg03/resegregation03.php - The Civil Rights Project @ Harvard (lots of info)

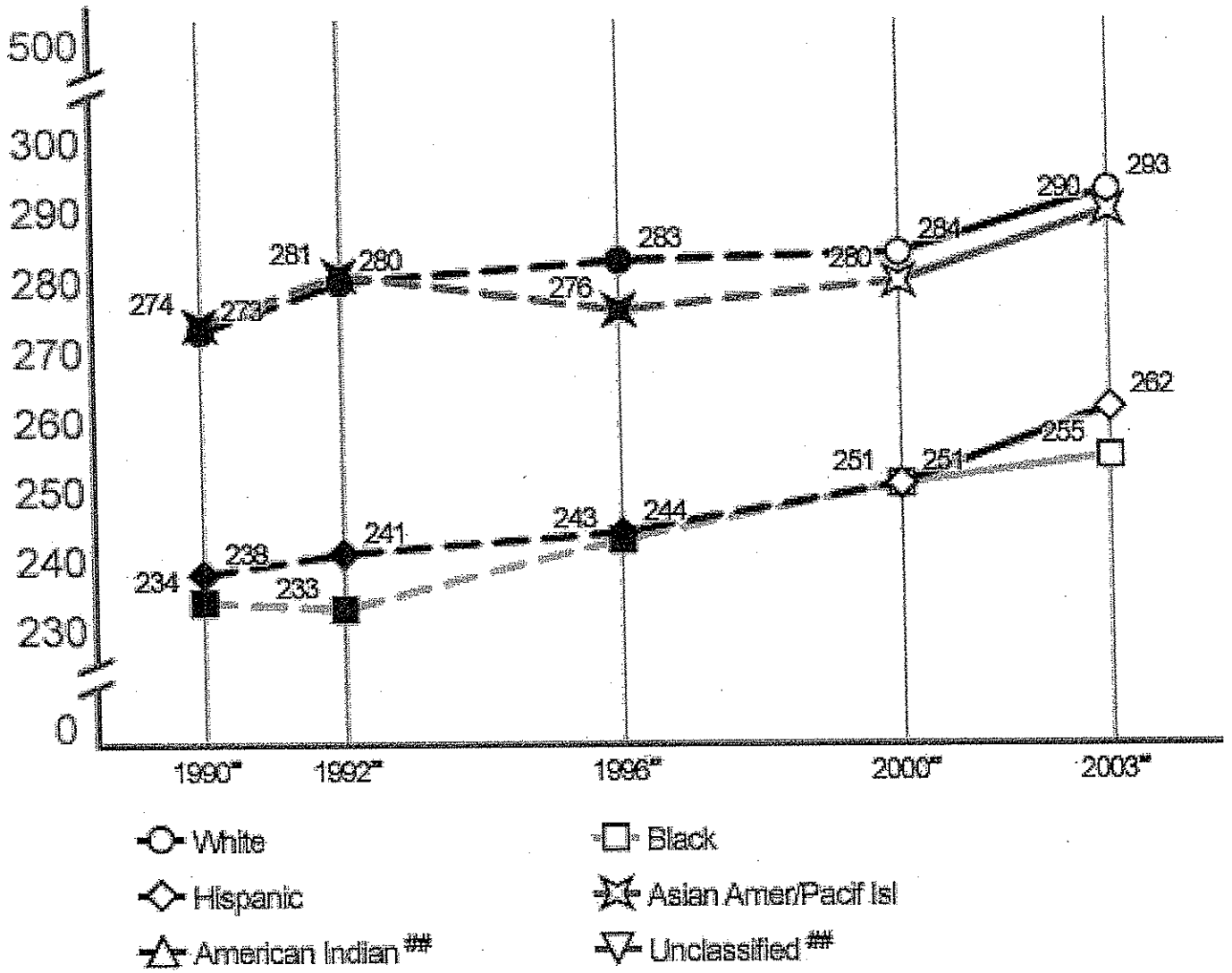
Center for the Study of Inequality CSI

Vocabulary Scores of 3 to 13-Year Old Children, by Race and Class



Source: National Longitudinal Survey of Youth. Scores are adjusted for background factors.

Center for the Study of Inequality CSI

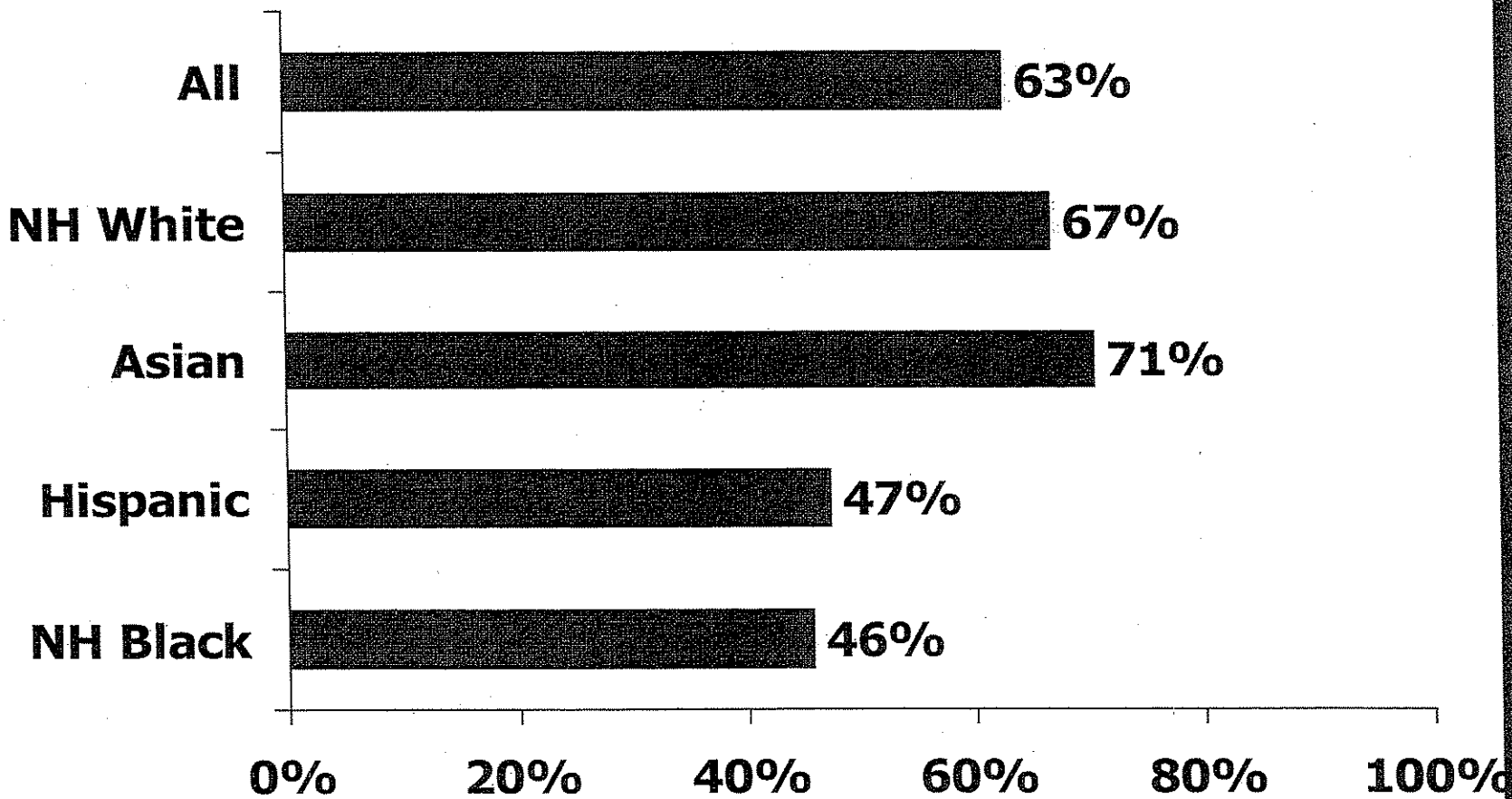


NAEP Math Scores for 8th Graders in New York State from 1990-2003, by Race

CSI

Center for the Study of Inequality

Percentage of 1995-1996 Entering Freshmen Who Earned a Bachelor's Degree in Six Years, by Race (http://nces.ed.gov)



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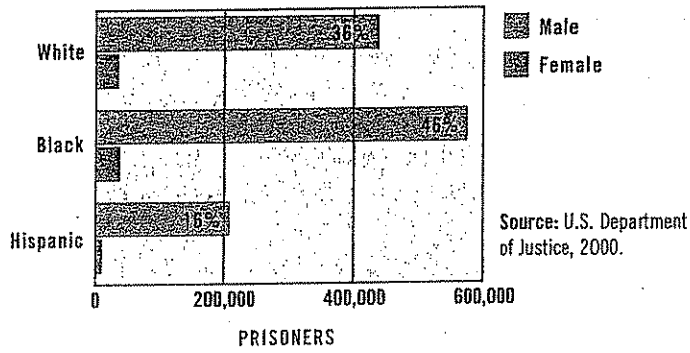
CRIMINAL JUSTICE SYSTEM

It is in the criminal justice system where policies and practices produce some of the most highly visible racialized outcomes.

Racial inequities plague every significant decision point in the criminal justice process—including suspect profiling, arrests, indictments, access to adequate legal representation, verdicts, punishment, incarceration, and parole—and have a cumulative effect that culminates in dramatic racial disproportionality in the prison population.

Prison Population

While making up only 12% of the U.S. population, blacks represent 46% of the prison population.



Source: U.S. Department of Justice, 2000.

In some cities, one out of three black men between the ages of twenty and twenty-nine is in prison, on probation, on parole, or awaiting trial. This proportion is so high that the effects can be detected at the aggregate level in, for example, the demographics of families and neighborhoods, in the composition of the workforce, and voting rates (felons are barred from voting in many states).

The tragedy of racial differences in the criminal justice system is that they start at such an early age. Black youth are referred to juvenile court at two times their proportion in the population. Once there, black youth are more likely to be kept in detention, waived to adult court, and incarcerated. Comparing white youth with minorities charged with the same offenses, we see that Latinos are three times as likely and blacks six times as likely to be incarcerated as their white peers.[19]

19. Eileen Poe-Yamagata and Michael A. Jones, "And Justice for Some," *Building Blocks for Youth* (April 2000): 12.

B. Percentage of Offenders

http://www.ojp.usdoj.gov/bjs/abstract/cpusst.htm - pdf file - cpus9802.pdf
Correctional Populations in the United States 1998

	Number of Jail Inmates					Percent of Jail Inmates				
Characteristic	**1990**	**1995**	**1996**	**1997**	**1998**	**1990**	**1995**	**1996 (a)**	**1997**	**1998**
Total	405,320	507,044	518,492	567,079	592,462	100%	100%	100%	100%	100%
Gender										
Male	368,002	455,400	463,500	507,200	528,200	90.8	89.8	89.2	89.4	89.2
Female	37,318	51,600	55,800	59,900	65,300	9.2	10.2	10.8	10.6	10.8
Race/Hispanic Origin (b)										
White, Non-Hispanic	168.600	203,300	215,900	230,300	244,900	41.8	40.1	41.6	40.6	41.3
Black, Non-Hispanic	172,300	220,600	213,100	237,900	244,000	42.5	43.5	41.1	42.	41.2
Hispanic	58,100	74,400	80,900	88,900	91,800	14.3	14.7	15.6	15.7	15.5
Other (c)	5,400	8,800	8,600	10,000	11,800	1.3	1.7	1.7	1.8	2.0

Note: Detail may not add to total because of rounding.
-- Not available

a. Data for 1996 were based on all persons under jail supervision.
b. Data on race/Hispanic origin were reported for 89.7% of all inmates in 1990, 97.1% in 1995, 99.3% in 1996-97, and 99.6 % in 1998.
c. Includes American Indians, Alaska Natives, Asian and Pacific Islanders.

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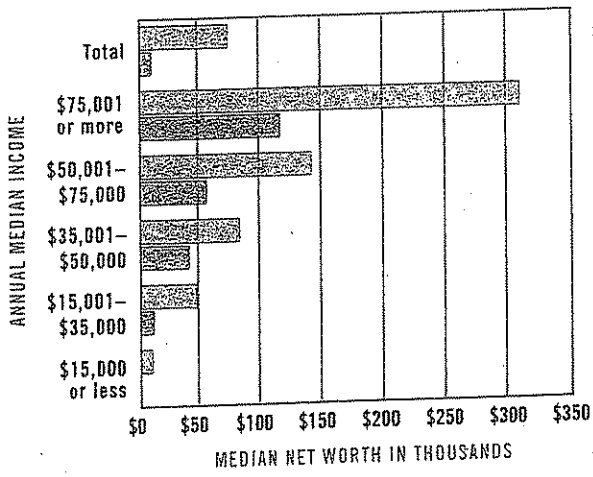
WHITE PRIVILEGE: THE LEGACY AND ENDURING POWER OF OUR RACIAL HISTORY

White privilege refers to whites' historical and contemporary advantage in all of the principal opportunity domains, including education, employment, housing, health care, political representation, media influence, and so on. Whites' advantage in each one of those areas is significant, but the accumulated benefit across all domains adds up to a pattern that has concentrated and sustained racial differences in wealth, power, and other dimensions of well-being.

An example of the way in which historical privilege has a legacy that carries through to today can be found in comparing average levels of wealth accumulation among groups. Blacks and whites who earn the same salaries today have significantly different wealth levels (capital assets, investments, savings, and so on). As the following chart demonstrates, whites earning between $50,001 and $75,000 have a wealth level that is two-and-one-half times as high as their black counterparts.

Accumulated Wealth



Source: Data from Dalton Conley, *Being Black, Living in the Red* (Berkeley: University of California Press, 1999), 27.

What explains this difference?

Significant numbers in the current generation of adult white Americans, along with their parents, grandparents, and other forebears:

- benefited from access to good educational institutions;
- had access to decent jobs and fair wages;
- accumulated retirement benefits through company programs, union membership, and social security;
- benefited from homeownership policies and programs that allowed them to buy property in rising neighborhoods.

By contrast, significant numbers in the current generation of adults of color, along with their parents, grandparents, and other forbears:

- came from a background of slavery or labor exploitation;
- were limited by de jure or de facto segregation;
- were generally confined to jobs in areas such as agricultural, manual, or domestic labor, and excluded from jobs that allowed them to accumulate savings and retirement benefits;
- were discriminated against by lending institutions and were excluded from owning homes in economically desirable locations through redlining and other policies.

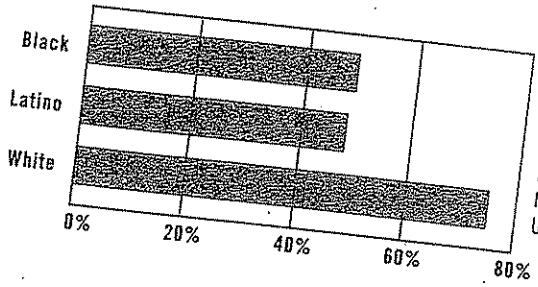
In other words, at pivotal points in U.S. history when socioeconomic factors produced abundant opportunities for wealth and property accumulation—such as the G.I. Bill and home mortgage subsidies—white Americans were positioned to take advantage of them, whereas Americans of color were systematically prohibited from benefiting from them.

And we can see that these inequalities are likely to continue for some time by examining statistics about one of the major avenues for wealth accumulation—homeownership—and about access to credit, which is a key stepping stone on the path to homeownership.

Lack of homeownership has social effects beyond wealth accumulation. Adults who do not own homes do not have access to home equity that might be tapped for important investments, such as education for their children. Parents who have not had a chance to pay off a mortgage may become dependent on their children in their retirement years and lack a valuable material resource to pass on to their children. In addition, research has shown that regardless of socioeconomic status children of homeowners are less likely to drop out of school, get arrested, or become teen parents than are children of families who are renters.[2]

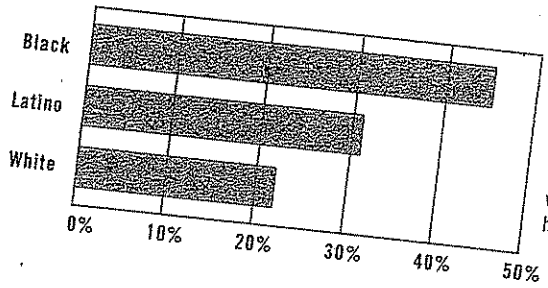
2. Richard K. Green and Michelle White, *Measuring the Benefits of Homeowning's Effect on Children* (Chicago: University of Chicago, Center for the Study of Economy and State, 1994).

Home Ownership Rates—2002



Source: Joint Center for Housing Studies, "State of the Nation's Housing," Harvard University (2003): 16.

Home Purchase Loan Application Denial Rates By Race—2000



Source: Federal Financial Institutions Examinations Council, Home Mortgage Disclosure Act Data. www.ffiec.gov/hmcrpr/hm00table3.pdf

Race has been and continues to be a valuable social, political, and economic resource for white Americans. It grants them easier access to power and resources and provides them better insulation from negative prejudgments based on physical features, language, and other cultural factors than their nonwhite counterparts. For whites, whiteness is the "default setting" for race in America; it is the assumed color of America. But because the American mind-set is deeply invested with strong beliefs about opportunity, we tend to overlook the built-in advantages that whites have in most competitive areas.

WEALTH ACCUMULATION

Race Statistics – Storytelling Project

1. Home Ownership

Housing Vacancies and Homeownership (CPS/HVS)

http://www.census.gov/hhes/www/housing/hvs/annual04/ann04t20.html

Annual Statistics: 2003 - 2004

Table 20. Homeownership Rates by Race and Ethnicity of Householder: 2003 to 2004

	2003	2004
U.S. total	68.3	69.0
White alone, total	72.1	72.8
Non-Hispanic White alone	75.4	76.0
Black alone, total	48.1	49.1
All Other Races alone, total	56.0	58.6
American Indian or Alaskan Native alone	54.3	55.6
Asian or Pacific Islander	56.3	59.8
Hispanic or Latino	46.7	48.1
Non-Hispanic	70.8	71.5

\1 Beginning in 1996, those answering 'other' for race were allocated to one of the 4 race categories--
White, Black, American Indian, Aleut, or Eskimo (one category), or Asian or Pacific Islander.
NA - Not Applicable.
\2 Asian, Native Hawaiian or other Pacific Islander, American Indian or Alaska Native (only one race reported) and Two

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Structural Racism and Community Building.

LABOR MARKET

Theoretically, the labor market should be race neutral: supply and demand are not racialized concepts. Yet there are myriad examples of how workers of color are excluded, exploited, and marginalized relative to white workers.

Although illegal, active discrimination against workers of color still occurs. Social science studies and newspapers regularly report on experiments where similarly qualified applicants, or testers, of color and testers who are white apply for the same jobs with unequal results. (These experiments are also conducted in the rental, purchase, and mortgage markets and produce similar findings.)

Discrimination also comes in more passive forms. Examples include:

- Zip-code or name-based discrimination: Job seekers perceived to live in undesirable locations or perceived as people of color based on their names may be excluded from consideration for job opportunities by employers.

Everything's in a Name

A recent study found that job applicants with the same qualifications who had common black names on their résumés were less likely to be called for an interview than applicants with common white names.

Percentage receiving interview requests*

COMMON WHITE NAMES		COMMON BLACK NAMES	
Kristen	13.6%	Ebony	10.5%
Carrie	13.1%	Latonya	9.1%
Laurie	10.8%	Kenya	9.1%
Meredith	10.6%	Latoya	8.8%
Sarah	9.8%	Tanisha	6.3%
Allison	9.4%	Lakisha	5.5%
Jill	9.3%	Tamika	5.4%
Anne	9.0%	Keisha	3.8%
Emily	8.3%	Aisha	2.2%
Average	10.3%	Average	6.9%

*Based on 3,761 job applications

Source: Alan B. Krueger, "Economic Scene: Sticks and Stones Can Break Bones, But the Wrong Name Can Make a Job Hard to Find," *New York Times*, 1 December 2002: C2.

- Occupational segregation based on race, ethnicity, or gender: Racial minorities and women are overrepresented in the lowest paid and least desirable jobs. Researchers have found that occupational segregation has been most pronounced for black male youths.[16]

- Hiring through informal mechanisms such as social networks: These employer practices often disadvantage people without insider connections. Since inside connections for high-quality jobs have been and continue to be racially disproportionate, this is one mechanism that perpetuates labor market differentials.[17]

Finally, there are seemingly race-neutral actions taken by employers that end up producing racially inequitable outcomes. Often, these are explained as "legitimate" industry procedures or norms that are hard to challenge because they are time honored. But the outcome data are revealing.

The following example presents data from a sample of a large study done regarding racial disparities in corporate firing practices during the recession of the early 1990s; nearly five hundred firms were included in this study. It shows that the net job loss for black workers was disproportionately high compared to that for white workers. This case is instructive because the rationales for the job cuts—standard downsizing, last hired-first fired, subcontracting of noncore tasks, globalization—are commonly seen as race neutral, although their effects clearly are not.

Labor Market Firing Patterns during the 1990s

COMPANY	BLACK % OF WORKFORCE	BLACK % OF TOTAL DECLINE
Coca Cola	17.89	42.06
Sears	15.85	54.32
American Cyanamid	11.17	25.19
TRW	8.95	13.88
BankAmerica	7.90	28.11

Source: Rochelle Sharpe, "Losing Ground: In Last Recession, Only Blacks Suffered Net Employment Loss," *Wall Street Journal*, 14 September 1993: A1.

Ten years later, the same patterns are still in evidence. In the recession of the early 2000s, blacks lost jobs at twice the rate of whites and Hispanics. Nearly 90 percent of the jobs that were lost were decent-paying jobs in manufacturing that are unlikely to return.[18]

16. Paul E. Gabriel et al., "The Relative Occupational Attainment of Young Blacks, Whites, and Hispanics," *Southern Economic Journal* 57, no. 1 (July 1990): 35–46.

17. Katherine O'Regan and John Quigley, "The Effect of Social Networks and Concentrated Poverty on Black and Hispanic Youth Unemployment," *Annals of Regional Science* 27, no. 4 (December 1993): 327–42.

18. Louis Uchitelle, "Blacks Lose Better Jobs Faster as Middle-Class Work Drops," *New York Times*, 12 July 2003.

LABOR

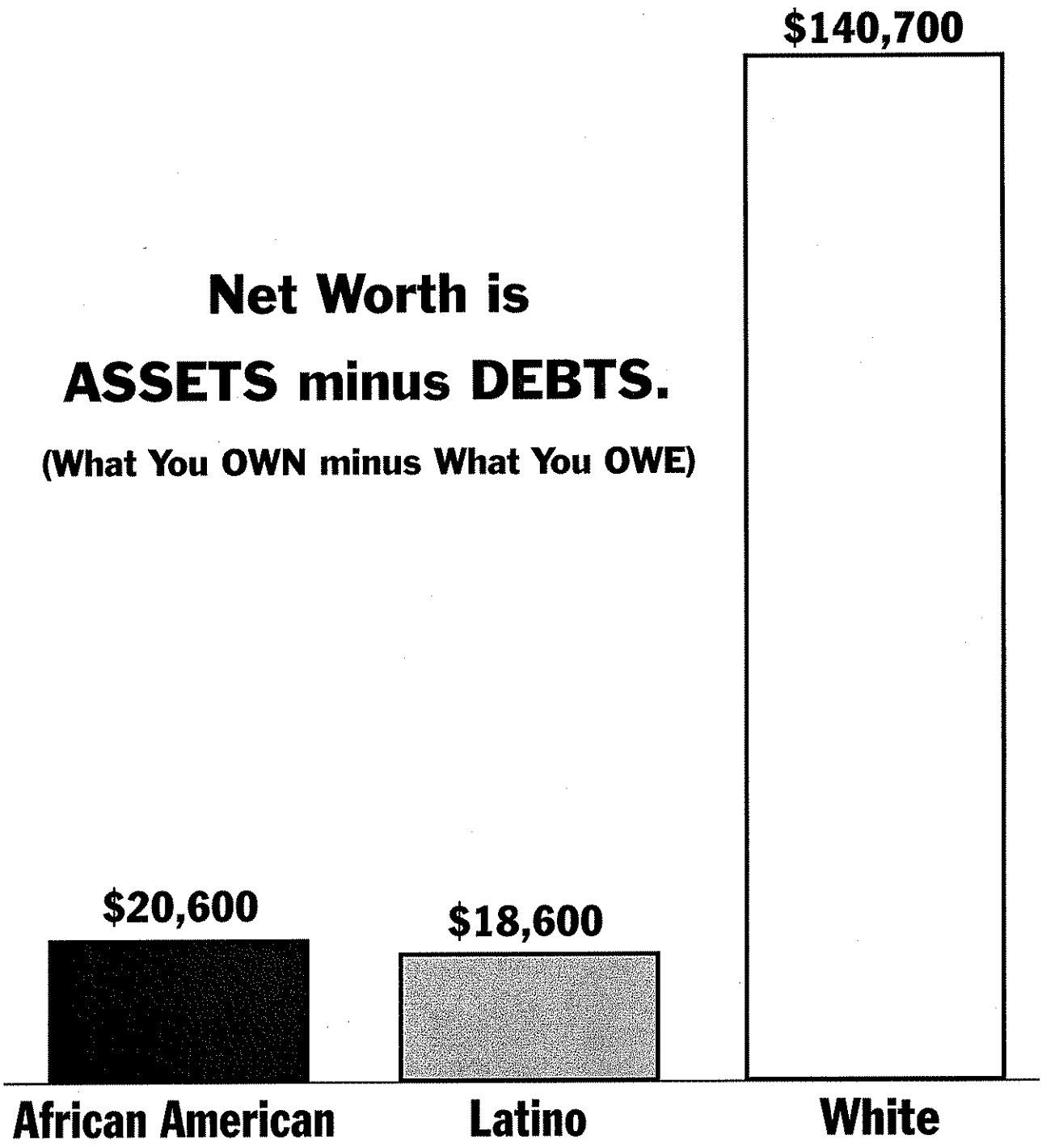
5. Unemployment Rates

Race/Ethnicity	2005 1st Quarter	2005 2nd Quarter
White	4.5	4.4
Black or African American	10.6	10.3
Hispanic or Latino	6.1	6.1

http://www.bls.gov/news.release/pdf/empsit.pdf

http://www.bea.gov - Bureau of Economic Analysis
http://www.bls.gov - Bureau of Labor Statistics

Family Median Net Worth by Race, 2004



Source: Survey of Consumer Finances, Federal Reserve Board, 2006.

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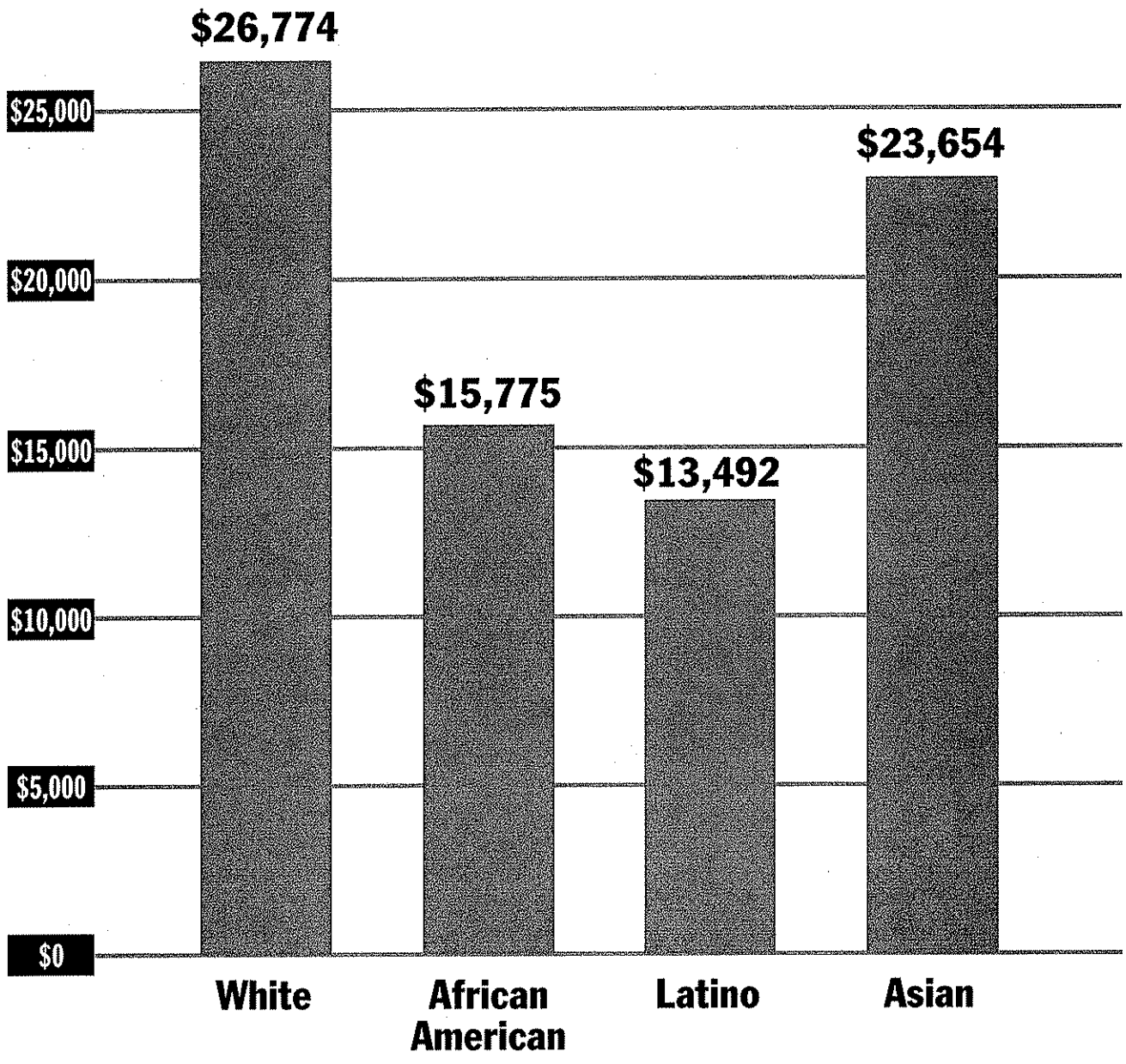
E-MAIL: info@faireconomy.org
WEB: www.faireconomy.org

Per Capita Income by Race/Ethnicity, 2003



Source: US Census Bureau, Current Population Survey, Historical Data Table P1.

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Hertz, Tom (2006) Understanding Mobility in America. Washington, D.C.: Center For American Progress

Summary

This report discusses two aspects of *economic mobility* in the United States. The first is the question of *intergenerational mobility*, or the degree to which the economic success of children is independent of the economic status of their parents. A higher level of intergenerational mobility is often interpreted as a sign of greater fairness, or *equality of opportunity*, in a society.

The second aspect is the short-term question of the amount by which family incomes change from year to year. By studying *short-term mobility* we can determine whether incomes are rising or falling for families at different points in the income distribution. We can also determine whether the size of these income variations, or the level of *annual income volatility*, is changing over time. Increased volatility is undesirable to the extent that it represents an increase in *economic insecurity*.

The key findings relating to intergenerational mobility include the following:

- Children from low-income families have only a 1 percent chance of reaching the top 5 percent of the income distribution, versus children of the rich who have about a 22 percent chance.
- Children born to the middle quintile of parental family income ($42,000 to $54,300) had about the same chance of ending up in a lower quintile than their parents (39.5 percent) as they did of moving to a higher quintile (36.5 percent). Their chances of attaining the top five percentiles of the income distribution were just 1.8 percent.
- Education, race, health and state of residence are four key channels by which economic status is transmitted from parent to child.
- African American children who are born in the bottom quartile are nearly twice as likely to remain there as adults than are white children whose parents had identical incomes, and are four times less likely to attain the top quartile.
- The difference in mobility for blacks and whites persists even after controlling for a host of parental background factors, children's education and health, as well as whether the household was female-headed or receiving public assistance.
- After controlling for a host of parental background variables, upward mobility varied by region of origin, and is highest (in percentage terms) for those who grew up in the South Atlantic and East South Central regions, and lowest for those raised in the West South Central and Mountain regions.
- By international standards, the United States has an unusually low level of intergenerational mobility: our parents' income is highly predictive of our incomes as adults. Intergenerational mobility in the United States is lower than in France, Germany, Sweden, Canada, Finland, Norway and Denmark. Among high-income countries for which comparable estimates are available, only the United Kingdom had a lower rate of mobility than the United States.

Key findings relating to short-run, year-to-year income movements include the following:

- The overall volatility of household income increased significantly between 1990-91 and 1997-98 and again in 2003-04.

- Since 1990-91, there has been an increase in the share of households who experienced significant downward short-term mobility. The share that saw their incomes decline by $20,000 or more (in real terms) rose from 13.0 percent in 1990-91 to 14.8 percent in 1997-98 to 16.6 percent in 2003-04.

- The middle class is experiencing more insecurity of income, while the top decile is experiencing less. From 1997-98 to 2003-04, the increase in downward short-term mobility was driven by the experiences of middle-class households (those earning between $34,510 and $89,300 in 2004 dollars). Households in the top quintile saw no increase in downward short-term mobility, and households in the top decile ($122,880 and up) saw a *reduction* in the frequency of large negative income shocks.

- For the middle class, an increase in income volatility has led to an increase in the frequency of large negative income shocks, which may be expected to translate to an increase in financial distress.

- The median household was no more upwardly mobile in 2003-04, a year when GDP grew strongly, than it was it was during the recession of 1990-91.

- Upward short-term mobility for those in the bottom quintile has improved since 1990-91, with no significant offsetting increase in downward short-term mobility.

- Households whose adult members all worked more than 40 hours per week for two years in a row were more upwardly mobile in 1990-91 and 1997-98 than households who worked fewer hours. Yet this was not true in 2003-04, suggesting that people who work long hours on a consistent basis no longer appear to be able to generate much upward mobility for their families.

GO BLUE!

by Kendra Urdang

"Go Blue!"
roars the
bumper sticker
on the back
of her SUV,
a cell phone covered
by blond hair,
she pulls out of her
Starbuck's parking
space without
glancing in the
side-view mirror.
Horns retaliate,
I sigh.
THIS IS MY HOMETOWN.

NAME Kendra Urdang | AGE 18 | SCHOOL Montclair High School, Montclair, NJ. | Plans to study English or cultural anthropology in college & is interested in public health and nursing.

drive by the "ghetto" part of town.
pretend not to see the boarded up windows,
the cops at every corner,
the train tracks where houses should be.
drive by the houses with seven bedrooms,
through the floor-to-ceiling windows, you can see
the indoor swimming pools,
hear the swish of tennis rackets
and **PRETEND** that it all looks like this.

and in the classrooms, the imbalance is subtle,
undercurrents in hallways.
AP classes on the top floor, special ed. in the basement.
and although over half the faces in the yearbook
are darker than mine,
on the third floor, everyone looks like me.

SO IT SEEMS GLASS CEILINGS
ARE OFTEN CONCRETE.

there goes the Principal again.
"Diversity Our Strength, Unity Our Goal"
pinned to his blazer.
he smiles at the white kids and says "good morning"
as we walk into school.
town newspaper comes to take pictures,
every classroom they are shown is **A MECCA OF MIXED FACES,**
Principal smiling widely with hope for the future.
and **THIS** is the place I call home.

soccermoms driving SUVs hold
fundraisers for the football team,
"Go Blue!" plastered on their bumpers,
black men are fine
AS LONG AS THEY'RE TACKLING EACH OTHER,
let's raise some more money!
SAY NOTHING when they fail school
and keep them away from your daughters.
so let's stay quiet, ride this pseudo-underground railroad,
this free ticket to funding from the board of ed.

RACISM IS ONLY OUR PROBLEM
IF IT MAKES THE FRONT PAGE.

although brown
faces fill the hallways,
administrators
don't know their names,
they are just the
free ticket
to funding,
and

THIS
IS
NOT
THEIR
SCHOOL.

THE GENERATIONAL VICTORIES OF BROWN

Aspirations for college

It is important to recognize that we can declare some important victories about the kinds of aspirations and commitments voiced by the Children of Brown. Today, students across race, ethnic, class and geographic lines share equally high academic aspirations, strong commitments to working against social injustice, and deep appreciation for the project of racial integration.

"I CARE A LOT ABOUT MY GRADES."

91.4% of Asian/Pacific Islander American students

94% of African American students

89.8% of White students

80.8% of multiracial students

79% of Latino students

"GOING TO COLLEGE IS PERSONALLY IMPORTANT TO ME."

93% of White American students

88% of Asian/Pacific Islander American students

87% of African American students

87% of Afro-Caribbean students

82% of Latino students

"The worst possible school experience would be..."

Attending a school with lack of materials or teachers to teach.

Going to school and finding out it's a possibility you can't graduate.

Where students are only judged on their grades and how well they do on tests.

To fail standardized tests, and have no friends.

Despite having uniformly high aspirations, these young women and men voice substantial concern about the racial inequities they witness and the post-secondary hurdles they anticipate. African American and Latino students, in particular, worry about their preparation for and access to higher education.

"MY SCHOOL HAS PREPARED ME FOR COLLEGE AS WELL AS ANY OTHER STUDENT IN THE U.S."

73% of White American students

72% of Asian/Pacific Islander American students

65% of Latino students

59% of African American students

"MONEY MIGHT BE A PROBLEM THAT KEEPS ME FROM GOING TO COLLEGE."

57.4% of Latino students

46.8% of African American students

46.2% of multiracial students

41.7% of Asian/Pacific Islander American students

32% of White students

"HAVE YOU PARTICIPATED IN PSAT/SAT PREP COURSES?"*

66% of White American Seniors

61% of Asian American Seniors

47% of African American Seniors

46% of Latino Seniors

45% of Afro-Caribbean Seniors

Ironically, across school districts, the very students who most need academic supports for college, such as SAT Prep and Tutors, are least likely to enjoy such access.

*73% of high track White American Seniors compared with 39% of low track African American Seniors have participated in PSAT/SAT Prep across districts.

■ Engaged citizenship

Virtually all students voice concerns about racism, and many feel alienated from the government in this country:

"Racism is no longer a problem in the U.S."
92% disagree or strongly disagree

"The government doesn't really care what people like my family and I think."
47% agree or strongly agree

Most of the children of Brown express strong commitments to movements for social justice.

PERCENTAGE OF YOUTH WHO RATE THE FOLLOWING GOALS AS "VERY IMPORTANT TO ME"

"Helping those less fortunate than I am"	84%
"Ending racism"	81%
"Improving my community"	77%
"Protecting the environment"	75%
"Changing how this country is run"	42%

"IF I HEAR SOMETHING THAT IS RACIST OR OFFENSIVE TO A GROUP OF PEOPLE I USUALLY SPEAK UP ABOUT IT."

- **67%** of African American students
- **58%** of Latino students
- **55%** of Asian/Pacific Islander American students
- **54%** of multiracial students
- **42%** of White American students

White American students are significantly less likely to express such commitments in public.

■ Belief in the project of racial integration

Students express substantial support for integration in their schools:

"ATTENDING A RACIALLY INTEGRATED SCHOOL IS VERY IMPORTANT TO ME"

- **79%** of Asian/Pacific Islander American students
- **77%** of African American students
- **75%** of Latino students
- **74%** of White American students

These same students are quite concerned about inequities in their schools.

"MY SCHOOL IS NOT AS GOOD AS IT SHOULD BE IN PROVIDING EQUAL OPPORTUNITY FOR STUDENTS OF COLOR."

- **41%** of African American students
- **40%** of Afro Caribbean students
- **30%** of Latino students
- **23%** of Asian/Pacific Islander American students
- **20%** of White American students

"The best possible school experience for me would be..."

Engaging, diverse classes in which teachers are concerned with equal representation of all races and orientations, genders in history and literature.

A school system where there is no favoritism because of sex/race. An equal opportunity for all students and rules which are fair and considerate of the students.

To be able to have honors classes and have teachers see through the color of my skin.

A school where I learn as much about Blacks as I do Whites.

Where all my classes aren't Black students like myself because it's level 2 or 3.

"I think a lesbian or gay student would feel comfortable and equal in my school."
56% of all students **disagree** or **strongly disagree**

■ A national retreat from desegregation, resulting in more youth attending racially isolated schools

"A half-century after the Supreme Court found that segregated schools are 'inherently unequal,' there is growing evidence that the Court was correct. Desegregated schools offer tangible advantages for students of each racial group. Our new work, however, shows that U.S. schools are becoming more segregated in all regions for both African American and Latino students. We are celebrating a victory over segregation at a time when schools across the nation are becoming increasingly segregated."

Harvard University Civil Rights Project

■ Respect and support

Across our investigation of the 13 desegregated suburban school districts, African American and Latino students report significantly greater concerns about low expectations from educators, more frequent experiences of disrespect and alienation, and substantially less access to academic opportunity and supports for college than their White and Asian/Pacific Islander American peers.

"A teacher once told me..."

Not to worry about my grades because I probably won't go to college anyway.

I did very well on my SATs, for a Latina.

That I was the smartest in the class.

That I was going to fail the Regents test.

That I had tremendous potential— you just can't find it yet.

That I should go to college and take art because I am really talented.

Not to ask questions!

That I wasn't smart.

Every one has the ability to be an A student.

That I wouldn't be able to handle an AP math course.

That my class is stupid, all of us.

You're different from other Black students, careful who you hang out with.

"MY TEACHERS THINK I SHOULD BE IN HONORS CLASSES."

68% of Asian/Pacific Islander American students

67% of White American students

53% of Latino students

46% of multiracial students

42% of African American students

"A STUDENT'S RACE/ETHNICITY AFFECTS HOW SOME TEACHERS TREAT THEM."

48% of African American students

47% of multi-racial students

34% of White American students

33% of Latino students

32% of Asian/Pacific Islander American students

"TEACHERS CARE ABOUT STUDENTS LIKE ME."

60% of White American students

46% of Asian/Pacific Islander American students

45% of Latino students

44% of African American students

Tracking within schools

In desegregated suburban schools, we found consistently that students enjoy markedly different access to "rigorous curriculum" (AP/Honors classes) by race/ethnicity.

58% of Asian/Pacific Islander American students
56% of White American students
33% of African American students
27% of Latino students

ARE IN AP/HONORS CLASSES

This pattern persists EVEN FOR THOSE YOUTH WITH COLLEGE-EDUCATED PARENTS.

69% of Asian/Pacific Islander American students
65% of White American students
42% of African American students
43% of Latino students

WITH COLLEGE EDUCATED PARENTS WHO ARE IN AP/HONORS CLASSES

While we make no claims that AP/Honors classes are inherently rigorous, they do signify college-bound curriculum and often are taught by the most experienced faculty.

Even for those youth with college educated parents, a substantial opportunity gap remains.

Students express discomfort with this educational imbalance:

"The best possible school experience for me would be..."

An adequate education without unfair advantages or disadvantages—unfair advantages are nice, but they may hurt the education and potential of other students.

Engaging, diverse classes in which teachers are concerned with equal representation of all races and orientations, genders in history and literature.

I want there to be no levels. I want all the so called smart kids to be mixed with the so called dumb kids. I think everyone would benefit.

"I WOULD LIKE TO BE IN HIGHER LEVEL CLASSES, BUT I'M AFRAID THAT I COULDN'T DO THE WORK."

51% of African American students
50% of Latino students
41% of Asian/Pacific Islander American students
34% of White American students

■ Disciplinary actions and suspension rates

Our data confirm what others have found: that youth of color are disproportionately disciplined, suspended and expelled in desegregated schools.

"I HAVE BEEN SUSPENDED IN THE LAST YEAR."

23% of African American students

19% of Afro-Caribbean students

18% of Latino students

13% of Asian/Pacific Islander American students

10% of White American students

reported being suspended

■ High stakes testing, discharge and dropout rates

As many have documented, with the proliferation of high stakes testing such as the Regents requirements in New York State, we are witnessing a dramatic rise in dropout and discharge rates throughout urban communities, particularly for African American and Latino students. Students are explicit about the adverse consequences of these tests, with anxiety and criticism significantly more likely to be expressed by African American and Latino students.

"I WORRY THAT STANDARDIZED TESTS CAN PREVENT ME FROM GRADUATING."

47% of Latino students

44% of African American students

33% of Asian/Pacific Islander American students

28% of White American students

 On every indicator of the "gap" that we surveyed, African American and Latino students report significantly loss access to fiscal resources, qualified educators, trusting relationships with educators, academic rigor and experiences of respect. And still we found...

SITES OF EDUCATIONAL JUSTICE

Despite the consistent lines of inequity we found etched into urban—suburban borders, and cemented by tracks within suburban communities, we documented a number of spaces in schools, urban and suburban, where young people, from across zip codes, and across racial and ethnic groups, were treated with dignity, engaged in serious academic work, and enjoyed the supports that more privileged families routinely purchase for their children. In particular, on every measure of academic engagement, intellectual challenge and social commitment, urban students in small, performance assessment urban schools—poor, working and middle class; African American, Afro-Caribbean, European American, Latino, Asian and Pacific Islander—rate themselves as highly engaged, challenged and motivated.

Percentage who agree or strongly agree	Large Suburban Schools	Small Urban Schools
[illegible]	65%	[illegible]
[illegible]	35%	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	65%	[illegible]

Despite severe finance inequities, these small urban schools manage to beat the odds in terms of academic engagement and achievement, persistence, graduation and pursuit of higher education for poor and working class youth. The long arm and embrace of Brown can be felt powerfully in these schools, and in a number of classrooms within suburban America. But the full dream is far from realized.

The youth researchers and performers, and the elders who generously narrated their histories, ask for nothing less than racial justice *throughout* the educational system. They are prepared to sacrifice and continue the struggle, knowing now that they are not alone, knowing that they toil in a long and distinguished line of men and women who dare to speak. And today they ask, simply, where you stand, now that the victories, the betrayal and the evidence are so clear.

—April Burns, Michelle Fine and María Elena Torre, The CUNY Graduate Center

The Birth of a Movement

Perhaps it was the abundance of concrete, or the year-round painting season, or the city full of Mexican workers that made Los Angeles the place where murals began to be a predominant art form. Or perhaps it was because an entire population – the majority of the city – had been "disappeared" in textbooks, in the media, in cultural markers of place, and needed to find a way to reclaim a city of Mexican and indigenous roots.

In 1932, a mural was painted on Olvera Street, the birthplace of Los Angeles, by the great maestro David Alfaro Siqueiros, the Mexican muralist/painter. Siqueiros was the last of Los Tres Grandes (The Three Great Muralists), who after the 1910 revolution in Mexico began a cultural revolution that taught the precepts of the revolution and the history of Mexico through murals. Siqueiros, the most revolutionary of the three in materials usage, social intent and content, worked for a period of time in Los Angeles. His 80-foot-long mural America Tropical spoke to the exploitation of the Mexican worker. Commissioned by the city fathers for a Bavarian beer garden (owned by a Nazi), the mural was intended to depict a kitchsy Mexican village scene for the benefit of tourists. Instead, Siqueiros made the central image of the mural a crucified figure.

With increasing demand for low-wage immigrant labor and massive migrations of Mexican and Central American workers to Los Angeles over the last 10 or 15 years, this image is even more relevant today than in the 1930s. The mural was partially whitewashed shortly after its completion, and then fully painted over within its first year on public view, beginning a legacy of censorship that still haunts Los Angeles. In the 1970s, 40 years after it was painted over, the image began to reemerge from the whitewash. We saw this as a symbol, an aparicion (religious apparition) coinciding with the growth of Los Angeles's Mexican population and strength of the Chicano movement.

Siqueiros prophesied that someday every street corner of Los Angeles would have a mural, brought about by the freeing of the artist from the tyranny of laborious frescos. Siqueiros predicted that a form of muralism would exist somewhere between the moving picture and photography. He did not know of computers, but I would like to think he would have embraced the role they are now playing in mural production at Cesar Chavez Digital Mural Lab of SPARC (the Social and Public Art Resource Center, which I co-founded in 1976).

Murals in Los Angeles were the first artistic medium to support and then shape a movement toward identity and justice that reached a mass population. This artistic occupation of public space forged a strong visual presence of a people who at that time (late 60s, early 70s) lacked representation in public life, with neither voice in elections, nor elected representatives. No person of Latino descent served on the City Council or on the School Board, despite the fact that in actual numbers we were fast becoming the majority of the population. Parallel to and perhaps growing from this new visual strength, many citizens of emerging Latino communities organized, with very little money and freely given labor, toward the mutual goal of improving the conditions of their communities. While many of the early Chicano Muralists were the first generation with advanced degrees in their communities, a racially unsophisticated society tied the Chicano artist to the conditions of the barrios, or Latino neighborhoods, regardless of their educational status. SPARC was born of the spirit of this movement, taking its name from the notion that it takes only a spark to start a prairie fire. The organization has been intent on nurturing this healthy fire within the city as a whole for 25 years.

As the fire of muralism progressed, distinctions began to emerge. Apart from its initial purpose of creating a capacity for the imagery of the people to occupy public space, Los Angeles murals spoke to the cultural demands of previously under-represented peoples. Some works became cultural-affirmation images, asserting only that we exist as distinct cultures; others addressed the hard task of articulating and advocating for resolution of issues affecting the places where our people lived and worked.

New Social Power

This new social power was not limited to immigrant labor nor indigenous people, but spread to the multiplicity of Los Angeles populations. African-American, Thai, Chinese, Jewish and women's murals began to appear on the streets of Los Angeles. Before long, community murals began to attract media attention and documentation. Murals began to tackle larger issues of police brutality, border crossings, drug addiction, gang warfare, and other difficulties of a life of poverty and exclusion. Early in the movement, space was freely available and uncontested. If you had the paint and the time, the wall and the message were yours. In this environment, the movement flourished.

As the movement progressed, common themes emerged, variations on those themes developed, and our stories began to crystallize. We consciously avoided Western European aesthetics, instead privileging Chicano popular culture, religious iconography, Mexican calendars, tattoos, street writing, whatever could better and more accurately portray our direct life-experience. We did not even look closely at Mexico City, an influence far-removed from the Diaspora of the Southwest.

In this way, we were able to create a unique and specific art form that spoke to our own lived experience in the barrios and inner cities of Los Angeles. This movement spread to the rural communities of the Southwest and developed concurrently, though distinctly, on the East Coast.

In 1970, I began working for the Los Angeles Department of Recreation and Parks, teaching art in Boyle Heights, a neighborhood in East L.A. Similar to the neighborhood I grew up in (Pacoima), Boyle Heights had cultural markers – graffiti –with roll calls written on the walls that told you who lived there, what the neighborhood was called, and who was from there. But this stylized iconography often triggered destructive conflict, part of the contesting of public space by rival gang members. I began working with gang members from different neighborhoods to establish networks between them to promote peaceful solutions to such conflicts. Redirecting gang members' inclinations toward public expression via my own artistic training as a painter, we began painting murals as a way to create constructive cultural markers.

Our first mural, entitled Mi Abuelita ("My Grandmother"), was painted in Hollenback Park's three-sided band shell, where the Feria de Los Ni_os ("Children's Fair") occurred annually. This work recognized the primary position of the matriarch in Mexican families as a reflection of our indigenous roots. It also marked the first step in the development of a unique collective process that employs art to mediate between rival gang members competing for public space and public identity. Through this work we formulated a group incorporating four rival neighborhoods within the same team, named Las Vistas Nuevas ("The New View").

This group, composed of 20 young people 16 to 21 years old, was made up of youth with whom I had developed relationships at several different parks as an arts teacher in the Department of Recreation and Parks' Eastside parks. My teaching assignment had been to move daily from park to park to teach small children's and senior citizens' art classes. To do so, I would walk a gauntlet of young men who used the parks as a place to "hang out" and play dominos with their "homeboys." Over a period of time, the shouts of "Hey, art lady!" became friendly exchanges, sharing drawings and tattoo designs of the most talented among them. Soon the young men became collaborators as well as students.

Gang Reprisals

While I could move between the parks, my new friends could not travel even a mile to a

neighboring park for fear of reprisals by rival neighborhood gangs. The climate of the time was shaped by the civil rights movement, with events such as the Chicano Moratorium March in East Los Angeles on August 29, 1970. (This historical march occurred because Chicanos opposed the Vietnam War; Chicanos had the highest number of casualties in the war proportionate to their number in the population. The Chicanos urged non-violence for all Chicanos who participated in this event, and the Chicanos had agreed on this despite their anger towards the war. Chicanos knew that senseless hatred would ruin everything. Most importantly, it would ruin their chances of being recognized. Despite this, Ruben Salazar, a reporter for the Los Angeles Times newspaper sympathetic to Chicano civil rights activities, was killed by a police tear gas canister shot blindly into the Silver Dollar Caf_, where police thought organizers were gathering. The Brown Berets were the motivators of the Chicano Moratorium.) Much work was created subsequently around the events of August 29th. A call was made by Manual Cruz, an early organizer of youth and ex-member of the Macy Street neighborhood, in a mural he did in the Ramona Gardens low-income housing project, home to primarily Chicano families. In “Raza Killing Raza” (Chicanos or Latinos killing each other), Cruz suggested that Chicanos were contributing to their own oppression.

While painting Mi Abuelita in Hollenbeck Park, the Las Vistas Nuevas group developed a system of lookouts placed in the parks to protect us from those who did not support our efforts to work across defined territories and neighborhoods. If someone threatened to harm the group, lookouts were to whistle. Our plan was to quickly exit the scaffolding of our painting, enter the bandshell’s stage doors, and wait for an all-clear signal before returning to work.

One day, a whistle rang out as we were painting, signaling the approach of plain-clothes police officers. The police had been unfriendly to my efforts to bring known gang members into public sites. They said they would arrest my team members if I continued to assemble them in public view. I kept painting and told the 20 others to do the same, thinking that I would try to convince the officers that we should be allowed to continue our work undisturbed. A man’s voice called to me from below the scaffolding where I perched. When I heard “Judy Baca?” I expected to see a police officer, but instead came face-to-face with the General Manager of the Department of Recreation and Parks, Sy Greben. He had recently taken that job after having served as the Director of the Peace Corps for President John F. Kennedy’s administration. He asked, “Are you being paid to do this work?” Since Mr. Greben was the highest-ranking person in the department, I was afraid to answer for fear that not having official status as city employees, our painting of park walls would be halted. “No,” I said politely, “I am an art teacher in your parks working on my own time.”

Citywide Murals Program

Mr. Greben understood the power and importance of what he witnessed that day in the cooperate spirit of the young painters. He began a course of action that led to the first City of Los Angeles citywide mural program, making me director of a burgeoning murals program in the predominantly Mexican Eastside of Los Angeles. Freed from my more conventional teaching by the General Manager, I began to work full-time with the youth of East Los Angeles, called by neighborhood youth to work at various sites. Three years later, I initiated a proposal to the Los Angeles City Council that became the first citywide mural program. More than 400 mural productions were supported through the Citywide Murals Program under the Department of Recreation and Parks before the program was disbanded. Scaffolding, paints, youth apprentices and stipends were distributed by the small staff of Eastside youth from previous mural crews whom I hired to run the program, supporting hundreds of mural sites in every community of the city.

Within the first year of the Citywide Murals Program, censorship problems arose as communities began to identify issues affecting their lives. Because the program was under the auspices of a city department, local officials tried to exert influence on works that were created within their districts, threatening to withhold funds for the entire citywide program under their purview. One Council member, realizing the popularity of the murals, asked to

have his own portrait painted on a highly visible public street to help insure his re-election. Controversies continued to arise, of course, and interestingly, the themes that provoked outrage from officials and conservative elements of our city remain controversial today.

It was for this reason that the "Friends of the Citywide Mural Program," a group of supporters – including attorneys called to defend the often-besieged program – decided to form a nonprofit corporation called the Social and Public Art Resource Center, now celebrating its 25th anniversary. In collaboration with members of the City Council who felt that freedom of speech was essential for the expanding mural movement, they encouraged the founding of SPARC as an arts organization that could carry out mural programs in such a way as to animate public discourse and free expression of the diverse communities of the city without direct official intervention.

The first project of the new nonprofit organization the Social and Public Art Resource Center was the Great Wall of Los Angeles mural. Having worked on murals across the 75-mile expanse of the city through the Citywide Mural Program, I was called to a local site not far from my hometown in Pacoima. The site was a concrete flood-control channel built by the Army Corps of Engineers. Once an arroyo (a dirt ravine cut by river water), the Tujunga Wash was an ugly concrete dividing line within the community with a belt of arid dirt running along either side. The Wash is in Studio City, a few miles north of Hollywood in the San Fernando Valley.

Concrete Rivers

The Army Corps of Engineers first began concreting river-bottoms in the Los Angeles basin because of the problem of seasonal flooding associated with the Los Angeles River. This decision to concrete the Los Angeles River would affect the people of the city for generations to come in subsequent planning and development decisions and spiritual discord associated with the land. The concreted rivers divided the land and left ugly eyesores, carrying the water too swiftly to the ocean, bearing pollution from city streets, affecting Santa Monica Bay and depriving the aquifer of water replenishment through normal ground seepage. In a sense, the concreting of the river represented the hardening of the arteries of the land. If the river overflowing its banks regularly destroyed opportunities for the real-estate expansion that fast became the chief commodity of the fledgling city of the 1920s, then the river would simply have to be tamed. These first decisions about the river made it easier to displace historic indigenous and Mexican communities in the name of city development.

This development campaign ended in the '70s when an aesthetic planning division was formed to evaluate how the land surrounding the channels could be better-used and aesthetically improved. I worked with the Army Corps of Engineers' Aesthetic Planning Division to develop a plan for a stretch of the channel running more than a mile alongside two schools and through a neighborhood. A park was proposed for viewing access to the channel walls. I saw an opportunity for a seemingly endless wall, 13 and a half feet tall and below ground level.

The uniqueness of the site provided a safe haven to assemble youth from different neighborhoods of Los Angeles without fear of reprisals from warring gangs, as drive-by shootings, commonplace in L.A., were virtually impossible in the Wash; and the endless wall provided a natural site for a narrative work. Fresh from organizing in the disparate communities of Los Angeles, I was hopeful about a site that necessitated a large team from many places. Unclaimed by any one gang, it was an excellent place to bring youth of varied ethnic backgrounds from all over the city to work on an alternate view of the history of the U.S., which included people of color who had been left out of American history books.

The concrete river invaded my dreams, its significance becoming clearer to me as the

correlation between the scars on a human body and those on the land took shape in my mind. Fernando, a charismatic leader from the original Las Vistas Nuevas team, was brutally stabbed in his own neighborhood's local store the summer of the painting of Mi Abuelita. He suffered 13 wounds to his torso and one to his face. We were devastated by the attack, but Fernando recovered and returned for the dedication ceremony, continuing his work against violence through the murals for many years until he was killed in his neighborhood park in the 1980s, 12 years after he had abandoned "the life." I asked him after he had healed how he was doing with the psychological scars left by such an attack and he responded, "The worst thing is that every time I remove my shirt my body is a map of violence." It was for this reason that I proposed and designed a series of tattooed images to cover and tranform the scars on his body.

The Great Wall of Los Angeles

Standing at the river on that first day, dreaming of what it could become, I saw the concrete as a scar where the river once ran and our work in the channel producing the narrative mural, as a tattoo on the scar. The defining metaphor of what came to be known as the Great Wall of Los Angeles (after a film of the same name by Donna Deitch, film director and cofounder of SPARC) became "a tattoo on the scar where the river once ran."

The Great Wall of Los Angeles production began with 80 youth recruited through the juvenile-justice system and paid by a program to employ economically disadvantaged young people. When completed, this project had employed over 400 youth along with 40 historians, 40 artists, hundreds of historical witnesses and thousands of residents involved in the production of a half-mile narrative mural. The work became a monument to interracial harmony as methods were developed to work across the differences of race and class. As a result, relationships were formed that are now 25 years long.

Today, the basic tenets of the early mural movement still hold true. SPARC is dedicated to ensuring the maintenance of a tradition that finds expression through the hands of well-established artists and of young people with spray cans. The beginnings of muralism in Los Angeles are rooted in the need for public space and public expression. In a city where neighborhoods were uprooted through corporatization (as with the Chavez Ravine sports stadium) or the construction of freeways through low-income barrios or ghettos, or the destruction of rivers, the need to create sites of public memory became increasingly important.

From successful mural productions, methodologies were gleaned that laid the foundation for subsequent SPARC projects. During its production, one of the youth assistants suggested making the Great Wall global. "We should take what we learned working with different nationalities here in Los Angeles to the world," the 16-year-old said. In 1987, we began work that still continues on The World Wall, a portable installation of murals by artists from countries around the world offering expressions of world peace.

The World Wall

Through the World Wall project, artists were asked to articulate a particular moment, an apex of change for their countries that best described the time in which they live and which could benefit people of other countries and realities. The concept of "from the neighborhood to the global" motivated the development of the World Wall, a traveling installation mural equal in length to one 350-foot segment of the Great Wall, which could be assembled indoors or outside in a 100-foot diameter circle as an arena for ritual and dialogue. The World Wall: A Vision of the Future Without Fear premiered in the summer of 1990 in Joensuu, Finland, where our Finnish collaborators (Sirka Lisa Lonka and Aero Matinlauri Juha Saaski) added a work called "Alternative Dialogues." That same summer, Alexi Begov of Moscow produced a work during the fall of the Communist Party in the then-Soviet Union called "Waiting for the End of the 20th Century." In 1999, an Israeli/Palestinian

collaboration was added: “Inheritance Compromise” by Adi Yukutieli,(Israel Jewish) Akmed Bweerat (Israel Arab) and Suliman Mansour (Palestinian). Each work has represented years of intense dialogue between the artist-collaborators and work with the children of their home villages.

The newest addition in 2001 – “Tlazolteotl: The Creative Force of the UnWoven” by Martha Ramirez Oropeza and Patricia Quijano Ferrer – represents the changing role of Mexican urban/indigenous women and Mexico’s relation to the Mexican-American Border. These works, combined with the four completed by my teams in Los Angeles, create a giant arena for dialogue while encompassing the viewer in a healing circle. The murals function as a visual primer for societal transformation toward balance and peace. This work continues to move internationally adding work as it travels. Works are in planning from the First Nation people of Canada, the Australian Bushwoman, and prisoners of Brazil.

In 1988, the concept of the Great Wall was taken to a city-wide level in Los Angeles with the “Neighborhood Pride: Great Walls Unlimited Program,” which has so far sponsored more than 104 murals by artists from different parts of the city reflecting the issues of diverse groups in their own neighborhoods.

Most Recently, SPARC has been experimenting with digital mural-making techniques in the SPARC/Cesar Chavez Digital Mural Lab, created in 1996. This new collaboration between SPARC and the University of California at Los Angeles is experimenting with new methods of producing permanent murals via computer technologies. Research in the lab is yielding new substrates for murals, methods of expanding community dialogue via the Internet and murals that can be replicated if censored or destroyed.

Shoulder to Shoulder

Also, during the summer of 2001, SPARC collaborated with the Human Relations Commission’s “Shoulder to Shoulder Program” to develop a project that would bring together youth from different ethnic and class backgrounds from around the city of Los Angeles to discuss issues of race, violence, class and reconciliation. Applying processes developed in mediation between rival neighborhoods in East Los Angeles and the Great Wall, SPARC created an inter-disciplinary arts curriculum that facilitates dialogue between youth about these issues.

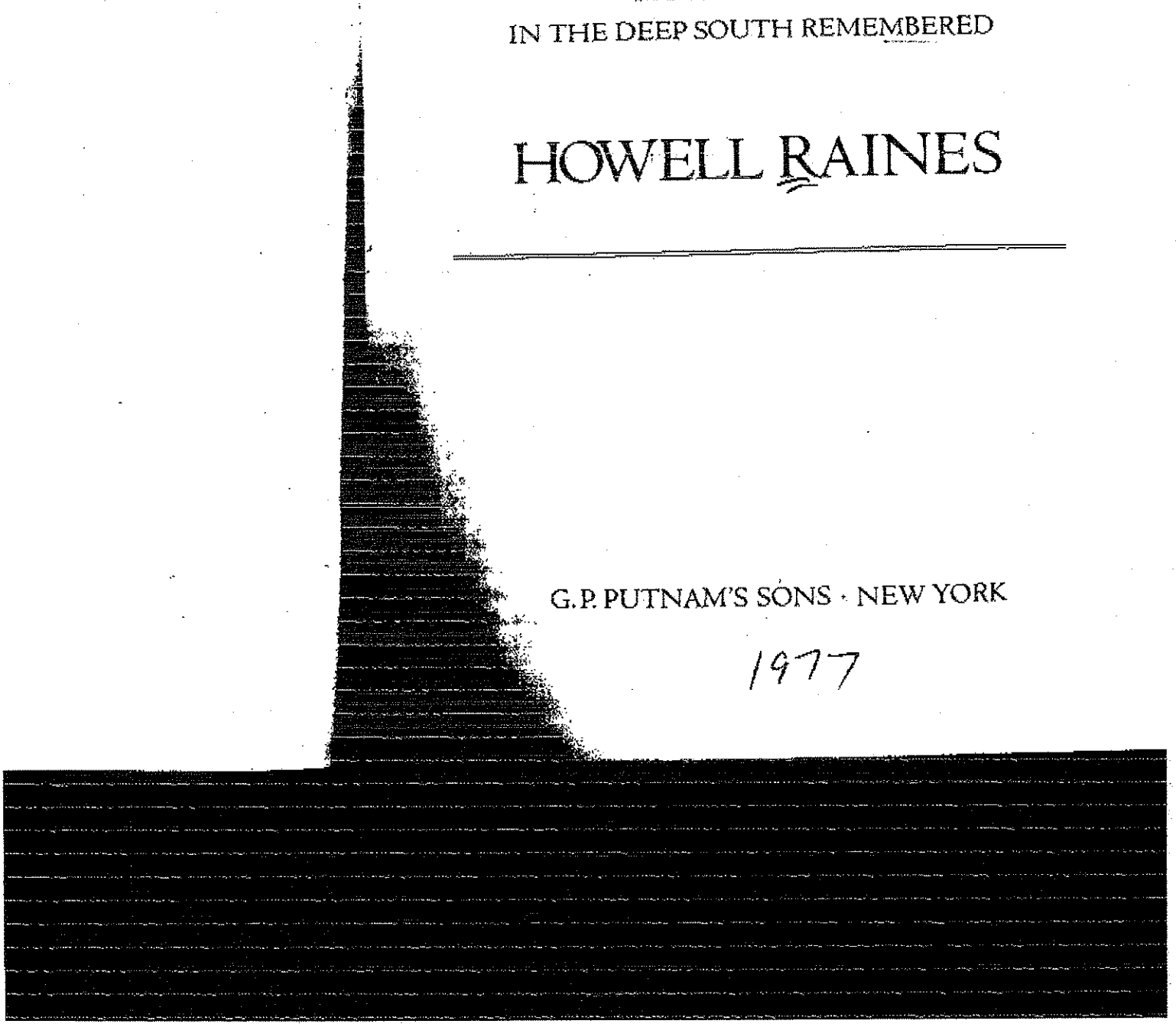
In the meantime, SPARC is continuing to invent ways to create new public monuments that reflect marginalized people such as urban immigrant domestic workers, campesinos in the fields of California and others. While the methodology of the work is consistent from project to project, the outcome always changes. Our approach to art allows for truly democratic processes and critical reflection to facilitate different artistic visions for and about our society.

Judith Baca is a professor at UCLA’s Cesar Chavez Center of Interdisciplinary Studies of Chicano/a Studies and World Arts and Cultures Department, as well as the co-founder of SPARC.

MY SOUL IS RESTED

MOVEMENT DAYS
IN THE DEEP SOUTH REMEMBERED

HOWELL RAINES



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In Howell Raines (1977). My Soul is Rested. NY: Putnam.

PRELUDE

JAMES FARMER

On Cracking White City

In 1941, fresh out of Howard University's theology school, he hired on as race-relations secretary with the Fellowship of Reconciliation (FOR), a staid, old-line pacifist organization in Chicago.

In the course of my work there, I began studying Gandhi, Gandhi's program, his work in India in nonviolence . . . I sent a memorandum to A.J. Muste, who was executive director of the Fellowship of Reconciliation, proposing that the FOR take the lead in starting an organization which would seek to use Gandhi-like techniques of nonviolent resistance—including civil disobedience, noncooperation, and the whole bit—in the battle against segregation. . . .

The decision was that the FOR would not sponsor it and assume that measure of responsibility for its outcome, its success or failure, but . . . I was authorized on their payroll to try to set up a local group of the sort I had suggested—in one city—and the FOR would not sponsor it. They would just pay my salary, fifteen dollars a week, while I was doing that.

He convened the first meeting simply by calling together his friends—"most of them graduate students at the University of Chicago . . . pacifists and socialists who were similarly studying Gandhi."

That was an all-night session by the way, deciding what the name was going to be. And one fellow—I have no idea where he is now—name of

Bob Chino, who was half Chinese and half Caucasian, came up with a name during this all-night meeting. He said, "Why don't we call it CORE because it's the core of things. It's the center around which all else is built." Then the problem was, what does C–O–R–E stand for? [Laughs] We then decided that it should be Committee *of* or *on* Racial Equality. A lengthy debate transpired on whether it was to be *on* or *of* Racial Equality. And my side won . . . it became *of*.

Our first project then was a sit-in, or stand-in, I guess you'd call it, at a roller skating rink that was appropriately named White City Roller Skating Rink [laughs], which was at the corner of Sixty-third Street and South Park Avenue in southside Chicago. . . . This was in the ghetto, really, several blocks within the ghetto, but all white. Blacks were not admitted.

I should say that at this same time we met and consulted with an Indian, a Hindu, a Brahmin named Krishnalal Shridharani, who had been a disciple of Gandhi's in India, was with Gandhi on the famous march to the sea, the Salt March.* He at this time was working on his Ph.D. at Columbia in sociology and his dissertation was a book analyzing Gandhi's technique, Gandhi's method. It was entitled *War Without Violence*, and this caught our imagination because that was precisely what we were aimed at. It was not acquiescence, as most people at that time, when they heard of nonviolence, assumed that it was . . . In this book Shridharani had outlined Gandhi's steps of investigation, negotiation, publicity, and then demonstration. And we adopted those steps as our method of action.

At White City we first investigated in order to confirm what we already knew existed by having blacks go in and try to skate and they were stopped, of course, and told, "I'm sorry, we can't sell you tickets. You can't come in." This was done several times to be sure that there was no mistake about the policy. . . . Then we had whites, several whites, try to go in, with no apparent connection with the black group, and they were promptly admitted and skated around. Then we had an interracial group

*Gandhi's Salt March of 1930 provided both a spiritual example and a tactical model for the Civil Rights Movement in the South. With the march Gandhi launched the campaign of civil disobedience which broke the power of the British raj in India. First, Gandhi announced that he and a few followers would walk two hundred miles from his Sabarmati ashram to the coastal town of Dandi to protest the British tax on salt, an essential in the peasant diet. Then, on the beach at Dandi Gandhi broke the law guaranteeing the British monopoly in the manufacture of salt by evaporating sea water to make his own untaxed salt crystals. The British arrested Gandhi about thirty days after he arrived on the coast, but by that time it was too late. Gandhi's act of defiance had unified the Indian nationalist movement, and an estimated one hundred thousand Indians followed him into the jails. The protests ended only when the British made the first of the concessions which led eventually to Indian self-government. For comments on the influence of the Salt March on Movement tactics, see Bayard Rustin and Laurie Pritchett.

go in and seek admission, and this threw White City persons into confusion. Obviously they were part of one group, so what were they going to say?

So finally they had to use the club-night line and they said, "I'm sorry, it's club night, and you can't come in unless you have a club card." And our group said, "Are there no exceptions?" "Absolutely no exceptions, nobody gets in without a club card." "You know, that's strange. Some of our friends are already skating in there, and we know that they have no club card. They are not members of a club." "Well, are sure of that." "Yes, we are sure of that. We see them skating right through the door there, and one of them waved at us." So they then consulted with the manager and everything else and said, "I'm just sorry, you can't come in."

We stood in line for a while, . . . then went back every night to do the same thing, and finally tied up the line so that nobody else could get to the gate, and it became pretty rough. A little violence when some of the young tough whites wanted to skate badly. . . . This campaign against White City went on for several months before there was a conclusion, but finally we were victorious. White City admitted everybody after [we] picket lines and standing in line and cutting down on their profit, virtually bringing things to a halt. They began admitting blacks.

> . . . during White City—the thing was dragging on for several months—somebody suggested, "Well, why don't we sue? Let's go to court and sue on the basis of century-old civil rights laws." We rejected this because that would be reverting to the old techniques which we knew could work under certain circumstances, but it would not test whether nonviolence would work here, direct-action techniques. In the meantime we sat in at restaurants. The first restaurant, which turned out to be the first CORE success, was at a little place in southside Chicago near the University of Chicago at Forty-seventh and Kimbark Avenue called Jack Spratt Coffeehouse or Coffee Shop, and we discovered discrimination there by accident.*

The "accident" occurred one evening after a CORE meeting. He and a white member named Jimmy Robinson stopped by Jack Spratt to continue a discussion of establishing CORE chapters in other cities.

The manager walked over and said, "I can't serve you," to me. And I said, "Why not?" And he said, "I just can't serve you." And I said,

*Portions of interviews set off in this manner—indented and with a hairline at left—appear out of sequence. They have been transposed by the author for reasons of clarity and continuity.

here again I was going back to the old legalistic approach—"I suppose you realize you are violating the state law." And he walked away, and I then called and asked him if he would give me his name and his title, his responsibility there. It was the implied threat of a suit, you know. [Laughs, as if at his own innocence] We were not imaginative enough—then.

He then walked back to me and said, "Whaddaya want?" I said, "Coffee and a doughnut." And he said, "The doughnuts will be a dollar apiece." Now this was the day of five-cent doughnuts, or two for five, you know. I said, "That's pretty steep for doughnuts, don't you think?" He said, "That's my price." Robinson said, "I know better. I've gotten doughnuts here many times and it's a nickel for a doughnut and not a dollar." So we went on and ate, and when I paid the bill with a dollar, the man gave me correct change, charging the nickel rather than the dollar for the doughnut.

We decided we owed it to him to return to his place of business, and we went back in a group of about, oh, six or eight and ordered food, and he thought for a while and then had us served. And we said, "Well, I guess there's really no problem here." We put the money on the counter near the cash register and started to go out and he raked the money off the counter, rushed to the door behind us, and hurled our money out into the street, screaming, "Take your money and get out of here. We don't want it."

We left the money there scattered in the street so he couldn't charge legitimately that we had refused to pay our bill and taken the money or had stolen money from him. So we then went into a session, battle session, to decide how we would proceed on Jack Spratt.

"We tried to negotiate then—the Gandhian technique, the Gandhian step." The Jack Spratt management refused all overtures, hanging up when CORE members phoned, ignoring letters. Two members were dispatched "to try to negotiate on the spot, without any appointment." They found in place of the original manager a woman who was apparently his superior. Hers was an argument which twenty years later would be repeated by white businessmen all across the South. "She said, 'Of course, I have no objections to serving you, personally, but it's just a matter of business. We're here to make money; we're not crusaders. We're trying to make a profit and we wouldn't make a profit if we serve you because we'll lose all our white customers.'"

Still clinging to the "Gandhian goodwill bit," the CORE negotiators offered to stand good for any money lost in a one-month trial integration. But finally, the woman said she was sorry, she simply didn't want to talk about it anymore.

* * *

We went in with a group of about twenty—this was a small place that seats thirty or thirty-five comfortably at the counter and in the booths—and occupied just about all of the available seats and waited for service. The woman was in charge again. She ordered the waitress to serve the whites who were seated in one booth, and she served them. She ordered the waitress to serve two whites who were seated at the counter, and she served them. Then she told the blacks, "I'm sorry, we can't serve you, you'll have to leave." And they, of course, declined to leave and continued to sit there. By this time the other customers who were in there were aware of what was going on and were watching, and most of these were university people, University of Chicago, who were more or less sympathetic with us. And they stopped eating and the two people at the counter she had served and those whites in the booth she had served were not eating. There was no turnover. People were coming in and standing around for a few minutes and walking out. There were no seats available.

So she walked over to two of the whites at the counter and said, "We served you. Why don't you eat and get out?" They said, "Well, madam, we don't think it would be polite for us to begin eating our food before our friends here have also been served." So a couple of minutes went by and she announced that she would serve the blacks, the Negroes, which was the term used then, in the basement. We, of course, declined and told her we were quite comfortable. She then said, "If all of the Negroes will occupy those two booths in the back we will serve you there." We declined again. She said, "I'll call the police."

Then I said to her, "Fine, I think that might be the appropriate step." By the way, we, still following the Gandhian motif, had called the police in advance, being completely open and above board, everything, in notifying the authorities. We called the police department and told them what we were going to do. In fact, we read the state civil rights law to them. They weren't familiar with that. [Laughs] They assured us that if we followed the pattern which we outlined to them over the phone, there was nothing they could do to arrest us. They'd have no grounds for making an arrest because we were within our rights to insist upon service. And we asked them if they would see that we were served as they were obligated to do by law, but this they would not do. No, they wouldn't do that, but they wouldn't arrest us.

So we said, "Perhaps you should call the police." She did. Two cops came a few minutes later, looked the situation over, said, "Why, lady, what did you call us for? I don't see anybody here disturbing the peace. Everything seems to be peaceful." She said, "Won't you throw these people out on the grounds that we reserve the right to seat our patrons and would serve some of them in the basement?" The cop didn't know. He

went to a telephone booth and made a call. I guess he was calling headquarters to see if they could do that. Came out and said, "Nope, sorry lady, there's nothing in the law that allows us to do that. You must either serve them or solve the problem yourself." And the cops then walked out. On the way out they turned around and winked at us. [Laughs]

We stayed there until closing time and then got up and left and went back the next day, a little bit earlier, and stayed until closing time. And so on. Then tried again to negotiate—without success. We went back in, oh, several more times and tied up the whole afternoon, tied up all the seats. They were doing no business at all.

Finally they cracked. The next time we went in, they served everybody. And accepted money. Did not overcharge us. We then sent an interracial group, a smaller group, in the next day. Everyone was served. We then sent an all-black group in and they were served. We waited a week and sent another black group in, and they were all served. We sent individual blacks in and they were all served without any problem. So we then wrote them a letter thanking them for their change in policy. . . .

At this time, this period in history, it was more the rule than the exception that places of public accommodation in Northern cities excluded blacks. It was more the rule. It was quite exceptional to find any restaurant in downtown Chicago that would serve blacks. And we took on some big ones . . . Stoner's Restaurant that seated, oh, five hundred or six hundred people downstairs and upstairs, and we had such experiences as being served garbage sandwiches and having trays of hot food spilled over our heads, and some of the members were kicked in the shin by the owner and such things as that. Finally all the Negro busboys quit their jobs in protest, and they hired Negro busgirls, and they finally quit in protest. Stoner's finally changed, but this took several months of activity, and they began serving everybody. Later they went out of business. I don't think there was any connection, although I couldn't be sure. [Laughs]

Were you having any success in the publicity component that you mentioned?

No, we were not. We'd get a little item, a small item in the Chicago *Defender*, which was a black newspaper . . . a small article, and they would come in and take a picture occasionally. As I recall they never used the pictures really. They were not really interested because this was a rather bizarre technique to them. . . . "They hit you and you are not going to hit them back? . . . What is this nonviolent crap?" They had not warmed up to it, and we had discussions then with a number of the Negro

leaders of the time, and they simply could not see nonviolence: "No, no that is just unrealistic. If they hit you, you've got to do something. Hi them back. It just won't work."

White press displayed no [interest in you].

. . . if we were lucky, we would get a small paragraph on the bac page of the Chicago *Tribune* saying in effect that a half-dozen nuts an crackpots sat-in this restaurant—they didn't say "sat-in" because ther wasn't such a phrase then—tried to get service in this restaurant and re fused to leave and stayed there for two hours or three hours or until clos ing time or until they were thrown out, whichever came first. That was all but there was no TV then, no TV coverage, anything. The thing did no spread by itself, but we moved from restaurant to restaurant. We also ha stand-ins in cafeterias. We had wade-ins at public beaches, and sinc there was no owner there to put us out or order us to leave, we had to cor front hoodlums who tried to throw us out or tried to drown some peopl literally. On some occasions it was difficult to stick with nonviolence, s we did have training sessions. In those days, since we were comparativel small, we had training sessions in the discipline of nonviolence, using so ciodrama and so forth. And our members at that time were largely youn largely intellectuals, and I would say more means-oriented than ends-or ented. They were concerned with nonviolence as a technique and provin that it worked. We were not a rank-and-file movement, not a mass mov ment, and had not begun at that point recruiting from the, quote, low classes, unquote. We were middle class, all of us, students.

What racial make-up?

Largely white. I would say two-to-one or maybe even three-to-o white, because it was difficult to find blacks who were willing to through that. In the first place, you had to be some sort of a crusader to in there and put up with all of this when the focus was on you. *You* we the person being told you couldn't be served. And how many people h skins that thick, to deliberately walk into that kind of situation, especial when they weren't gonna fight back? . . . We found more whites wi were cued in to the idealism of the technique and thus willing to do it.

By the following summer, there were three or four CORE chapte enough to have a "national convention" in Chicago. He was elected pre dent. By the second year there were chapters in New York, Pittsburg Philadelphia, Detroit, Los Angeles, Seattle, and San Francisco.

* * *

We debated at each of our conventions, annual conventions, whether we were going to move into the South. This was in the forties, the early forties. The term we used was, quote, invade the South, unquote, since we were Northerners. I opposed it at that point, and we did not do it. I opposed it on the grounds that we were new. We did not have the support of the black community or the white liberal community or any masses. We were just a few individuals. I thought the violent reaction we would encounter in the South would be overwhelming, that the movement, the organization—it was not a movement then—would be destroyed and its participants probably killed, if we had begun sitting-in in Birmingham or Montgomery in the early 1940s or sitting-in in waiting rooms or freedom riding then.

I should say that there was a kind of a Freedom Ride that was cosponsored by the FOR and CORE in 1947. This was called the Journey of Reconciliation. . . . This was stimulated, sparked, by the Irene Morgan Supreme Court decision in 1946, where the court ruled that segregated seating on the buses was unconstitutional, should not be allowed. So this group of reconcilers rode the buses with the blacks sitting in the front and the whites sitting in the back through the upper South. They did not venture into the Deep South. They went through Maryland, Virginia, North Carolina, West Virginia. That was it. And there were arrests. In North Carolina, in fact, a number of people spent thirty days on the chain gang for refusing to leave the bus. That was in 1947.

The organization continued to be small. At one point we wondered whether we had to give up the ghost because we weren't growing, and it was hard to keep the chapters alive. We weren't getting any publicity—oh, a little paragraph here and there. There seemed to be no interest in the black community or anyplace else. Nonviolence was still an unknown technique and the word caused adverse reaction. It only began to grow at the time of the Montgomery Bus Boycott of King in 1956. . . .

BOOK ONE