

On Protest and Mourning

AN EDUCATOR'S GUIDE

CCCADI
CARIBBEAN CULTURAL CENTER
AFRICAN DIASPORA INSTITUTE



About CCCADI

The Caribbean Cultural Center African Diaspora Institute (CCCADI), is an arts, culture, education and media organization that advances cultural equity, racial and social justice for African descendant communities. Through our work CCCADI offers a collective space where African descendants honor the contributions of the global African Diaspora through exhibitions, performances, conferences, educational programs and international exchanges.

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This CCCADI education guide is made possible through the generous grants of the Ford Foundation, Howard Gilman Foundation, The New York City Department of Cultural Affairs, New York State Council on the Arts, New York City Council Speaker Corey Johnson, New York City Council Majority Leader Laurie Cumbo, New York City Councilmember Diana Ayala, New York City Councilmember Bill Perkins



About the Educator's Guide

This guide was developed as a resource for educators to support their planned virtual visit to the Caribbean Cultural Center African Diaspora Institute's newest exhibition, *On Protest and Mourning*. The exhibition overview, suggested pre-viewing lesson plans, and suggested exhibit viewing lesson plan activities will assist educators and their students in exploring the exhibition's key concepts. There will be an opportunity for educators to invite parents/guardians/families to view the exhibit with your class and participate in the discussion.

SECTION ONE: Educator Preparation is pre-work intended to prepare educators on how to talk to students about race and anti-Black violence.

SECTION TWO: Anti-Black Violence: Context & History consists of pre visit lesson plans intended to prepare students and educators to view the exhibit. The lessons in section two set the foundation for how to have safe and authentic conversations about race, racism and anti-Black violence. You will explore the definitions of race and racism, the impact of race and racism, the history of anti-Black violence, the origins of police brutality, youth protest movements, the definitions of grief and mourning and the intersection of protest and mourning.

SECTION THREE: *On Protest and Mourning: A Digital Exhibition* uses lesson plans to explore and connect the exhibit to anti-Black violence occurring in America today. Students will be asked to consider the impact of the art presented in the exhibit and how the art represents protest and mourning in the Black community.

SECTION FOUR: Additional Resources consists of additional resources for both educators and students to support in furthering your learning as well as mental health resources to support both educators and students.

Exhibition Overview

“Protest is a form of mourning; and mourning is a form of protest.”

Our fractured nation continues to wrestle with a long condition of injustice: the brutal state and police violence perpetrated against Black lives. The last year, in particular, gathered and united us in unnecessary sorrow but necessary tumult—as a community, a country, and as global citizens, we mobilized an unprecedented response against systemic racism and violence.

CCCADI’s digital exhibition, *On Protest and Mourning*, brings together photographers and filmmakers who have recorded and borne witness to our uprisings and to our simultaneous insistence that the lives taken prematurely are mourned in public space. Gutted that we had to proclaim we matter, that we even have to say the words, we nevertheless see in their work our resolve to declare loudly anywhere and everywhere: Black Lives Matter. Too many times, when deep in the throes of rage and grief, those were all the words we could utter. In turn, these image makers, with roots throughout the Caribbean and African Diaspora, offered a visual language to articulate how we grappled with our anger and agony, hand in hand. Many of the moments they capture show the precarious—how we participated in protest and mourning throughout our neighborhoods and cities all the while knowing the possibilities of more terror, more violence, more death loomed all around.

Jon Henry presents poignant portraits of Black mothers across the US in intimate poses cradling, holding, embracing, and protecting their Black sons. They lay bare the visceral state of fear underscoring a vulnerable emotional landscape of motherhood: what it means to mother, to labor, to keep safe, only to lose a son in this America.

Vanessa Charlot portrays individual Black men—elders, young adults, teens, and boys alike—who took to the streets of St. Louis, Missouri after George Floyd’s murder in Minnesota. Charlot shows us a generation of men long steeped in the soundtrack of protest and the poetics of mourning, caught in an arduous, unending procession of grief.

Through his lens on the scourge of violence in Chicago, Carlos Javier Ortiz films a city simultaneously immersed in its inconsolable loss as well as its desire to rebuild. Heard in the chants and laments of the documentary’s protagonists, is a city composing a collective elegy for the lives systematically silenced.

In Dee Dwyer’s images of Southeast, Washington, D.C, the community’s youth watch with equal parts rage and resolve as one of their own is laid to rest. In these witnessing children we are reminded of what Audre Lorde told us, “If they cannot love and resist at the same time, they will probably not survive. And in order to survive they must let go.”

Mired in the onslaught of indignity and

devaluation of Black lives, Terrence Jennings searches for honor and dignity in the sea of faces, the masses that marched in solidarity throughout New York City’s streets.

Through a dual presence and absence of the self in landscape photographs set in the American South, Nadia Alexis considers the Black women we have lost to “state and interpersonal erasure,” whose names we are yet to know, whose spaces for mourning were stolen.

Collectively, these visual narratives help us to navigate questions such as: How do we record our outrage against Black death as well as affirm Black life? While we engage in protest and uprising, how can we also mark the lives that have been irreparably damaged or lost? How do we create rituals and make spaces for mourning? How do we honor our individual and collective grief, privately and publicly?

Protest is a form of mourning; and mourning is a form of protest. Throughout these images we see a consistent narrative, a shared language, a call to action: we must resist slipping into numbness, we must always cry out against a state’s militarized violence, against the emotional and mental brutalities it wields. And, as a matter of survival, we must always cry out for the Black lives loved and lost.

—Grace Aneiza Ali, Curator

*Audre Lorde, “Man Child” in *Sister Outsider*, 1984

Executive Director Statement

From Melody Capote

EXECUTIVE DIRECTOR/CCCADI

What we have witnessed in this past year has no words. The loss of loved ones, housing and employment. Our children, facing the obstacles of remote and hybrid learning in perilous school settings that are proving unsuccessful. Artists are not working, and cultural organizations are closed and at a standstill, as we continue to work within systems that are broken and unjust.

Amidst the nightmare of the former administration, we were once again hit with the realization of the American truths of racism, homophobia, misogyny and xenophobia, to name just a few. With that agenda filled with hate highlighting all of the “isms” - it remains open season on communities of color, for whom attacks for living while Black is still the constant target.

Enter #BLM and the spotlight on the murder of George Floyd last May. The death of Floyd, seemed to awaken a sleeping giant that triggered an awakening in this country that mobilized the masses. With the blatant murders of African people throughout our history, I continue to ask myself, “What is it about Floyd’s murder that woke folks up? How was his killing any different from those of Eric Gardner, Eleanor Bumpurs, Amadou Diallo, Trayvon Martin and Breonna Taylor?” Yet it was this particular incident, George’s killing, that brought millions across this country to a unified chorus of “no more . . . not one more senseless murder for living while Black.” This could be any time in our history - 20, 50, 100, 200 years ago. What I do know is the realization of what my own ancestors questioned time and again, -- that until we do the work to solve the problem of racism in this country, “Will I see the change we need to see in America in my lifetime?”

The combination of the previous corrupt and lawless administration, partnered with the pandemics of Covid-19 and the Black Lives Matter movement, forced us

into the space of living sheltered in place, distanced from one another and receiving an overload of information, some useful and other, not so much. This pause on the world has catapulted CCCADI to use its social media platforms to communicate with our constituency and artistic community providing programs, education, resources, cultural and creative activities filled with hope and accurate information. We immediately migrated all of our programming to the digital space. We allocated funding to support our artists through our Digital Evolution Artists Retention (DEAR) training program, provided them with employment opportunities, and hosted a series of dialogues and performances highlighting and lifting conversations about the crisis of Covid-19 and #BLM, and their impact on our communities.

We commissioned the exhibition, *On Protest and Mourning* to continue the conversation. A conversation that has gone quiet following the uproar of the past summer. The narratives in the exhibition are intended to acknowledge that we must tell our own stories, we must acknowledge our losses, we mourn as a collective, that we speak truth to power and most importantly, we must come together as an expression of our resilience.

In the past 12 months, I have testified at various city and state forums, to address the importance of arts and culture as tools for survival and recovery. The following is an excerpt of one of my testimonies presented before the New York City Council in October 2020. It expresses the need for creating a plan that is a call for an equitable and just approach for supporting cultural institutions, particularly those grounded in the communities we serve, and not just a chosen few:

I appeared before you in June and told you I can’t breathe and to my great embarrassment, nothing was done.

Well, I still can’t breathe because, after George Floyd’s murder, more of my

relatives have been dealt the ultimate punishment for simply Living While Black. I ask you this: If Breonna Taylor were your daughter, would you be able to breathe?

I still can’t breathe because I still have to have “the talk” with my Black son warning of death by law enforcement, each time he walks out our front door.

I still can’t breathe when the City Council and the administration speak about the special role of arts and culture in healing a community whose culture has been stolen from them only to find that the stolen culture is on display somewhere on 5th Avenue. This is the very definition of systemic, inequitable funding that favors European culture brokers as opposed to authentic representatives of the African Diaspora who are forced to fight for nickels and dimes while the folding money is passed out downtown.

I still can’t breathe when the Cultural Institutions Group (CIG) grantees get the lion’s share of arts & culture funding and then call me on the side for tips on how they can address Black Lives Matter in a way that will avoid a protest but not upset the apple cart.

When Black Lives Matter made their legitimate demands on the arts and culture community to return the culture misappropriated from Black and Brown communities, what did these “major” institutions do? Nothing! Oh, that’s not fair, some published solidarity statements in the form of a web page letter which said how much they supported the movement but, in between the lines, was saying “please don’t picket our building.”

So, I challenge you to step up to the plate and create a Black Lives Matter Culture Initiative described below. Doing nothing is unacceptable. Gathering testimony that gathers dust is worse than nothing. It is an insult.

To honor George Floyd and the other martyrs in our community, I ask that:

- The Department of Cultural Affairs (DCLA) establish a special capacity building fund for organizations of color with a budget of under \$5 million who will be required to use their capacity expansion grant to address racial and social injustice;
- DCLA establish two artists incubators which will train artists of color to provide arts & culture services using the new digital platforms and assist artists to develop entrepreneurial ventures through culturally competent technical assistance;
- DCLA fund, on a pilot basis, the Institute for Racial and Social Justice for Arts and Culture in anticipation of a competitive RFP after completion and evaluation of the pilot;

Mr. Chairman and Committee Members, our community needs you, not just to recognize the power of arts and culture to heal and unify our community, but more importantly, to put your money where your words are. I close with a new phrase worthy of consideration: collaborative reimagining. If you want to do this work, don’t ask us to testify, ask us to the table as equal partners.

Thank you for your time. And yes, Black Lives DO Matter. ([Click here to read the full testimony.](#))

Now, I say to you, use your voice. Use your platform. My testimony, the bodies of work by the talented artists featured in this exhibition, and the ongoing work CCCADI does to advance cultural and racial equity, all showcase the ways in which we can use our individual voices, talents and platforms to continue this important conversation and mobilize change. Protest and activism come in all forms. I invite you to explore yours.

SECTION ONE: Educator Preparation

UNIT NAME: On Protest and Mourning

GRADE LEVELS: 7-12

LENGTH: 15 Days

SUBJECTS: Although this unit is interdisciplinary we do not need the justification of it to teach out Black lives. Black lives have been erased for far too long across disciplines. This unit is about creating visibility across all subjects.

UNIT OVERVIEW:

In this unit students will explore how they feel about discussing race and racism. They will explore the history of racism and anti-Black violence and how racism and anti-Black violence impacts us today. They will explore the connection between racism and police brutality. They will visit and reflect on the virtual exhibit *On Protest & Mourning* curated by the Caribbean Cultural Center African Diaspora Institute. They will explore various forms of protest and explore ways in which they can continue to take action.

Essential Questions:

- What do I need in order to participate in an open and real conversation about race and racism?
- How has racism caused and perpetuated violence against black people?
- What is the connection between police brutality and racism?
- What does police brutality say about how America has dealt with racism?
- What is the grieving?
- How can I express my own mourning?
- What is protest and what are the different forms of protest?
- How can I continue to take action?

Objectives:

- Students will reflect on their own comfort level when talking about race.
- Students will create community agreements for talking about race and racism.
- Students will learn about the history of race and racism.
- Students will define race and racism.
- Students will learn about the history of violence against black people.
- Students will explore the grieving process and what mourning means to them.
- Students will analyze the impact of racism in today's world.
- Students will understand the connection between racism and violence against black people.
- Students will recall and discuss their own encounters with racism or observing racism.
- Students will recall and discuss encounters with the police.

Lessons

LESSON 1: On Talking About Race and Racism

LESSON 2: On Defining Race

LESSON 3: On Defining Racism

LESSON 4: On the History of Violence Against Black People

LESSON 5: On Grief and Mourning

LESSON 6: On Police Brutality

LESSON 7: On Youth and Protest

LESSON 8: Virtual Exhibit: *On Protest & Mourning: Overview*

LESSON 9: Virtual Exhibit: *On Protest & Mourning: Stranger Fruit*

LESSON 10: Virtual Exhibit: *On Protest & Mourning: Am I Next?, Justice for Deon Kay, I Saw Honor and Dignity, too!*

LESSON 11: Virtual Exhibit: *On Protest & Mourning: We All We Got*

LESSON 12: Virtual Exhibit: *On Protest & Mourning: What Endures*

LESSON 13: On Moving Forward through Protest, Joy & Celebration

We will not be addressing traditional standards during this unit, instead we will be addressing the Social Justice Standards created by Learning for Justice found here

SOCIAL JUSTICE STANDARDS ADDRESSED IN THIS UNIT:

Diversity:

- Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.
- Students will respond to diversity by building empathy, respect, understanding and connection.
- Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.

Justice:

- Students will analyze the harmful impact of bias and injustice on the world, historically and today.
- Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.
- Students will identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.

Action:

- Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.
- Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.
- Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.
- Students will make principled decisions about when and how to take a stand against bias and injustice in their everyday lives and will do so despite negative peer or group pressure.

Teacher Preparation:

- Please read “Let’s Talk: Discussing Race, Racism and Other Difficult Topics with Students” a guide created by Teaching Tolerance found here
- Visit the full online exhibit *On Protest & Mourning* found here. Familiarize yourself with all aspects of the exhibit and process your own feelings, emotions and thoughts before introducing the unit to students.
- Accommodation: Review Individualized Education Plans, Gifted Plans, 504 Plans and ELL Plans for instructional and assessment accommodations or modifications. Identify appropriate objectives specific to individual students’ needs as indicated by Individualized

Education Plans, Gifted Plans, 504 Plans and ELL Plans.

- Send a letter home to parents/guardians/families informing them about the unit and inviting them to participate in viewing the exhibit at home or with your class. The letter can be found here. Please feel free to modify the letter to suit the needs of your classroom and school community.
- Students will need a reflection journal for this unit. If you are meeting in person you can provide journals or ask students to bring them in. If you are meeting virtually you can have students create their own digital journal in Microsoft Word or Google Docs.

Assessment

There will be no formal assessment for this unit so as to give you and your students time to process your thoughts and emotions. If you feel it is needed you can grade students on whether or not their reflection journals are complete by using the assessment found here. Please modify for your classroom community and please let students know that you will be assessing them on their journals at the start of the unit. If you are choosing not to use any assessment, please let students know the reason listed above. Given the sensitive nature of this unit please do not grade them on things like grammar or structure or language. This is an opportunity for us all to breathe.

SECTION TWO:

Anti-Black Violence: Context & History

**PRE-VISIT LESSON PLANS INTENDED TO PREPARE
STUDENTS AND EDUCATORS TO VIEW THE EXHIBIT.**

LESSON 1: ON TALKING ABOUT RACE AND RACISM

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will explore and reflect on their own comfort level when talking about race.
- Students will learn strategies for having open, authentic and challenging conversations.
- Students will work together to develop community guidelines that establishes a reflective classroom environment where students feel seen and heard.

ESSENTIAL QUESTION:

- » How can we work together as a class to create an open, safe, reflective, and authentic learning environment?

MATERIALS AND RESOURCES:

- CHART PAPER
- MARKERS

Lesson Activities:

- 1. THINK/PAIR/SHARE** - As students come in ask them to reflect on the following in their reflection journal for this unit.
 - a. Warm-up/Do Now/Reflection - Choose the statement that best describes how you feel about discussing race and racism.
 - I would rather not talk about race/racism.
 - I am very uncomfortable talking about race/racism.
 - I am usually uncomfortable talking about race/racism.
 - I am sometimes uncomfortable talking about race/racism.
 - I am usually comfortable talking about race/racism.
 - I am very comfortable talking about race/racism.
 - b. Have students discuss and explain their answer with a partner. If you are virtual, have students share with a partner in a breakout room.
 - c. Encourage whole class discussion - before asking students to share with the entire class, acknowledge that the topic is a sensitive topic and may bring up emotions that are uncomfortable. Share about your own comfort level and explain your answer. If no one wants to share with the entire class, honor where they are and do not push for them to share.
- 2.** Explain to students that for the next few weeks they will be exploring race and the impact of race on Black people, particularly how it pertains to violence against Black people. Explain that they will be exploring the history of race and racism in America, police brutality and anti-Black violence. Explain that the lessons are inspired by the virtual exhibit *On Protest & Mourning* curated by the Caribbean Cultural Center African Diaspora Institute. Ask students how they feel about what you just explained. Allow for students to fully express themselves without judgement. Explain that wherever they are and whatever they feel is okay.
- 3.** Explain to students that given the sensitivity of the subject, in order to create a safe space for learning and sharing that you will be coming up with a list of guidelines as a community. Ask them why it is important to do so?

4. Divide students into small groups of three or four and give each group a piece of chart paper. If you are virtual, assign 3 to 4 students to breakout rooms and visit them as needed. Ask them to come up with three guidelines that they feel are important for everyone in the class to follow in order to create the kind of space that invites engagement sharing, and growth. Tell them to write the three guidelines on the chart paper or on a piece of paper. Have each group present their guidelines and why they chose them. Write their guidelines on a piece of chart paper as they say them and explain them or on a virtual white board. Include and explain the following guidelines if no one has brought them up.

- a.** Confidentiality - what's said here stays here, what's learned here can leave here.
- b.** One Mic Rule - when one person is speaking we listen to them and wait our turn to speak.
- c.** Intent vs Impact - ask students if they have ever hurt another person's feelings and did not mean to. Ask them if their feelings have ever been hurt by another person and that person said that they did not mean to hurt their feelings. Explain the difference between the intent of our words and the impact of our words. Explain that during sensitive conversations we may hurt each other's feelings unintentionally. We should be aware of the impact of our words and understanding that the way another person's words make us feel may not be what they intended.
- d.** Speak for yourself and about your own experience, using "I" statements rather than "you", "they", "those people" etc.
- e.** Listen respectfully to each other. It is ok to disagree and have differences of opinion, but important to hear each other out.
- f.** Be willing to change your mind if you are convinced by another perspective.
- g.** Shout-Outs - Thank everyone for sharing their thoughts even if you disagree with them.

5. Once all of the guidelines are on one sheet of chart paper ask each student to write the guidelines down in their reflection journal for this unit. Have each student come up and sign it on the chart paper to show that they understand and agree with each guideline. If you are virtual, have students type their agreement in the chat or raise their hand to show their agreement. Hang it somewhere in your classroom that is visible to all students. If you are virtual, hang the guidelines behind you for students to see or create a digital version of it that you can refer to during each lesson of this unit.

6. Ask students to reflect on the following in their reflection journal: Which community guideline do you commit to upholding for the entire class? How are you going to uphold it?



Photo by Dee Dwyer

LESSON 2: ON DEFINING RACE

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will analyze the construct of race.
- Students will explore their own beliefs about race and how it compares to what race actually is.

ESSENTIAL QUESTION:

- » What is race?
- » Is race real?

MATERIALS AND RESOURCES:

- Student reflection Journals
- **Vox Video - The myth of race debunked**
<https://www.youtube.com/watch?v=VnfKgffCZ7U>
- T-chart hand out found [here](#)
- As students are working independently and in groups play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in ask them to write and reflect on the following in their reflection journal:
 - a. How would you define race? What does it mean to you?
 - b. How many races do you think there are? What are they? How do you decide what race someone belongs to?
 - c. Have students discuss and explain their answer with a partner. If you are virtual, have students share with a partner in a breakout room.
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have a discussion with students about their answers.
4. Have students create a t-chart and label one side “what I believe about race”. Have them fill that side out. Give a few examples of your own before you ask them to begin. . Label the other side of the t-chart “What I learned about race” . You can use the prepared t-chart hand out or have students create their own in their reflection journal. If you are virtual use the prepared t-chart and send to students before the activity. Have your own example drawn and ready to share.



Watch: WATCH THE VOX VIDEO - **THE MYTH OF RACE DEBUNKED**
found here: <https://www.youtube.com/watch?v=VnfKgffCZ7U>

Please use cc to support different learners. Have students fill out the t-chart as they are watching the video. Discuss what they learned. If the following concepts are not brought up please bring them up in your discussion:

- Race is a social and political construct created by Europeans during a period of worldwide colonial expansion for the purpose of concentrating power among “white” people and legitimizing their dominance over non-whites. A large body of scientific research has shown that there is no biological basis for the standard racial categories in use today; genetic differences are not fixed along racial lines. However, race is “real” in the sense that a person’s skin color plays a large role in determining their life outcomes and experiences. Despite the fact that racial categories are scientifically specious, most scholars and activists agree that using race as a political and/or social category remains necessary as a tool to help us understand persistent structural inequities and discrimination.

Have students incorporate the t-chart in their reflection journals.

5. At the end of class ask students to summarize what they learned about race in their own words in their reflection journal.

LESSON 3: ON DEFINING RACISM

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will define racism.
- Students will learn the definition of white privilege.
- Students will define and explore systemic racism and how it impacts society.
- Students will learn the definition of implicit bias
- Students will work together in groups to come up with and share examples of white privilege, racism, systemic racism and implicit bias.
- Students will explore their own beliefs about race and how it compares to what race actually is.

ESSENTIAL QUESTION:

- » What is racism?
- » What is white privilege?
- » What is systemic racism?
- » How does racism impact society?
- » What is implicit bias?

MATERIALS AND RESOURCES:

- Student reflection journals
- White privilege, systemic racism explained video found here : <https://youtu.be/NZkGWmrIRFU>
- Explained: White privilege, systemic racism and implicit bias video found here: <https://youtu.be/I2D0KKunhQ0>
- Vocabulary handout found [here](#)
- As students are working independently and in groups play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in ask them to write and reflect on the following in their reflection journal:
 - a. When did you first become aware of what race you are?
 - b. What happened?
 - c. Have students discuss and explain their answer with a partner. If you are virtual, have students share with a partner in a breakout room.
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have a discussion with students about their answers. Reiterate that there are no right or wrong answers. This is an opportunity for the class to listen to one another's experiences without responding.



Watch:

4. EXPLAIN TO STUDENTS THAT THEY ARE GOING TO WATCH TWO SHORT VIDEOS ON RACISM AND PRIVILEGE.
 - a. Show the following videos
 - i. <https://youtu.be/NZkGWmrIRFU>
 - ii. <https://youtu.be/I2D0KKunhQ0>

- b. Have students fill out the definition column in the **Lesson 3 handout**.
- c. Go over definitions with your students to get clear on understanding. Cover the following additional information in your definitions:
 - i. **White privilege** - White privilege is an advantage that protects white people against any form of discrimination related to their ethnicity and race. It does not mean that white people have not or cannot experience challenges in life, it means that any challenges that a white person has faced or may face is not related to the color of their skin.
 - ii. **Racism** - when someone is excluded, treated badly, or hated because of their skin color. This includes systemic racism.
 - iii. **Systemic Racism** - is when racist ideas are built into laws, schools, stories, and other institutions in a way that collectively makes life much harder for people of color.
 - iv. **Implicit Bias** -the unconscious attitudes and stereotypes and unintentional actions (positive or negative) toward members of a group simply because of their membership in that group.
 01. **Bias** - is when you favor something often in a way that is closed minded and unfair.
 02. **Stereotype** - the belief that most members of a group share similar characteristics.

- d. Divide students into 4 small groups. If you are virtual, assign students to breakout rooms and visit them as needed. Assign each group a term and have them come up with real life examples for the terms that they were assigned. Share one example of each to model the exercise.
- e. Have students present their examples to the class. If the following examples are not said please bring it up to the class for discussion.

White privilege

- 01. *Not worried about whether or not you will discriminated against because of your hairstyle at a job interview.*
- 02. *White people represented in every TV show or movie in positive ways and you never have to wonder if white people will be represented.*
- 03. *Never having to have a conversation with your child about being discriminated against because of the color of their skin.*
- 04. *Never having to worry about your child interacting with the police.*
- 05. *Having a positive perception of the police.*
- 06. *Not being afraid of being pulled over by the police.*

Racism

- 01. *Slavery.*
- 02. *Calling someone a racial slur.*
- 03. *Physical violence against someone because of the color of their skin.*
- 04. *Asking someone "where are you from?" Or "What are you?" Because they do not look white or because they do not look like what you think a certain race should look like.*

Systemic Racism

- 01. *Education system - Black students are 3 times more likely to be suspended than white students even though they make up less of the population of school aged children.*
- 02. *Criminal Justice - Black people make up 13% of the population of the United States but they represent 40% of the prison population. If a white person and a Black person commit the same crime, the Black person is more likely to get arrested and 20% more likely to be convicted of the same crime.*
- 03. *Police - Black drivers are 30% more likely than white drivers to be pulled over by the police. More than half of all young Black Americans know someone, including themselves who have been harrassed by the police.*

Implicit Bias

- 01. *Because the media portrays Black men as being violent, people associate Black men with being violent. For example, walking to the other side of the street and clutching your purse when a Black man is walking past you.*
- 02. *Asking a female friend if she has a boyfriend or a male friend if he has a girlfriend as opposed to asking them if they are dating someone.*

- iv. *There are many many examples for the terms above. Please feel free to add your own examples to the list.*

- f. Modifications for this activity can include prewriting the definitions and one example for each term on the vocabulary sheet and having students discuss and come up with examples after discussing the definitions and the example.
- 5. At the end of class have students write in their reflection journal about a time where they experienced racism or witnessed racism.

LESSON 4: ON THE HISTORY OF ANTI-BLACK VIOLENCE IN AMERICA

Grade Level: 7-12 | **Time:** 2 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will understand what led to the 2020 #BlackLivesMatter Protests.
- Students will research the dates of anti-Black violence in America.
- Students will create a timeline that presents when incidents of anti-Black violence in America occurred.
- Students will present their timeline in such a manner that others will understand their topic.
- Students will share how they feel about anti-Black violence in America.
- Students will explore the connection between race, racism and anti-Black violence.

ESSENTIAL QUESTION:

- » What events led to the #BlackLivesMatter Protests of 2020?
- » How long has anti-Black violence been occurring in America?
- » What is the connection between race, racism and anti-Black violence?

MATERIALS AND RESOURCES:

- Student Reflection Journals
- Timeline handout found [here](#)
- Timeline teacher key found [here](#)
- As students are working play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

DAY 1

1. As students come in ask them to write and reflect on the following in their reflection journal:
 - a. What does the term anti-Black violence mean?
 - b. Have students discuss and explain their answer with a partner. If you are virtual, have students share with a partner in a breakout room.
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have a discussion with students about their answers. Reiterate that there are no right or wrong answers. This is an opportunity for the class to listen to one another's experiences without responding.
4. Explain to students that they will be researching anti-Black violence in American history and creating a timeline of events. Explain that they will also be presenting their portion of the timeline to the class. Explain that what they will be researching can bring up a lot of emotions. Explain that at the end of class they will be given the opportunity to express how they feel.
 - a. Divide students into 9 groups. Each group will be responsible for researching the dates for 5-6 different occurrences of anti-Black violence. If you are virtual, assign students to breakout rooms and visit them as needed.
 - b. Tell them that they will be researching each topic, finding out the date for each, and creating a timeline of the order of the events.
 - c. Have students research and fill out the timeline handout with the correct dates. Explain to them that they should underline and look-up any terms that they do not understand.
5. Leave time at the end of the class to give students the opportunity to share how they are feeling. Let students share without responding. This is an opportunity for the class to listen to one another's experiences without responding.

DAY 2

1. When students come in, explain to them that they will be presenting their portion of the timeline to the rest of the class. Explain that their presentations should be in their own words.
 - a. Divide students into their groups from the day before.
 - b. Give them 10-15 minutes to prepare their presentations with their group
 - c. Have each group go in order and present their presentations to the class
 - d. Leave time at the end of each presentation to check in with students to see how they feel.
 - e. Ask students what the connection is between race, racism, implicit bias and anti-Black violence?
2. Have students reflect on the following question in their reflection journals?
 - a. What is one new thing I learned about anti-Black violence?

LESSON 5: ON GRIEF & MOURNING

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will explore the grieving process.
- Students will explore the difference between grief and mourning.
- Students will think of ways to express their own mourning.
- Students will be supported with dealing with personal feelings of grief caused by anti-Black violence.

ESSENTIAL QUESTION:

- » What is grief?
- » What is mourning?
- » How can I express my own mourning?

MATERIALS AND RESOURCES:

- Reflection journals
- Chart paper
- As students are working independently and in groups play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in, ask them to look over the following definitions and write them in their own words in their reflection journal.
 - a. **Grief is Internal** - While they are often used interchangeably, the words grief and mourning contain a subtle but important difference. The term grief refers to our thoughts and feelings on the inside. After the loss of someone our initial, private response is grief. We feel bereaved, which means “torn apart.” Mourning is the next step in the process.
 - b. **Mourning is External** - Mourning is the shared, social response to loss, or “grief gone public.” Mourning takes our internal grief and externalizes it in the form of an action, a symbol, a ceremony, or a ritual that activates social support. It is essential for creating forward movement in a state of grief. Without external mourning, grief turns into “carried grief.”
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have a few students share their answers with the class.
4. Explain to students that in this lesson we will be exploring the connection between anti-Black violence, grief, and mourning.
 - a. Explain that the feeling that occurs when someone dies is or a life situation changes or ends is loss. Intense emotional suffering caused by a loss, disaster, misfortune or tragic event is grief.
 - b. Let them know that anti-Black violence can cause deep **grief**.
 - c. Ask students what emotions they felt learning about the history of anti-Black violence in America. Ask them how they feel about the anti-Black Violence occurring today. Share your own emotions.
 - d. Ask them to share their answers, write their answers on chart paper or white board. Share that these emotions are a part of grieving.
 - e. Divide students into groups of 3 or 4. If you are virtual, assign students to breakout rooms and visit them as needed. Ask students to come up with examples of how society has mourned Black lives in the wake of recent anti-Black violence. Share your own example before students go into groups.
 - f. Have students share their examples with the entire class. Write their answers on chart paper or a whiteboard. If they do not bring up protest bring it up as an example and share that the class will be exploring protest in later lessons.
 - g. Ask them how protest is a form of mourning? Ask them how mourning can lead to protest?
5. Ask students to reflect in their reflection journal how they can express their own mourning around loss and tragic events. Explain that everyone mourns differently and there are no right or wrong answers.

LESSON 6: ON POLICE BRUTALITY

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will recall and discuss personal encounters with the police.
- Students will define police brutality.
- Students will share examples of police brutality from the timeline they created in Lesson 4 - On the History of Anti-Black Violence.
- Students will develop recommendations for how police can be more effective in the community.

ESSENTIAL QUESTION:

- » What is police brutality?
- » How is police brutality connected to race and racism?

MATERIALS AND RESOURCES:

- Student reflection journals
- Understanding the Racist Roots of Police Violence Video: <https://www.youtube.com/watch?v=LC1vMTMftgo>
- Viewing Guide found [here](#)
- As students are working independently and in groups play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in ask them to write and reflect on the following in their reflection journal:
 - a. Ask students to reflect in their reflection journals about an encounter that they had with the police. If a student has never had an interaction with police, suggest that they write about an experience of a friend or relative, or one that they have watched or read about in the media.
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Ask students to raise their hand if they have had a negative encounter with the police. Ask students to raise their hands if they have had a positive encounter with the police. Ask students to raise their hands if they have had no encounter with the police. Ask students what they noticed about who raised their hands.
4. Invite a few volunteers to share what they've written and allow the class to react. Are most experiences of class members like the ones that students shared? Did others have encounters that were dramatically different? Based on the discussion, facilitate the development of a statement that students believe generally describes policing practices.
5. Explain to students that they will be exploring police brutality in this lesson. Ask them what they think police brutality is. Police brutality is defined as the use of excessive physical assault or verbal assault during police procedures, such as apprehending or interrogating a suspect. Deadly force is not always excessive force. However, when deadly force exceeds the force that is necessary to create a safe environment, it is considered police brutality. Explain that the term police brutality is sometimes used to refer to various human rights violations by police. This might include beatings, racial abuse, unlawful killings, torture, or indiscriminate use of riot control agents at protest.
6. Divide students into groups of 3 or 4. If you are virtual, assign students to breakout rooms and visit them as needed. Ask students to come up with examples of police brutality from the timeline that you created as a class in Lesson 4 - On the History of Anti-Black Violence.

7. Have students share their answers with the entire group.



Watch:

8. Show the following video

<https://www.youtube.com/watch?v=LC1vMTMftgo>

- a. As students are watching the video have them fill out the viewing guide.
- b. Discuss student answers from the viewing guide with them.

9. Divide students into groups of 3 or 4. If you are virtual, assign students to breakout rooms and visit them as needed. Ask each group to come up with 2 recommendations of how police can be more effective in the community and why they feel their recommendations would be effective. Share your own examples before you divide students into groups.
 - a. Have each group share their recommendations and justifications.
 - b. If it has not been brought up bring up the idea about reallocating police funds from the end of the video. Ask students to share how they think this will support communities.
 - c. Ask students the following question: What is the connection between racism and police brutality?
10. Have students reflect in their reflection journals on the following question: What emotions do you feel about police brutality occurring today?



Photo by Jon Henry

LESSON 7: ON YOUTH AND PROTEST

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will understand how protest works.
- Students will research and tell the story of different youth led protests specifically tied to Black freedom and liberation.
- Students will explore the different forms of protest.
- Describe how they would voice opposition to a specific community event, policy or practice.

ESSENTIAL QUESTION:

- » What is protest?
- » What are different forms of protest?
- » What unique contributions have young people made to movements throughout history?
- » What can youth today do to make lasting change?

MATERIALS AND RESOURCES:

- Student reflection journals
- Lesson 7 handout found [here](#)
- As students are working independently and in groups play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in ask them to write and reflect on the following in their reflection journal:
 - a. How much of a difference do you think can young people make in addressing the anti-Black violence that our society faces today? Why?
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have a few students share their answers with the class.
4. Explain to students that in this lesson they will be exploring what protest is and how young people have contributed to movements throughout history, specifically in relationship to Black freedom and liberation. Ask students what they think protest means. Protest is a public action or expression of objection or disapproval or towards an idea or action, typically a political one. Tell students that protest can be a form of mourning, an outward expression of the grief we feel. Share with them that there are many different ways to protest and express yourself when you want to make a change in the world. Ask students for examples of different ways to protest. Share your own example before you take student answers.
 - a. LETTER WRITING
 - b. PROTEST MARCH
 - c. BOYCOTT
 - d. ATTACHING ONESELF PHYSICALLY TO SOMETHING
 - e. PICKETING/DEMONSTRATING WITH SIGNS WHILE CHANTING SLOGANS
 - f. SINGING PROTEST SONGS
 - g. SIT INS PETITIONS
 - h. ATTENDING AND SPEAKING UP AT GOVERNMENTAL MEETINGS
 - i. ART
 - j. GRAFFITI
 - k. WEARING AN ARMBAND OR PIN OR T-SHIRT WITH A PROTEST MESSAGE
 - l. VOTING
 - m. LETTER TO THE EDITOR
 - n. BLOG RANT
 - o. POLITICAL RALLY
 - p. HUNGER STRIKE
 - q. RIOT
 - r. REVOLUTION
 - s. REFUSING TO PAY TAXES
 - t. PROPERTY DAMAGE
 - u. STRIKE/LOCKOUT
 - v. LAWSUIT
 - w. SOCIAL MEDIA CAMPAIGN
 - x. DANCE
 - y. MUSIC

Share that if you identify as Black, rest and taking care of yourself can be a form of protest.

5. Divide students into groups of 4 or 5. Assign each group one of the following youth led protests to research:

1951

a. Barbara Johns led student walk-out

1957

b. The Little Rock Nine

1960

c. Student Nonviolent Coordinating Committee

May 1963

d. The Children's Crusade

October 1963

e. Chicago Freedom Day Boycott

2015

f. Niya Kenny and the #AssaultAt Campaign

2018

g. Stoneman Douglass and March for Our Lives

2020

h. Youth Led Black Lives Matter Protests

6. Have students research each topic using the Lesson 7 handout as a guide.
7. Have each group present their topic to the whole class.
8. Have students reflect in their reflection journals on the following question:
 - i. How would you express yourself through protest, specifically around anti-Black violence occurring today?

SECTION THREE:

On Protest and Mourning: A Digital Exhibition

EXPLORE THE DIGITAL EXHIBIT *ON PROTEST & MOURNING* THROUGH LESSON PLANS THAT WILL CONNECT THE EXHIBIT TO ANTI-BLACK VIOLENCE OCCURRING IN AMERICA TODAY.

LESSON 8: ON PROTEST & MOURNING - OVERVIEW

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will discuss the importance of art and what they can learn from it.
- Students will analyze the overview for the exhibit “*On Protest & Mourning*” and infer what they think the exhibit will be about.
- Students will analyze the description of the artist’s work from the exhibit *On Protest & Mourning* and make inferences as to what the artwork will look or sound like.

ESSENTIAL QUESTION:

- » What can you learn from visiting an art exhibit?
- » How does art make you feel?
- » How can art be used as a form of protest?
- » How can art be used to express mourning?

MATERIALS AND RESOURCES:

- Student reflection journals
- Lesson 8 handout found [here](#)
- As students are working independently and in groups play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in ask them to write and reflect on the following in their reflection journal:
 - a. Describe a piece of art that has impacted you? How did it make you feel? This can be music, a painting, a dance, a sculpture or anything else that you consider to be art.
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have students share their answers with a partner. Have a few students share their answers with the class.
4. Whole group discussion - Ask students if they have ever been to an art exhibit? Discuss the experience with them. Ask them how they viewed the art? What can you learn from visiting an art exhibit?
5. Explain to students that they will be visiting the online virtual exhibit “*On Protest & Mourning*” curated by the Caribbean Cultural Center African Diaspora Institute. Read aloud with your students the overview for the exhibit. Ask students why they think this exhibit was created? Play *On Protest and Mourning Prelude (OP&M Prelude)* by Kareem Johnson for students. After it is done ask them how it made them feel? Ask them what they heard in the Prelude? Ask them what they think the exhibit will be about based on the sounds heard in the Prelude.
6. Divide students into small groups of three or four. If you are virtual, assign 3 to 4 students to breakout rooms and visit them as needed. Ask students to look over each description in their group and come up with what kind of art they think will be in each part of the exhibit. Have them fill out the Lesson 8 handout.
7. Have students present what they came up with to the entire class.
8. How is art an expression of protest and mourning?
9. After their presentations have student reflect in their reflection journals on the following:
 - j. How did the descriptions from the exhibit make you feel?

LESSON 9: DIGITAL EXHIBIT: ON PROTEST AND MOURNING: STRANGER FRUIT

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will view the online art exhibit “Stranger Fruit” by Jon Henry that is a part of the larger exhibit *On Protest & Mourning* curated by the Caribbean Cultural Center African Diaspora Institute.
- Students will analyze the song “Strange Fruit” sang by Billie Holiday.
- Students will define lynching.
- Students will connect the song “Strange Fruit” to lynching in America.
- Students will understand the connection between the song “Strange Fruit”, lynching and the exhibit “Stranger Fruit” by Jon Henry.

ESSENTIAL QUESTION:

- » What is the definition of lynching?
- » What is the connection between lynching in America and the murder of Black people by police?
- » How is music a form of protest?
- » How is music a form of mourning?

MATERIALS AND RESOURCES:

- Student reflection journals
- Internet access
- Lesson 9 handout found [here](#)
- As students are working play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in have them look up the definition of lynching emphasizing that the definition does not need to be a dictionary definition. Have them write the definition in their own words in their reflection journals.
2. Whole Class Discussion - have a whole class discussion about the definition of lynching and share the following facts:
 - a. 1882-1968, 4,743 lynchings occurred in the United States. Of these people that were lynched 3,446 were Black.
 - b. It was not until 2018 that the Senate passed the anti-lynching legislation Justice for Victims of Lynching Act, on which the House of Representatives took no action. On February 26, 2020, the House passed a revised version, the Emmett Till Antilynching Act, by a vote of 410-4. As of March, 2021, no anti-lynching bill has been passed by both houses.
3. Remind students that music has been and is used as a form of protest and is often used to express mourning. Introduce the song “Strange Fruit” sang by Billie Holiday. Explain that the song was written as a poem and turned into a protest and mourning song about lynching. Give students a copy of the lyrics to the song and play the song for them. Ask students to identify the lyrics in the song about lynching. Ask them how the song expressed mourning.
4. Explain to students that they will be visiting part of the online exhibit *On Protest & Mourning*. Explain that they will visit part of the exhibit that they will be visiting is called “Stranger Fruit” by Jon Henry.
 - a. Read the overview of the exhibit out loud with your student.
 - b. Go through each of the images of the exhibit “Stranger Fruit” by Jon Henry.
 - c. Check in with students and ask them how the images make them feel.
 - d. Divide students into small groups of three or four. If you are virtual, assign 3 to 4 students to breakout rooms and visit them as needed.
 - e. Have students answer the questions on the handout. Share your own example before students go into their groups.
 - f. Have students present their answers to the class and play part of the song that they chose.
5. Have students answer the following question in their reflection journal:
 - f. What did the exhibit “Stranger Fruit” by Jon Henry mean to you?

LESSON 10: DIGITAL EXHIBIT: ON PROTEST AND MOURNING: AM I NEXT?, JUSTICE FOR DEON KAY, I SAW HONOR AND DIGNITY, TOO!

Grade Level: 7-12 | **Time:** 2 class periods

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will explore the online virtual exhibits “Am I Next?” by Vanessa Charlot, “Justice for Deon Kay” by Dee Dwyer and “I Saw Honor and Dignity, too!” by Terrance Jennings.
- Students will work in groups to tell the story that the images are conveying.
- Students will create their own protest posters.

ESSENTIAL QUESTION:

- » How can we express protest and mourning through art?
- » How are photographs used to tell a story?

MATERIALS AND RESOURCES:

- Internet access
- Student reflection journals
- Lesson 10 handout found [here](#)
- Art supplies
 - » markers /crayons/colored pencils/something to draw with
 - » Poster board/chart paper/contraction paper/something to draw on
- As students are working play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

DAY 1

1. As students come have them reflect in reflection journals on the following:
 - a. How is art used to express protest and mourning?
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have students share their answers with a partner. Have a few students share their answers with the class.
4. Explain to students that today they will be visiting three parts of the virtual exhibit *On Protest & Mourning*
 - a. Divide students into small groups of three or four. If you are virtual, assign 3 to 4 students to breakout rooms and visit them as needed.
 - b. Assign each group one exhibit either “Am I Next?” by Vanessa Charlot, “Justice for Deon Kay” by Dee Dwyer or “I Saw Honor and Dignity, too!” by Terrance Jennings. Depending on your class size you may have multiple groups with the same exhibit. Tell them to read through the description and look at each image carefully.
 - c. Have each group fill out the handout for this lesson.
 - d. Have each group present going through each image of their assigned exhibit.
5. If you are meeting virtually, ask students to have art supplies for tomorrow, poster board or construction paper or something to draw on. Markers or crayons or something to draw with.

DAY 2

1. Remind students that art is a powerful form of protest. Explain to them that protest posters have been a way to convey and communicate a powerful message and can encapsulate both protest and mourning. Explain to them that they will be creating their own protest posters/signs. Share the images from the exhibits “Am I Next?” by Vanessa Charlot, “Justice for Deon Kay” by Dee Dwyer and “I Saw Honor and Dignity, too!” by Terrance Jennings. Ask them what signs they noticed in the images.
2. Share examples of protest signs with students, specifically from the Black Lives Matter movement. Ask students what they think the posters are trying to say.
3. Have each student come with a message that they would like to convey regarding anti-Black violence in America. Have them write that message in their reflection journal. Have them write how they would visually display that message as a poster.
4. Have students create protest posters using art supplies that you provide for them or art supplies that they have prepared if you are meeting virtually.
5. Once students are done, have a few students share their poster and what it means to them. Have students that are comfortable sharing, share their poster on social media using the #onprotestandmourning. You can display the posters around your classroom or school if you are meeting in person.
6. Ask students to reflect on the following in their reflection journals:
 - g. Do you think protest posters and signs are effective during protests? Why or why not?



Photo from Carlos Javier Ortiz's WE ALL WE GOT

LESSON 11: DIGITAL EXHIBIT: ON PROTEST AND MOURNING: WE ALL WE GOT

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will explore the factors that contribute to gun violence in Black communities.
- Students will view the documentary short “We All We Got” by Carlos Javier Ortiz that is a part of the virtual exhibit *On Protest & Mourning*.
- Students will explore the impact that gun violence has on Black Communities.

ESSENTIAL QUESTION:

- » What factors contribute to gun violence in Black Communities?
- » How does racism contribute to gun violence in Black communities?

MATERIALS AND RESOURCES:

- Internet access
- Student reflection journals
- Facts about gun violence found [here](#)
- As students are working play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Teacher Preparation: Read the following:

<https://www.bradyunited.org/issue/gun-violence-is-a-racial-justice-issue>

Alignment to Common Core State Standards:

Lesson Activities:

1. As students come in ask them to reflect on the following question in their reflection journals:
 - a. What is gun violence?
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have students share their answers with a partner. Have a few students share their answers with the class.
4. Share with students facts about gun violence. Ask students how they think racism contributes to gun violence in Black communities? Share an example with them before you take student answers.
5. Ask students to raise their hands if they have experienced the impact of gun violence. Ask them what they think the impact is of gun violence on individuals and communities? Share your own example before you take student answers.
6. Tell students that they will be viewing the documentary short “We All We Got” by Carlos Javier Ortiz that is a part of the virtual exhibit *On Protest & Mourning*. Ask them what they think the title of the documentary means. Read the overview of the documentary out loud with your students.
7. After viewing the documentary, have an open discussion with students about what they saw? Ask them what story they think the documentary is telling? What examples of protest did they see in the documentary? What examples of mourning?
8. Ask them the following question: What do you think can be done to combat gun violence in Black communities?
9. Ask students to reflect on the following question in their reflection journals:
 - a. What did you learn today about gun violence in Black communities?

LESSON 12: DIGITAL EXHIBIT: ON PROTEST AND MOURNING: WHAT ENDURES

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will visit and explore the virtual exhibit “What Endures” by Nadia Alexis.
- Students will learn about Black women who have been killed as a result of anti-Black violence.
- Students will create and share a social media post remembering the life of a Black woman who has lost their life to anti-Black violence.

ESSENTIAL QUESTION:

- » What endures after someone has been killed by anti-Black violence?
- » How can we create visibility for Black women?

MATERIALS AND RESOURCES:

- Internet access
- Student reflection journals
- As students are working play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in, share the description of “What Endures” by Nadia Alexis. Ask them to reflect in their reflection journals on the following question:
 - a. In your own words, what message do you think the artist is trying to convey?
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have students share their answers with a partner. Have a few students share their answers with the class.
4. Ask them to list the names of the Black men and boys that have been killed by anti-black violence including those killed by police. Write answers on one side of a T-chart. Ask them to list the names of the Black women and girls who have been killed. Write answers on the other side of the t-chart. It is likely they will know the names of more of the Black men than the names of the Black women who have been killed. Ask them what the difference is between the two lists. Tell them that Black women and girls who have been killed remain invisible. Ask them why they think that is?
5. Show them the images from “What Endures” by Nadia Alexis. Ask them how the images represent the invisibility of Black women.
6. Ask them to reflect on the following question in their reflection journals:
 - a. What endures after someone has been killed by anti-Black violence?
 - b. Have a few students share their answers.
 - c. If it hasn't been shared - share that memories of the person are what endures after they die.

7. Ask students how we can we protest and mourn the loss of Black women's lives in order to create visibility.
 - a. Tell students that one way that people express mourning is by sharing about the life of a Black woman who has been killed and remembering the lives that they lived.
 - b. Share with students the following names of Black women who have been killed including Black trans women.

**Sandra Bland
Breonna Taylor
Nina Pop
Sherese Francis
Kendra James
Monika Diamond
Atatiana Jefferson
Rekia Boyd
Ma'Khia Bryant
Korryn Gaines
Brayla Stone
Natasha McKenna
Pamela Turner
Miriam Carey
Shelly Frey
Merci Mack
Darnesha Harris
Aiyana Jones
Malissa Williams**

- c.** Tell students that they are going to create a social media post sharing details about the person. If you are not comfortable having your students use social media or if your students are not comfortable using social media. They can create a “social media post” in their reflection journals.
- d.** Ask students to choose someone from the list above. Ask students to find a picture of the person that they are sharing about.
- e.** In the caption for their post they should include the following:
 - i.** *The person’s name as a #hashtag for example #BreonnaTaylor.*
 - ii.** *The person’s age at the time that they were killed.*
 - iii.** *Research and write about what they were good at, any special skills or talents, or what made the person unique.*
 - iv.** *Write about how they will remember the person.*
- f.** Have students share their post with a partner.
- g.** Have an example of a post ready to share with your students before they begin
- h.** Have a few students share their posts with the entire class.
- i.** Before students share their post on social media look over their post. Have them share on Instagram with the *#onprotestandmourning*.



Photo by Nadia Alexis

LESSON 13: ON MOVING FORWARD THROUGH PROTEST, JOY & CELEBRATION

Grade Level: 7-12 | **Time:** 1 class period

CLASSROOM SET-UP: Have students sit in a circle or u-shape if you are meeting in person. If you are meeting virtually please use gallery view as opposed to speaker view so that you can see all students.

LESSON OBJECTIVES:

- Students will learn what a vision is.
- Students will reflect on their experience visiting the online exhibit *On Protest & Mourning*.
- Students will create a visual representation of what the world would look like without anti-Black violence.

ESSENTIAL QUESTION:

- » What is a vision statement?
- » How can we continue to take action?
- » How can we reimagine a world without anti-Black violence?

MATERIALS AND RESOURCES:

- Internet access
- Student reflection journals
- Magazines
- Butcher paper or chart paper
- Scissors
- Markers or colored pencils or something to draw with
- Glue
- As students are working play music from the *On Protest & Mourning* Spotify Playlist [found here](#)

Lesson Activities:

1. As students come in have them reflect on the following questions in their reflection journal:
 - a. What does your ideal world look like?
2. Go over the community guidelines you co-created with your students in the first lesson of this unit.
3. Have students share their answers with a partner. Have a few students share their answers with the class.
4. Tell students that they will be reflecting on their visit to the virtual exhibit *On Protest & Mourning*. Let them know that they will be asked to reflect on the website and reflect on ways that they can continue to take action. Tell them that they will be asked to reimagine a world without anti-Black violence. Share with them the following definition of a vision:
 - a. Our vision is the future, what we want to become.
5. Have students fill out the reflection page at the end of the *On Protest & Mourning* Virtual Exhibit.
6. Have each student share their vision for the world that they shared on the reflection page. Write down the commonalities that each student shares on the board or white board. Tell students that they are going to create a collective visual representation of their visions. You can either do this digitally or physically.
 - a. If you are creating it visually, you can do so in

- Google Slides, Power Point or Canva. Have each student choose one image to represent their vision and have them send it to you. Put all of the images together to create the collective Vision Board.
- b. If you are creating it physically, you can either have students cut out one image from a magazine and glue it to a large piece of butcher paper, and/or have students draw on a large piece of butcher paper.
 - c. Once the visual representation is complete take a picture or screenshot of it and upload it to the reflection page of the exhibit with your school and class name.
7. Ask your class to come up with three ways that you as a classroom community can continue to take action against anti-Black violence. Put their answers on a piece of chart paper and hang it where they can see it everyday.
 8. Have students reflect in their reflection journal on the following question:
 - a. How will this help you change the world for the better?

Extension:

CREATE YOUR OWN ONLINE OR PHYSICAL ART EXHIBIT WITH STUDENT POSTERS, INSTAGRAM POSTS, SONGS AND WRITTEN REFLECTIONS.

SECTION FOUR: **Additional Resources**

**ADDITIONAL RESOURCES FOR BOTH EDUCATORS AND STUDENTS TO SUPPORT
IN FURTHERING YOUR LEARNING AS WELL AS MENTAL HEALTH RESOURCES**

Weblinks:

- Project Implicit - Harvard Implicit Bias Test <https://implicit.harvard.edu/implicit/education.html>
- Teaching #BlackLivesMatter: <https://www.teachingforchange.org/teaching-blacklivesmatter>
- TEACHING ABOUT RACE, RACISM AND POLICE VIOLENCE: <https://www.learningforjustice.org/moment/racism-and-police-violence>
- Black Lives Matter Syllabus (Professor Frank Leon Roberts, New York University): <http://www.blacklivesmattersyllabus.com/fall2016/>
- Black Lives Matter Resources <https://blacklivesmatter.com/resources/>
- Have you ever interacted with the police? https://learning.blogs.nytimes.com/2011/12/20/have-you-ever-interacted-with-the-police/?_r=0
- When The Media Treats White Suspects And Killers Better Than Black Victims
https://www.huffpost.com/entry/media-black-victims_n_5673291
- Zinn Education Project: Teaching People's History <https://www.zinnedproject.org/>

Mental Health Resources

- Managing Strong Emotional Reactions to Traumatic Events: Tips for Families and Teachers: <https://www.nasponline.org/resources-and-publications/resources-and-podcasts/school-climate-safety-and-crisis/mental-health-resources/trauma/managing-strong-emotional-reactions-to-traumatic-events-tips-for-families-and-teachers>
- Radical Self-Care in the Face of Mounting Racial Stress:
<https://www.psychologytoday.com/us/blog/healing-through-social-justice/201911/radical-self-care-in-the-face-mounting-racial-stress>

