

# RACE, MYTH, ART and JUSTICE

An Educator's Guide



## About CCCADI

Founded by Dr. Marta Moreno Vega over 42 years ago, CCCADI is the leading African Diaspora Cultural Arts Institution in New York City providing free, or low-cost public and education programming to tens of thousands of people annually.

CCCADI integrates arts, education, activism, and critical perspectives to foster social and personal transformation. We present and document the creative genius of African Diaspora cultures through exhibitions, gallery talks; prepare and nurture the next generation of cultural leaders; and unite Diaspora communities.

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## About the Educator's Guide

This guide was developed as a resource for educators to support their planned visit to the Caribbean Cultural Center African Diaspora Institute's newest exhibition, *RACE, MYTH, ART, and JUSTICE* on view from November 15, 2018–June 15, 2019. The exhibition overview, guided inquiry sections, and suggested lesson plan activities will assist educators and their students in exploring the exhibition's key concepts. There are interdisciplinary curriculum linkages, such as Visual Arts, Social Studies, the Moving Image, and English Language Arts. **Section I, Race as Myth** provides background on the exhibition's images which challenge historic notions of "race" and its hierarchical assignments of privilege. **Section II, Art: The Invisible Made Visible** provides educators with key viewing questions for reflection on how art has been used to give visibility to those most affected by a Black race status. **Section III, Justice: Looking at Socially Responsive Art** looks at art created in response to societal inequities. **Section IV, Additional Resources** is comprised of suggested lesson plan activities, a glossary, and bibliography, with online weblinks for further research and reference.

## Exhibition Overview

*RACE, MYTH, ART, and JUSTICE* explores intersecting ideas of race, myth, art and justice through the lens of twelve emerging and well-established photographers, and the writings of their accompanying essayists. All of African descent, they represent varied parts of the African Diaspora.

Although the very premise of "race" is a social construct rooted in myth, it remains to have profound implications on 21st century Black lives. The exhibition showcases photography that speaks to a political trajectory of "race", and the impact of issues created by its use to exclude, erase, and burden millions of Black descendants in the world. The images in *RACE, MYTH, ART and JUSTICE* adhere to a powerful aesthetic that should not be considered just protest art, but are accurate reflections and interpretations of global realities.

Educators, please be advised some images in the exhibition depict nudity.

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Major support for the exhibition and catalogue has been provided by The Andy Warhol Foundation for the Visual Arts and The Ford Foundation, with additional support from the New York State Council on the Arts and the New York City Department of Cultural Affairs, NYC Council Member Ayala, NYC Council Member Cumbo, and NYC Council Member Perkins.

Cover: **Kwesi Abbensetts**. #3, from the series *The Masking: Super Powers*, 2015. 18 x 24 in.

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## RACE and IMPACT: An Abbreviated Timeline of a Social Construct

### United States

1676

Bacon's Rebellion, a unified group of enslaved Africans and indentured Europeans fighting against unjust treatment, later ushers in more targeted enslaved African labor, while granting more freedoms to those of European heritage

1790

US Naturalization Act of 1790 limits citizenship to "whites"; first census with designated "race" categories

1650

1700

1750

### The World

#### BEFORE THE 6TH CENTURY

One's social identity in ancient history is determined by religion, class, language, and culture, not on physical differences linked to perceived inferiority, or superiority

#### 7TH-8TH CENTURIES

Noted Black Arabic-speaking poets, Shaddad, Suhaym, and Dulama note the negative status of being Black in early Islamic society; at this time, initiation of targeted African enslavement by Arabs

#### 1500s

Concept phrase developed by the Spanish of "limpieza", or "purity of blood" used in targeting those of both Jewish or African ancestry in the Americas

#### 1600s-1700s

During this time, the concept of "race" majorly, concurrently, and uniquely develops with the Spanish, Portuguese, and other European trading powers with the enslavement of Indigenous and African nations

1759

Carl Linnaeus develops classification of the "four races"

1776

German physician, Johann Blumenbach creates a listing of five human types, with "Caucasians" in the highest position

**1810**

First Nations under Shawnee warrior, Tecumseh begin to use a pan-Native American racial identity in response to the encroachment on their lands by "... the white man"

**1831**

Initiation of the forcible removal of indigenous Native nations from the east of the Mississippi to the west now known as the "Trail of Tears"

**1875**

Page Act explicitly bans Chinese women from immigrating to the US

**1882**

Chinese Exclusion Act passed barring Chinese labor immigration

**1904**

St. Louis World Fair showcases culmination of 19th century hierarchical racial ideas, and the superiority of "higher" races

**1915**

D.W. Griffith's film, Birth of a Nation is released

**1922**

In relation to the 1790 Naturalization Act, the US Supreme Court decides who is "white" based on "... the common understanding of the white man"

**1924**

The Virginia Racial Purity Act defines a person as Black by having any trace of African ancestry

**1800****1850****1900****1804**

Haiti achieves independence

**1815**

The death of Saartjie Baartman. She was put on display and dehumanized in shows and county fairs throughout Europe for over five years. The exploitation and dissection of her body is used to provide the development of scientific racism

**1859**

Evolution theory shapes the debate of "race" as a product of nature in Social Darwinism

**1868**

German scientist, Ernst Haeckel claims a connection between "inferior" races and apes

**1883**

Eugenics term coined by British anthropologist, Francis Galton

**1886**

The Aborigines Act begins removal of aboriginal children from their families to assimilate them into "white" Australian communities

**1890**

In Brazil, the concept of Blanqueamiento is pushed forward to "whiten" population with formalized immigration from Europe

**1905**

First intelligence test developed by French psychologist, Alfred Binet, which would later be used to discriminate on the basis of "race"

**1925**

Adolf Hitler publishes, Mein Kampf, in which he reveals his obsession with the idea of European racial purity

## RACE and IMPACT: Abbreviated Timeline of a Social Construct

### United States

**1930**

Mexican citizens based on their ancestry are noted in the US census as “non-whites”

**1939**

Clark Doll Experiment demonstrates psychological impact of white supremacy on the racial identification and preferences of Black children

**1944**

A 14-year-old African American boy, George Stinney, Jr. becomes the youngest person to be executed in the 20th century

**1948**

Executive Order 9981 issued by President Harry Truman initiates desegregation in the US armed forces

**1954**

Brown v. Board of Education, segregation in US public schools ruled unconstitutional

**1964**

US Civil Rights Act outlaws discrimination in jobs and public accommodations

**1967**

US Supreme Court rules in Loving vs. Virginia, laws against “interracial” marriage declared unconstitutional

**1978**

US Supreme Court rules in Bakke v. Univ. of California against quotas, but upholds affirmative action in university admissions

**1994**

Bell Curve published, pushes controversial race-based differences in IQ scores

**1998**

American Anthropological Association makes a statement that human populations are not demarcated, distinct biological groups

**2000**

US Census adds new “race” subcategories and allows respondents to check more than one category of “race”

### The World

**1936**

Jesse Owens eviscerates Nazi claims of white superiority by winning four gold medals in the Olympics

**1948**

National policy of Apartheid adopted in South Africa

**1950**

UNESCO issues statement declaring that “race” has no scientific basis

**1976**

United Kingdom passes the Race Relations Act making it unlawful to discriminate in public employment, education, housing, goods and services

**1994**

First democratic elections held in South Africa, Nelson Mandela elected first Black President of South Africa

**1950**

**2000**

## RACE and IMPACT: Abbreviated Timeline of a Social Construct

### United States

**2001**

The USA PATRIOT Act passes Congress in response to 9-11, detaining thousands of men of Arab, Muslim, and South Asian descent

**2005**

Mid-census report indicates by the year 2045 the US will have a majority population of people of color

**2008**

Barrack Obama elected as first African American US President

**2010**

Arizona Gov. Jan Brewer signs into law House Bill 2281, which bans the teaching of Ethnic Studies in public school classrooms

**2012**

The New Jim Crow published, provides correlative information on the racial impacts of the so-called war on drugs and related crime policies on Black communities

**2018**

NYC Dept. of Education Chancellor Carranza initiates plans to equitably diversify the student populations of specialized high schools to more accurately reflect NYC's majority people of color population

**2000**

### The World

**2013**

Congolese-Italian immigrant, Cécile Kashetu Kyenge becomes Italy's first Black cabinet member

**2018**

Ariana Miyamoto, of Japanese and African American heritage is crowned Miss Universe Japan. Backlash erupts over perceptions of who is really Japanese.

# I.

## RACE as MYTH

Why study the impact of race? According to research in child development, by the age of two, children develop an awareness of categorized racial differences, as well as certain biases of any prevailing stereotypes associated with those racial differences. This becomes increasingly significant as children enter into early elementary school, and they see themselves more firmly as members of a particular “racial” group.

Facts emerging from the empirical sciences can illuminate any subject matter with logic and theory. However, the modern concept of “race” is not dictated by fact, but by social construct. Beginning notions of race can be traced as far back as the Arabs trading in enslaved Africans from the eastern parts of the continent, the wars of the

Crusades, and later in the 17th century with the ideology of “race” developing under the influence of class politics, and the politics of science at the time. However, although “race” is a social construct, it is also a contradictive reality. “Race” as an actual construct does nothing to lessen the extraordinarily real and negative impact it has upon peoples of the African Diaspora. In addition to the theft of Native American lands, it was the free Black labor of Africans, and their major contribution to the production of cotton in the Western Hemisphere that built the foundation of the US economy and its capitalist wealth. The images from *RACE, MYTH, ART and JUSTICE* are useful in exploring the concept of “race” and its impact upon Black history, Black culture, the Black Psyche, and the Black body.



John E. Dowell, Jr. *The Long Road*, 2017 from the series *Cotton*, 2017–18. 27 x 34 in.

### Looking & Interpreting

As with the existence of race, how might this image of Wall Street convey a visual contradiction? Notice the photographer’s use of cotton, its placement, its location. Moreover, think on what might be the significance of the artist choosing to use the rows of cotton shown in place of paved streets, placing them at the base of these financial buildings.

### Making Connections

Think on how the photographer’s image might challenge certain wealth-building narratives in US History. Does the image generally challenge the status-shaming of particular groups? In particular, the disparaging myths of African Americans and their lack of contributions to the US economy are still propagated in the 21st century. How does this myth continue to benefit those with wealth and power? Why, or why not?





Deborah Willis left, *Blackamoor Table Base, Florence Shop Window*, 2014; right, *Blackamoor Earrings, Florence Shop Window*, 2014. From the series *Myths and Gestures: Objects among Objects*, 2013–18. 25 x 42 in.

### Looking & Interpreting

Identify the intended use of each object. Describe any feelings evoked when examining and looking at these objects? Do you believe these objects would elicit the same, or different feelings if they were depicted as another “race” of people? Why, or why not?

### Making Connections

The replication of the human form in art is ancient. However, think on what might be the impact of post 17th century race theory on art production? How might these objects be situated in both splendor and objectification? Are there other examples in modern history in which images of certain groups are seen as caricatures, exaggerated illustrations, or objects based in racist stereotypes?



Kwesi Abbensetts #4, from the series *The Masking: Super Powers*, 2015. 24 x 18 in.

### Looking & Interpreting

While looking at the image, identify key shapes and lines used to create the mask. How might this image remind you of more traditional African masks, or crowns? What in the image confirms what you see? How is color, or specifically the translucent use of color, and shapes strategically placed by the artist?

### Making Connections

In Fantasy films and literature, masks of superheroes and villains hide their true identities. Their “powers” are hidden from common society. In this image, the mask crowns the head in addition to shielding the face. One might see its symbolic connection through shape and presentation to traditional sacred African power symbols of adornment and royal status. How might this almost fantastical image imply the existence of dormant “super powers” of African descendents, disconnected from the knowledge of their histories, civilizations, and foundational contributions to humanity?

## II.

### ART: The Invisible Made Visible

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When history fails to account for a community's full contribution to the larger society, and by extension to the world, art often becomes one of the ways a community's presence can be asserted where once it was made invisible. From the ancient Khoisan Sand Art Rock draw-

ings of South Africa, to the recent filmmaking about the unknown African American women mathematicians who assisted with the success of the first US moon landing, art in its many forms has been an instrument of providing members of the African Diaspora true visibility.



#### Looking & Interpreting

Examining these images, how does the artist convey a deep state of presence and emotion? What aspects of the images help you with your interpretation? How does the artist's choice of black and white photography assist with a seamless connection between the water and the individuals in the images? Is there motion being portrayed, going into, or out of the water? Describe how you see one, or both directionalities.

#### Making Connections

At the time the artist created these pieces in 2014, the Black community was mobilized in bringing attention to the larger society about the unjust, targeted shootings of predominantly Black men. Depending on the cultural community, water is believed to conduct a transference of sacred energy. Consider historically, how water has been both comforting, and also an ocean, or river of final resolution for African descendants.



**Stan Squirewell** top: *Taken to the Water*, 2014. 62 x 21 in.; bottom: *The Vast Nothingness, The Place Between Here and There*, 2014. 34 x 40 in.



**Zoraida Lopez-Diago** *The Daughters of Kronos*, 2014. 16 x 24 in.

### Looking & Interpreting

How do these artists use personal photographs to capture existence in Black communities? Observe the facial expressions, body stances, and clothing worn? Do the images entice you to ask, “who are these people, and who took these pictures?” In what ways are these images relatable to you?

### Making Connections

Much of the contributions and existence of African descendants has been written out of history, and imaged in stereotypical, or inaccurate ways. Personal photographs in the Black community have functioned as a way of informal documentation. When Black people are often not seen as normal, but as adults when they’re just children, or animalistic when they are simply men, these images insist on correcting those warped societal narratives. Images such as these show snapshots of lives real and imagined through displays of dress up. Think on your own personal family photographs. How have they been important to you in recording an accurate history of your family?



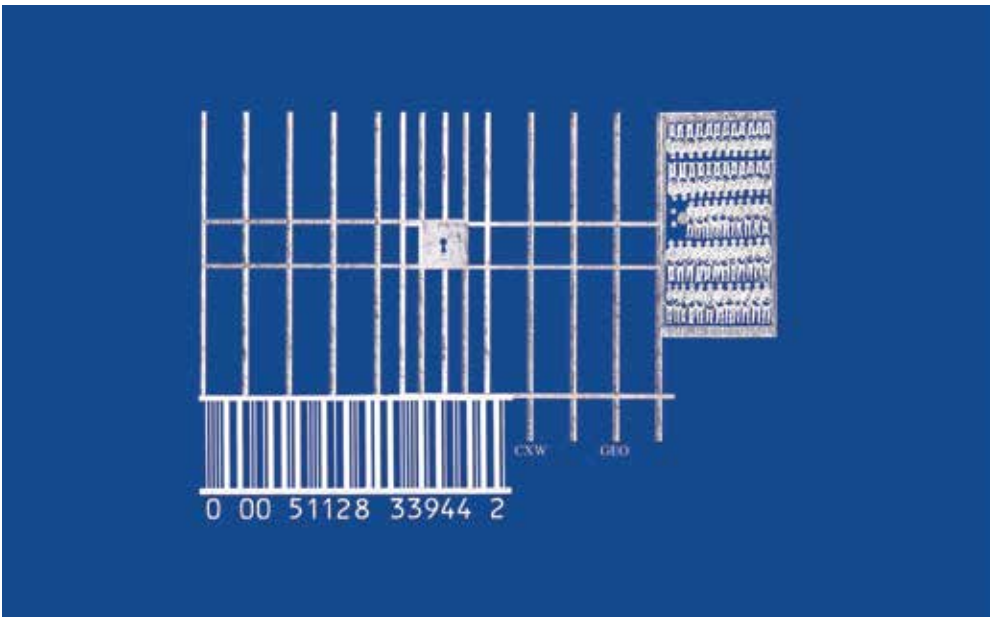
**Ming Smith** *Little Lil Kim*, Harlem, NY, 2006. 27 x 36 in.

# III.

## JUSTICE: Looking at Socially Responsive Art

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Art is an effective tool when created in response to social movements and promoting Social Justice issues. Art can illustrate how and when justice is applied, ignored, or violated. The construct of “race” for African descendants is always imbedded within the pursuit of justice, violations of human rights, and the inequitable distribution of resources.



**Terry Boddie** *Prison Industrial I*, 2018. 40 x 60 in.

### Looking & Interpreting

Looking at this image, identify issues the artist has chosen to interpret. What issue do you believe connects to which segment in the print? Describe what you observe that assist you with your answers.

### Making Connections

In particular, this image displays historical and current-day references to Human Rights and Social Justice issues. In modern democracies, and particularly in the US, the idea of justice, or being seen equal under the law is canonized as a core component. How might targeted incarceration, and injustice have a direct impact on a community's full democratic participation? Do you believe a society which enslaves, or unequally takes away one's right to vote through incarceration, is a full democracy? Why, or why not?



**Radcliffe Roye** *Cotton Field*, 2014 from the series *When Living Is A Protest*

### **Looking & Interpreting**

How does this image speak to the issue of Social Justice? Describe the use of any symbolisms present in the image. Almost anachronistic, how might this image speak across time periods? What is being communicated by the person in the photo? What details do you find that help you with your interpretations?

### **Making Connections**

Unburdened by the unevenness of “race”, hands held high universally offer a pause to negotiate impending harm, or even death. In addition to being rooted in an African American experience, the “cotton field” can be seen as a stand-in crop for those sown and harvested by other communities of the African Diaspora. For example, think on how might this stance be relevant to other parts of the African Diaspora in such places as Brazil, Jamaica, Dominican Republic, Haiti, Cuba, or Puerto Rico?

# IV.

## Suggested Lesson Activities

### GRADES 3RD–6TH

#### “SuperHero/Shero” Self-Portraits

##### Concepts and Objectives

This activity is designed to assist students with the idea of cultural identities, cultural symbols of power, and the contributions of various African Diaspora community heroes and sheroes. Additionally, it assists students in their learning of the identities and accomplishments of heroes and sheroes reflective of communities of color.

##### Time Required

3 class periods

##### Materials

- Images of the series, *The Masking Super Powers* by Kwesi Abbensetts
- 8 ½ x 11 black and white photocopy headshots of each student
- 8 ½ x 14 colored coverstock paper
- Glue sticks
- Digital camera for taking and later printing student headshots
- Assorted primary colored sheer lightweight vellum paper
- Scissors
- Label template (provided)
- Cardboard frames (optional)
- Pencils and colored pencils
- Writing paper with written prompts

##### NYS Common Core Standards & NYC Blueprint for the Arts

##### English Language Arts

*Writing.* 3-5.11: Students create and present a poem, narrative, play, art work, or personal response to a particular author or theme studied in class.

*Speaking & Listening.* 3-5.4: Students report on a topic, tell a story, or recount an experience in an organized manner . . . using descriptive details, speaking clearly . . . at an understandable pace.

##### Social Studies Framework

3.4a; 3.5a & 3.5b  
4.7a; 5.5a

##### NYC Blueprint for the Arts–Visual Arts Art Making: Sculpture, Drawing

*Visual Art Literacy:* Looking at and Discussing Art, Interpreting and Analyzing Art

*Making Connections Through Visual Arts:* Recognizing the Societal, Cultural and Historical Significance of Art

##### Key Vocabulary

African Diaspora  
Identity  
Culture  
Dormant  
Symbol

##### Lesson Introduction

- Masking in various African Diaspora communities is used as a key cultural element in social and sacred traditions. They can be adorned with sometimes sacred and/or royal status symbols, uniquely constructed from natural, or specialized materials and fabrics, and are often worn only by those ceremonially, or socially acceptable by the community.
- Show images of traditional African and Caribbean masks, and headdresses. Emphasize their multitude of colors and designs. Juxtapose them with the fantastically-colored mask images from the exhibition by Kwesi Abensetts. Note that the artist’s masks also contain African symbols and inspired patterns.
- Lead a discussion on cultural masks and head coverings as power symbols in various societies, and what they represent. Some examples to include are the following: the Papal hat of the Pope of Rome, or

crowns worn by those given a royal status, and even include the masks worn by fantasy characters such as Batman, Black Lightning, or the Black Panther.

### **Pre-lesson Activity**

Students will demonstrate knowledge of how community heroes and sheroes display mental, creative, and/or physical “superpowers” with their positive contributions to society.

Divide students to work in three, or four groups, choosing two Black heroes/sheroes from two different subject area to research. From their research, have students create a simple table to identify the “superpowers”, or contributions of their chosen heroes/sheroes. Have them detail whether the superpower fits in one, or more categories, mental, creative, and/or physical. Some suggested choices can be made from the following list:

*Science* (Katherine Johnson, Dr. Mae Jemison, Dr. Neil DeGrasse Tyson, Benjamin Banneker)

*Civil Rights & Social Justice*: (Malcolm X, Ella Baker, Opal Tometi, Alizia Garza, Dr. Martin L. King)

*Arts*: (Fela Kuti, Nina Simone, Langston Hughes, Elizabeth Catlett, Lorraine Hansberry)

*Education*: (Booker T. Washington, Marva Collins, Paulo Freire, Molefi Asante)

*Sports*: (Althea Gibson, Jesse Owens, Wilma Rudolph, Ibrahim Hussein, Serena Williams)

Have students present their findings to their peers.

### **Lesson Procedure**

**Step 1** After the pre-lesson activity, begin by handing out the prepared xeroxed student portraits images.

**Step 2** Before starting, ask students to think on their one superpower they believe they possess, and one they believe they have that lies dormant. Just like the real-life heroes and sheroes they researched, how do they believe their superpowers would benefit their direct communities, and maybe even the world?

**Step 3** Have students cut out inspired shapes from the sheer colored paper to prepare rough placements on their portraits. Provide approximately fifteen-twenty minutes.

**Step 4** Once placements are decided, students can affix their shapes, colors, and symbols to their portrait masks with the glue sticks.

**Step 5** While the masks are drying, have students complete half-sheet portrait labels explaining their masks. Make sure, along with their names, students identify their “power”, their symbols and color, and how they positively contribute to their community. Also, have them explain their choices of colors, any symbols used, and their choice of mask. For younger grades, feel free to provide prepared prompts for the labels

**Step 6** Students can then affix their labels at the bottom of their superhero/sheroe self-portraits. As the final assemblage, students will glue their finished portraits to a chosen color of coverstock paper.

**Step 7** Have a small selection of students present projects to their classroom peers.

### **Post-Activity Assessment**

Students will be able to demonstrate awareness of a key culultural identity issue through a written commentary.

Have students write a short paragraph about why it’s important they learn about Heroes and Sheroes from all communities.

## Super Hero Self Portrait

Student Name \_\_\_\_\_

**Superpower**

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**Super Hero  
Symbol**

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**Power Color**

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**Contribution  
to My  
Community**

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## Super Shero Self Portrait

Student Name \_\_\_\_\_

**Superpower**

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**Super Shero  
Symbol**

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**Power Color**

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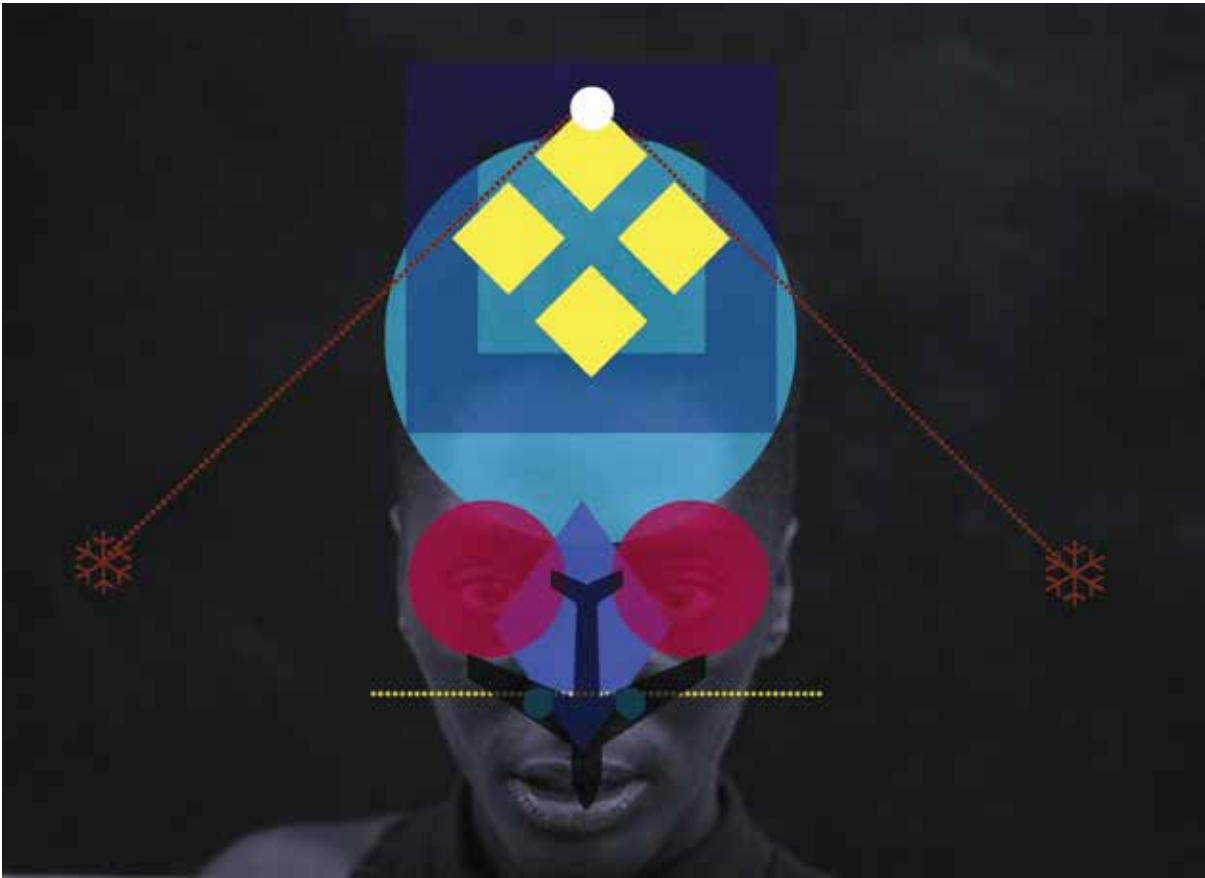
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**Contribution  
to My  
Community**

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Kwesi Abbensetts #4, from the series *The Masking: Super Powers*, 2015. 24 x 18 in.



Kwesi Abbensetts #3, from the series *The Masking: Super Powers*, 2015. 18 x 24 in.

**Social Justice Video Blogs**

**Concepts and Objectives**

Students will create group android, or iphone-based video blogs dealing with Social Justice and/or Human Rights issues affecting their community. Students will be assisted in learning about historical, and contemporary Social Justice and Human Rights issues inspired by images from the *RACE, MYTH, ART and JUSTICE* exhibition.

**Time Required**

3 class periods

**Materials**

- Images of *Prison Industrial I* by Terry Bodie, and *Cotton Field* by Radcliffe Roye
- Pencils
- Writing paper
- Student personal cell phones for recordings
- Phone tripod (optional) A stack of books can also work just fine
- Common classroom google drive folder for storage of projects and presentations
- Index note cards

**Lesson Content–NYS Standards**

**New York Standards & NYC Blueprint for the Arts**

**English Language Arts**

E2c: *Speaking and Writing*: Students write original pieces in a variety of literary forms, correctly using the conventions of the genre and using structure and vocabulary to achieve an effect

**Social Studies Framework**

5.4b: Participate in activities that focus on a classroom, school, or community issue or problem

5.4c: Suggest alternative solutions or courses of action to hypothetical or historic problems

**NYCDOE Blueprint for the Arts Learning Standards—**

**Moving Image**

- Film: Making Movie Images: Pre-Production (develop artistic independence through collaborative pre-production work); Production (storytelling, technical filmmaking, directing); Post-Production (participate in collaborative review, editing, and polishing of group work)

- Making Connections: Use film as personal and educational tools
- Community & Cultural Resources: Share work by presenting film productions

**Key Vocabulary**

Prison Industrial Complex  
 Social Justice  
 Human Rights  
 Democracy

**Lesson Introduction**

Reference the photography of Terry Bodie and Radcliffe Roye. In particular, one image depicts a young Black man in the middle of a cotton field, with his hands raised up in the air; another photograph highlights three components, collaged together, connecting the past and present through the issues of current imprisonment, past enslavement, and includes a barcode possibly symbolizing the wealth generated from both. Students can be inspired to use digital art productions to explore and share their thoughts on current Social Justice issues affecting their communities.

**Lesson Procedure**

- Step 1** Create separate groups of three students each. Provide 30 minutes for student groups to brainstorm on issues they believe negatively affect teens of color and their communities. Encourage each student within the group to come up with one issue. Some suggested issues to be considered are the following: police brutality, homelessness, unemployment or underemployment, illegal drug trafficking, overcrowded schools, gun violence, or teen incarceration. At this stage, teachers can set up the accessible Google folder to receive the student presentations.
- Step 2** Have students research their issue of choice, and any impact it has on teens, or their larger community. Have them locate at least one fact which speaks to the issue occurring in their community. Make sure to have them write down notes and any pertinent information for reference to use in constructing their blog scripts.
- Step 3** Each student should prepare script notecards to assist them with their 3-4 minute recordings. Remember blog scripts allow the students to tell about their chosen Social Justice issue which

they believe is important to highlight. Teachers can assist their students by providing them with suggested script prompts such as the following:

- A. Student's name and age, current grade, and where they attend school
- B. Name of their home community, and how long have they lived in that community
- C. State the issue they chose which they believe deeply impacts their community, and why
- D. Provide one important fact about the impact of the issue on their community, and to include reference
- E. State at least one solution in how their community could be assisted to resolve this issue

**Step 4** Once students have completed their prepared script notecards, allow them time to practice their deliveries in front of their group members.

**Step 5** Each recorded blog can be downloaded directly into the classroom's Google Drive folder. Teachers can then project them onto classroom whiteboards as part of the group presentations. Allow classroom peers a chance to provide feedback and their insights to the blog presentations.

#### **Post-Activity Assessment**

Students will be able to demonstrate awareness of a key Social Justice issue through self-reflection and written commentary.

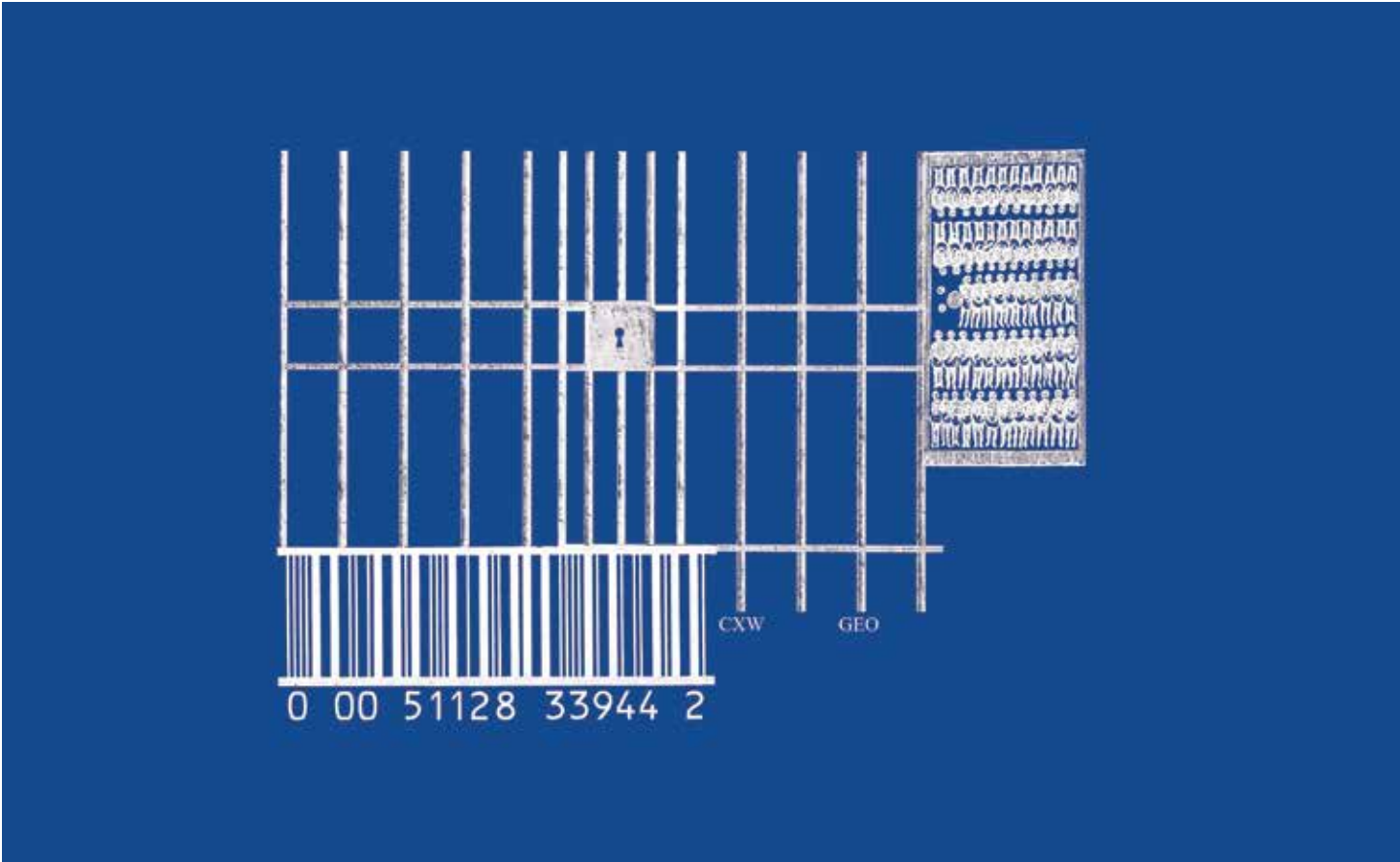
Based on the feedback from their peers, have students complete an exit ticket detailing what they would consider changing in their video blogs, and why, or why not.



Radcliffe Roye *Cotton Field*, 2014 from the series *When Living Is A Protest*



Radcliffe Roye *Orange Jumpsuit*, 2014 from the series *When Living Is A Protest*



Terry Boddie *Prison Industrial I*, 2018. 40 x 60 in.

## GLOSSARY OF TERMS

**Art**—Human documentation and presentation of lived experiences expressed through various materials, methods, concepts, and subjects.

**Colonization**—Establishing control over an indigenous population, and their land through force.

**Culture**—The beliefs, practices and values belonging to various groups (e.g. often shared by people of a shared “race”, ethnicity, nationality, and religion)

**Ethnicity**—The grouping of people into smaller social groups based on characteristics such as shared sense of values, geographic location, culture, political, and ancestral connection.

**Eugenics**—The controlled selective breeding of human populations, often practiced as a racist scientific method (e.g. through sterilization, racial or ethnic cleansing), historically used and referenced towards specific groups (e.g. African, Asian, and Indigenous descent).

**Human Rights**—Basic right to which all humans are entitled, including but not limited to the right to life, freedom of thought and expression, and equal treatment before the law

**Minority**—The categorization of individuals and/or groups of racial, political and religious groups, deemed as smaller in number and differing from an alleged larger and controlling group, especially in Western societies (e.g. United States). In New York City, for example, where communities of African, Asian and Indigenous descent constitute a majority, this is a characteristically and demographically false label as it implies a “less than and “inferior” status.

**Myth**—A fictional story or legend.

**Nationality**—A person’s country of residence and/or of ancestral origin.

**Objectification**—The practice of treating human beings as if they had no feelings, opinions, or rights of their own.

**Race**—A social construct that categorizes groups of human beings based mainly on physical appearance.  
**Racism**—the practice of using individual, cultural, institutional and systemic oppression and violence to provide advantages to one racial group of people over another often for the purposes of maintaining power.

**Social Justice**—Equitable distribution of social privileges, wealth and support for human rights.

**Stereotype**—An over simplified/generalized widely held belief about a member(s) of a specific group of people (e.g. race, ethnicity, gender, religion).

## RESOURCES

### Web links to recommended articles and media (by subject)

#### Art and ELA

Getting Started: An Introduction to Teaching with Contemporary Art  
<https://art21.org/for-educators/tools-for-teaching/getting-started-an-introduction-to-teaching-with-contemporary-art/>

#### Social Studies/History

A Conversation about Growing up Black  
<https://www.nytimes.com/video/opinion/10000003670178/a-conversation-about-growing-up-black.html>

Colours of Resistance Archive  
<http://www.coloursofresistance.org/495/the-proof-of-whiteness-more-than-skin-deep/>

Extensive Data Shows Punishing Reach of Racism for Black Boys  
<https://www.nytimes.com/interactive/2018/03/19/upshot/race-class-white-and-black-men.html>

Girlhood Interrupted: The Erasure of Black Girls’ Childhood  
<https://www.law.georgetown.edu/pov-erty-inequality-center/wp-content/uploads/sites/14/2017/08/girlhood-interrupted.pdf>

Is Race “Real”?  
<http://raceandgenomics.ssrc.org/Reardon/>

Race—The Power of an Illusion  
[https://www.pbs.org/race/ooo\\_General/ooo\\_oo-Home.htm](https://www.pbs.org/race/ooo_General/ooo_oo-Home.htm)

Shadeism: Digging Deeper  
<https://shadeismfilm.tumblr.com/>

Teaching for Change: Building Social Justice Starts in the Classroom  
<https://www.teachingforchange.org/>

Zinn Education Project: Teaching People’s History  
<https://www.zinnedproject.org/>

## RECOMMENDED BOOKS

(by subject)

### Art and ELA

*Aesthetic of the Cool: Afro Atlantic Art and Music* by Robert Farris Thompson and Lowery Stokes Sims

*Caribbean: Art at the Crossroads of the World* edited by Deborah Cullen and Elvis Fuentes

*Flash of the Spirit: African and Afro-American Art & Philosophy* by Robert Farris Thompson

*I Am Alfonso Jones* by Tony Medina

*Posing Beauty in African American Culture* by Deborah Willis

*Reflections in Black: A History of Black Photographers from 1840 to the Present* by Deborah Willis

### Social Studies/History

*Empire of Cotton, A Global History* by Sven Beckert

*Imagining Home: Class, Culture and Nationalism in the African Diaspora* edited by Robin D.G. Kelley and Sidney J. Lemelle

*New Jim Crow* by Michelle Alexander

*The Black Atlantic* by Paul Gilroy

*The Half Has Never Been Told: Slavery and the Making of American Capitalism* by Edward E. Baptist

*The Racial Contract* by Charles Mills

*Traces of History: Elementary Structures of Race* by Patrick Wolfe





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