



What's the **REAL DEAL** about **Love and Solidarity?**



SCENARIOS

CURRICULUM

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What's the REAL DEAL about Love and Solidarity?

Curriculum

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What's the REAL DEAL about Love and Solidarity?

Scenarios USA

Scenarios USA uses writing and film to foster youth leadership, advocacy, and self-expression in teenagers across the country. The Scenarios USA REAL DEAL curriculum and films help adolescents to identify and analyze social norms—especially those at the intersection of race, class, sexual orientation, and gender—that shape individual identity as well as adolescent decision-making.

We believe that by valuing youth and their stories, we strengthen academic achievement, promote civic engagement, and support young people in becoming engaged citizens and healthy individuals.

Scenarios USA* was founded in 1999 and is a non-profit, 501c3 organization based in New York City. Our work is made possible by the generous support of our foundation, corporate, and individual partners. Please see the inside back cover for a list of current supporters.

What's the REAL DEAL about Love & Solidarity?

The goal of this curriculum is to engage students in thinking critically about who they are and who they want to be. *Love* and *solidarity* tie directly to both a student's identity and to the creation of a personal narrative.

Love may refer to a variety of expressions, emotions, and relationships. For some students, important examples of love in their lives may be virtual - online spaces where identities are created and relationships are formed (for example, through social media).

The activities in this curriculum also engage students in thinking critically about the concept and action of *solidarity*. Students will consider notions of personal power, privilege, social and financial power, and will

explore ways to identify and use their own power to support others. There are opportunities throughout the curriculum for students to try out and reflect on their power and how to use it strategically to support others that are experiencing harm, isolation, or violence. In addition, students will explore where love and solidarity intersect for them – how we experience love from the solidarity we demonstrate and live with others, and also the consequences that may be experienced when standing on the side of justice.

Scenarios believes that young people are experts on what it means to be teenagers today. They have much to teach about sexual health and social justice issues. This curriculum invites students to unpack the concepts evoked by *love* and *solidarity*, and to create a final project that will push us to reflect on and center youth ideas and voices around these complex topics. By analyzing the topics, identities, and possibilities of these two concepts, and by reflecting on their own emotional, mental, relational, and social strengths, students will come out of this work with a clearer idea of who they are and who they want to be.

REAL DEAL Teachers

The role of a REAL DEAL teacher is as a facilitator in a student-centered classroom. The curriculum has been written to provide a space for students to discuss and reflect on issues important to them.

What's the REAL DEAL about Love and Solidarity? centers Black youth and young Black women. In the spirit of The Combahee River Collective Statement (1977), this curriculum mirrors the belief that when Black women are free, we are all free. This curriculum has embedded the much needed discussions that youth are seeking to have with trusted adults and with one another.

*Throughout this curriculum, we refer to Scenarios USA simply as "Scenarios."

REAL DEAL teachers see their students as experts in their own lives and share power in the classroom through collaboration and shared inquiry. Because you are teaching the REAL DEAL curriculum, we know you embrace innovative, democratic pedagogy.

As a REAL DEAL teacher you may have already built a rapport with your students and have established ground rules that they understand and uphold. We recommend the L.E.A.R.N. model for Ground Rules created by Berline & Fowkes in 1983. The L.E.A.R.N. model has been used for cross-cultural communication specifically among providers in healthcare settings. However, they will work in classrooms across disciplines. Here is an example of the L.E.A.R.N. model:

Listen with empathy and understanding

Elicit relevant information and reflect your understanding

Acknowledge similarities and differences in perceptions

Respect the other person

Negotiate from a position of equity



As REAL DEAL curricula centers youth written stories, storytelling, and narrative, we encourage educators to implement and discuss media literacy skills to more effectively implement the REAL DEAL curriculum. We suggest the following reading by Elizabeth Thoman: “Skills and Strategies for Media Education,” available online here: <http://bit.ly/MediaEd>.

Thoman provides five questions to implement as we examine the media we consume. These questions will be useful when implementing the REAL DEAL curriculum and other media-centered work for critical thinking and examination. The five core questions:

- **Who created this message, and why are they sending it?**
- **What techniques are being used to attract my attention?**
- **What lifestyles, values, and points of view are represented in the message?**
- **How might different people understand this message differently from me?**
- **What is omitted from this message?**



Fundamental Concepts of the Curriculum

Inquiry-driven

This curriculum is driven by the essential questions, “Who am I?” and “Who do I want to be?” The aim of the curriculum is for students to apply critical thinking skills to their own relationships and to the creation of their own life narratives.

Project-based Learning

During the implementation of this curriculum, students are learning through inquiry. They create a portfolio of thoughts and reactions in their creative journals. The project culminates in the final lesson, when each student creates a narrative, that is their personal response to the curriculum’s question.

Differentiation by Outcome

The activities in this curriculum are designed to engage students in learning that will meet the highest standards for grades 11-12. A teacher, however, can use all activities with students in grades 6 and up, with modification as the teacher sees fit.

Facilitated Discussions

Students are invited in each lesson to consider and reflect on their attitudes and choices through facilitated peer-to-peer discussions, in small groups, and whole class discussions. We encourage teachers to act as facilitators to help students figure out where to find answers to their questions and that discussions are kept relevant and productive.

For great ideas about how to create an open space for discussions, check out Teaching Tolerance <http://bit.ly/RulesG>



Scenarios REAL DEAL Short Films

Many of the activities in this curriculum use scenes from the Scenarios REAL DEAL films on the curriculum DVD. These films were written by engaging students in complex stories and characters with whom they can identify.

It is strongly encouraged that teachers view the three films that are used in this curriculum, in order to decide the best way to approach them with students.

The curriculum DVD also includes a Behind The Scenes (BTS) mini-documentary for each film, the shooting script, and production stills.

Check out the entire Scenarios REAL DEAL films library here: <http://bit.ly/SUSAfilms>

If educators prefer to share the films in a digital format, please contact Scenarios Film Department at (718) 230-5125.



Common Core State Standards

The activities in this curriculum have been designed to engage students of all abilities and learning styles to write, read, research, and present information, and their points of view. Students will analyze and critique different types of texts, including film scripts and non-fiction texts about the social justice and health topics that are the subjects of the films. They will also build pieces of a narrative, such as creating fictional characters and writing dialogue. These learning activities in the curriculum will help students meet the highest Common Core State Standards for English Language Arts in all five strands:

- Reading: Literature (ELA Literacy-RL)
- Reading: Informational Text (ELA Literacy-RI)
- Writing (ELA Literacy-W)
- Speaking and Listening (ELA Literacy-SL)
- Language (ELA Literacy-L)

Please refer to pages 67-70 to learn how each REAL DEAL lesson meets the expectations of the Common Core State Standards for English Language Arts.

Social and Emotional Learning Through Narrative Creation

Scenarios believes in the social and emotional power young people can gain by taking control over the telling and writing of their own narratives. The REAL DEAL curriculum engages students, grades 6-12, of all abilities, in responding personally and creatively in their journals about social justice issues. When students are invited to make these social and emotional connections to the concepts and skills they are learning, they also feel more connected to their learning, their learning environment, and their teacher. Each lesson in this curriculum has been designed to mobilize students in developing their social and emotional learning competencies,

as described by CASEL, the Collaborative for Academic, Social, and Emotional Learning:

- Self-awareness
- Self-management
- Social awareness
- Relationship skills
- Responsible decision-making

For more information about social and emotional learning in the classroom, please visit CASEL at <http://casel.org>



What's the REAL DEAL about Love and Solidarity? Curriculum Scope and Sequence

Lesson #	Lesson Title	Film Focus	Main Themes and Concepts	Example Assessment Tasks
1	What's the REAL DEAL about Stories?	Film Posters	Life stories, personal narratives, media literacy skills	Review and discuss film posters and the messages they send, create a story in poem format about yourself.
2	What's the REAL DEAL about Stereotypes?	Film Posters	Stereotypes, identity, place	Define stereotype, discuss the challenges of positive and negative stereotypes, write a story of a time you were stereotyped.
3	What's the REAL DEAL about Building Community?	<i>Aleah</i>	Communities, safety, communication, the role of technology	Draw images of current and ideal community, watch <i>Aleah</i> , and write about Aleah's community.
4	What's the REAL DEAL about Silence?	<i>Aleah</i>	Silence and choice, communication, gender, race, and age	Identify situations involving silence in <i>Aleah</i> , examine quotes on silence, have a writing-based silent discussion.
5	What's the REAL DEAL about Love?	<i>Aleah</i>	Self-love, relationships, loving others, partner qualities	Define love, identify and prioritize qualities in romantic partners, analyze quotes on love, refine definition of love.
6	What's the REAL DEAL about Love and Relationships?	<i>Aleah</i> and <i>Veracity</i>	Demonstrating affection, sexual relationships, intimate partner violence, power, control	Compare and contrast love in <i>Aleah</i> and <i>Veracity</i> , discuss power and abuse of power, discuss self-love and self-care.
7	What's the REAL DEAL about Finding and Asking for Help and Healing?	<i>Veracity</i>	Coping, asking for help, trauma, advice, community, allies	Discuss different forms of trauma, create classroom rituals to aid stress, write about a supporting and healing community.

What's the REAL DEAL about Love and Solidarity? Curriculum Scope and Sequence

Lesson #	Lesson Title	Film Focus	Main Themes and Concepts	Example Assessment Tasks
8	What's the REAL DEAL about Sexual Orientation?	<i>Veracity</i>	Identity, gender identity and expression, heterosexism	Discuss sexual orientation, analyze heterosexism in <i>Veracity</i> , discuss ways to support friends.
9	What's the REAL DEAL about Consent?	<i>Veracity</i>	Power, relationships, rejection, manipulation, support	Improvise dialogue, create a new scene, discuss rejection and silence, discuss consent.
10	What's the REAL DEAL about Gender Identity?	<i>House Not Home</i>	Gender norms, gender expression, masculinity and femininity, gender roles	Identify feminine and masculine stereotypes, discuss language, and importance of gender pronouns.
11	What's the REAL DEAL about Power?	<i>House Not Home</i>	Systemic, institutional and structural power, misogyny, transmisogyny, stereotypes	Engage with power dynamics, analyze power in different environments and situations.
12	What's the REAL DEAL about Race, Class, & Gender?	<i>House Not Home</i>	Identity, power, community, representation	Discuss and write about their identity and discuss, create identity charts for characters in <i>House Not Home</i> , connect experiences of identity in art and film.
13	What's the REAL DEAL about Your Story?	ALL	Creation of final projects	Consolidation of REAL DEAL project into students' own narratives.

EDUCATOR QUICK REFERENCE

- Each lesson plan is for a 45-50 minute class period.
- Each lesson plan begins with a quote by a Black activist, poet, author, or politician to help frame the lesson for educators and students. Use quotes at your discretion.
- Each student needs to have a creative journal or notebook dedicated solely for this project.
- Each lesson begins and ends with a writing prompt to allow students a time to reflect on the themes for the lesson. The first writing prompt may be shared. The second writing prompt is not to be shared.
- Review the icon legend as some have changed since the last curriculum.
- We examine and use the films and other videos as text.
- Each lesson plan includes a short list of novels common on middle and high school reading lists for connecting content of lesson plans to familiar novels read.
- Additional activities for many of the lessons are available on Scenarios' website: <http://bit.ly/SUSAeducators>
- Establish Ground Rules in your class before beginning the REAL DEAL curriculum.
- Review the article "Skills & Strategies for Media Education" by Elizabeth Thoman before beginning the REAL DEAL curriculum, available here: <http://bit.ly/MediaEd>

Legend:



Note to educators



Use/show a film prompt



Creative journal prompt



Digital learning: This activity or resource requires access to the internet



Novels & additional texts



Online video: This activity denotes an online video resource



What's the REAL DEAL about Love and Solidarity?

LESSON PLANS

Lesson 1: What's the REAL DEAL about Stories?

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL DVD Photos From The Set/ Film Poster
TV/DVD player
Internet connection

45:00
mins

"I've always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person." | Chimamanda Adichie (novelist)

Learning Outcomes:

To introduce the REAL DEAL curriculum to students by way of discussing the power of storytelling, and of sharing our stories about ourselves and others.

By the end of the session, students will be able to:

- Identify and apply methods for interpreting media
- Examine the ways and reasons we create stories about other people
- Examine the ways and reasons we create stories about ourselves
- Understand the value of multiple stories and voices

Social and Emotional Learning Core Competencies:

Relationship skills: Establish healthy and rewarding relationships with diverse individuals and groups through discussing each other's Biopoems.

Self-awareness: Assess one's strengths and limitations and possess a well-grounded sense of confidence and optimism in writing and sharing Biopoems with peers.

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Preview the film posters on the Scenarios REAL DEAL DVD
- Review media literacy skills
- Preview Chimamanda Adichie's TED Talk to be familiar with the content
- Review the Biopoem example by winning Scenarios contest writer Janaya Greene
- Make sure each student has a creative journal or notebook for use throughout this curriculum

Activities:

Activity 1: Review Film Posters (10 minutes)

This activity connects with the Media Literacy article by Elizabeth Thoman suggested in the Introduction.

Show students the film posters for the three student-created films included with this curriculum (found on the DVD). Show students one image at a time, asking each of the five media literacy skills questions outlined below. Encourage students to be specific by asking follow-up questions: how do they know the film is about a particular gender, race, location, etc.

- Who created this message, and why are they sending it?
- What techniques are being used to attract my attention?
- What lifestyles, values, and points of view are represented in the message?
- How might different people understand this message differently from me?
- What is omitted from this message?



Ask students to write in their journals what they think each film is about based on the film posters. You will ask students to go back to this prompt when you show the films in class.



Activity 2: Watch Chimamanda Adichie’s “The danger of a single story” (25 minutes)

Have students watch Adichie’s TED Talk <http://bit.ly/SUSAtedtalk>. After viewing, ask students to share, in their own words, some reasons Adichie shared that a single story is dangerous, and some solutions she shared to the danger of a single story. Write these reasons on the chalkboard/newsprint so students see it in the classroom.

Activity 3: Biopoem (15 minutes)

Introduce to students the Biopoem activity where they will create a story in poem format about themselves. Biopoems usually include the following information:

- name
- adjectives that you would use to describe yourself
- relationships in your life (e.g. friend, sibling, partner)
- things you love
- three feelings you have experienced
- three fears
- accomplishments
- hopes or wishes
- home/location
- last name

Put students into pairs or triads to share their work. Another approach is to do this with a larger group, ask students to share what they learned about their classmates from hearing their poems.

Discussion: Other questions to have students discuss in small groups include:

- What are stories you want people to share about you?
- Why do we make up stories about other people we may not know?
- When do we realize these stories may be harmful or limiting?



For a full outline of the activity, visit <http://bit.ly/SUSABiopoem>

Example of completed Biopoem from Chicago winning Scenarios contest writer Janaya Greene:

Janaya

Resilient, Open, Adventurous, Loving

Older sister of Jiselle

Who loves oreos, big cities, and writing poems

Who feels excited, nervous, and optimistic

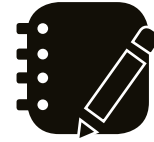
And who is scared of not reaching her goals, the sound of tearing old paper, and hurting those she loves

Who learned how to meditate and won a screenwriting competition

Who hopes to move to New York City and find a writing internship next summer

Lives in Chicago, Illinois

Greene



Writing Prompt: (3-5 minutes)

Encourage students to write down some of the stories they want people to know about them. It may be a list or full sentences, so long as it's clear to them when they read it again at a later time. Ask students to answer the following prompt as many times as they can:

I want people to know ____ about me.



Novels that fit in with this lesson plan include:

The Outsiders by S.E. Hinton

The Joy Luck Club by Amy Tan

The House on Mango Street by Sandra Cisneros

Lesson 2: What's the REAL DEAL about Stereotypes?



Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL DVD Photos From The Set/ Film Poster
TV/DVD player

“Mistakes are a fact of life. It is the response to the error that counts.” | Nikki Giovanni (poet, activist, educator)

Learning Outcomes:

To discuss stereotypes with students and their impact with students.

By the end of the session, students will be able to:

- Define what a stereotype is
- Discuss microaggressions
- Identify positive versus negative stereotypes
- Explain the consequences of perpetuating both positive and negative stereotypes
- Develop at least two ways to challenge the harmful impact of stereotypes

Social and Emotional Learning Core Competencies:

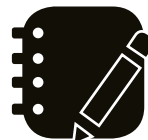
- **Self awareness:** Recognize one's emotions and thoughts and their influence on behavior
- **Social awareness:** Take the perspective of and empathize with others from diverse backgrounds and cultures
- **Relationship skills:** Communicate clearly, listen actively, cooperate with peers, seek and offer help

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Preview the film posters on the Scenarios REAL DEAL DVD to be familiar with them
- Review the Glossary terms in **bold: stereotypes, microaggressions, solidarity**
- Review media literacy skills



Writing Prompt: (3-5 minutes)

Begin the class by asking students to write in their journals. On the blackboard/newsprint/smartboard, present the writing prompt: People think _____ about me because I am _____ ; the truth is I am _____.

Discussion: Ask students to share how it made them feel to think about how others perceive them and who they know themselves to be. Ask students to share their responses with the class if they are comfortable. It is helpful for the educator to have done this and to begin as an example, if needed, to demonstrate to students they too may make up stories about their teachers.

NOTE: Make sure you have time to engage in this activity yourself to model it for students when you introduce the discussion questions.



Activities:

Activity 1: I Am... (10 minutes)

Ask students to open their journals and write ten sentence starters that begin with “I am...” Ask students to complete each sentence with adjectives about themselves and who they are. The response may be basic such as “I am a girl” or “I am a child of immigrants.” Encourage students to complete at least ten.

Next, ask students to examine their list and to select one aspect of their identity about which people make untrue assumptions. Ask students to share their selection and why the assumption is untrue. For example, the student who wrote “I am a child of immigrants” may share “I am the child of immigrants. People assume I am undocumented, but I am a US citizen.”

Activity 2: Examining Stereotypes (20 minutes)

Pair students up and task them with discussing with their partners how they would define **stereotypes**. After students have discussed what a stereotype is in pairs for 5 minutes, ask them to come up with a definition to share with their classmates. Engage in a short discussion with students, and then define the term for them.

Ask students to volunteer examples of both positive stereotypes and negative ones. List them on the board, categorizing them as the student directs, as positive or negative. You may hear some gendered and racialized stereotypes such as “Men are strong,” “Black people are good athletes,” or “Asian people are good at math.”

Remind students that each of us may have strong opinions about which category each example falls into, and those opinions are valid; encourage students to make note of those feelings as they go, if your students have them, and discuss after ideas are shared.

Ask students what about the men and boys who are not strong, Black people who are not athletes, or an Asian person who is better at poetry than math; make a list with students of what may be the outcome for someone who is a member of a group that is assigned a positive stereotype. Look for students to reach some of the following conclusions:

- What do these stereotypes do to those they target?
- How do other aspects of our identity connect, such as race, class, gender, religion, age, ability, and body size?

Introduce the term **microaggressions**. Ask students how they see microaggressions and stereotypes informing one another. Define **solidarity** for students. What are ways students may see solidarity as a form of challenging microaggressions?



If you have time, invite students to do research on the positive stereotypes mentioned. For example, the “model minority myth” impacts Asian populations. Suggested short films or clips on the model minority myth: <http://bit.ly/SUSAmmm>

Activity 3: Stereotypes In Stories (10 minutes)

Return to the movie posters discussion from Lesson 1. Ask students to think about what stereotypes people may come up with about the films. Why do those stereotypes stand out to them? What do they think these films may be about now that they have discussed stereotypes? Do their ideas of the films change. If so, how?



Writing Prompt: (3-5 minutes)

To wrap up this section, ask students to think about some of the stereotypes they have heard about their own communities. Write down what it feels like to have those stereotypes attached to them and their experiences.



Novels that fit in with this lesson plan include:

Their Eyes Were Watching God by Zora Neal Hurston
Lord of the Flies by William Golding
Dust Tracks on a Road by Zora Neal Hurston
Tell Tale Heart by Edgar Allen Poe
The Diary of a Young Girl/The Diary of Anne Frank by Anne Frank



Find more activities for this lesson online at <http://bit.ly/SUSAeducators>

Lesson 3: What's the REAL DEAL about Building Community?

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL film, *Aleah*
TV/DVD player
Paper
Markers

45:00
mins

"Service is the rent you pay for room on this earth." | Shirley Chisholm (author, politician, educator)

Learning Outcomes:

To discuss and examine how we build community in new ways.

By the end of the session, students will be able to:

- Define the characteristics of their communities
- Identify the important aspects of communities that make them feel safe and comfortable
- Discuss the role technology plays in building new relationships and communities

Social and Emotional Learning Core Competencies:

Self-awareness: Recognize one's emotions and thoughts and their influence on behavior

Social-awareness: Recognize family, school, and community resources and supports

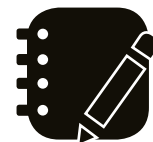
Relationship skills: Communicate clearly, listen actively, and cooperate with peers

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Review the Glossary for terms in **bold: community asset, solidarity**
- Preview the film *Aleah* to become familiar with content and characters



Writing Prompt: (3-5 minutes)

Ask students to complete the following sentence in their creative journal: "My neighborhood or community is special or unique because..."

Activities:

Activity 1: What Makes Up My Community (10 minutes)

Ask students to draw two images. The first image is of their community or neighborhood they live in currently. Allow students time to complete that image. Next, ask students to draw their ideal community, including elements that may or may not be a part of their current community.

Ask students to compare their current community and their ideal community. What are similarities and differences they see? Review the similarities and discuss with the group. Introduce the term **community asset**. Have students indicate where they could receive help or resources in current and ideal communities or neighborhoods. Which community assets have students included? If none, make a list with the group. Ask students if the internet is seen as a community asset. If so, ask why or why not.

Activity 2: Draw the Internet (10 minutes)

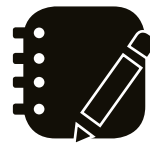
Facilitate a discussion about the internet by asking students the following questions: “How many of you use the internet? What do you use it for?” Discuss how the internet creates a community. How do students find what they need on the internet? How do they build trust and relationships with other people online? How may the internet be used to harm other people? How may the internet be used to build solidarity?

Ask students to draw an image of the internet. Tell students they do not need to draw the internet’s function in any literal way, but rather create an outline, map, or image of how they see and interact with the internet. Challenge them to think about how a community asset they can’t see or touch, but that they use often might be visualized. Ask students to share and explain their drawings. Have them identify similarities or differences in their drawings.



Activity 3: Watch the film *Aleah* in full (20 minutes)

Explain to the class that they are going to watch a film written by a high school student from Brooklyn, NY. The film will have some violence and some strong language (there is a “clean” version option on the DVD). Allow at least 5 minutes after viewing for students to share their immediate thoughts and reactions to the film. Facilitate a discussion with students and ask them to think about Aleah’s community and what the community assets would be. Who was standing in solidarity with Aleah?



Writing Prompt: (3-5 minutes)

Ask students if they think Aleah could be someone who lives in their communities. What are current events in your community that may impact Aleah?



Novels that fit in with this lesson plan include:

The Joy Luck Club by Amy Tan
After Tupac and D Foster by Jacqueline Woodson
To Kill a Mockingbird by Harper Lee
The House on Mango Street by Sandra Cisneros

Lesson 4: What's the REAL DEAL about Silence?

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL film, *Aleah*
TV/DVD player
Newsprint
Markers

45:00
mins

“Never be afraid to sit awhile and think.” | Lorraine Hansberry (playwright, writer)

Learning Outcomes:

To understand the role silence plays in different situations.

By the end of the session students will be able to:

- Identify the meanings and reasons for silence
- Recognize healthy and unhealthy forms of silence
- Explain the impact of silence and of being silenced for different people
- Give two examples of when someone may be trying to silence them
- Give two examples of how to push back when others try to silence them

Social and Emotional Learning Core Competencies:

Self-awareness: Recognize one's emotions and thoughts and their influence on behavior and assess one's strengths and limitations

Self-management: Regulate one's emotions, thoughts, and behaviors effectively in different situations, particularly in an activity requiring silent conversation

Relationship skills: Communicate clearly, listen actively, and cooperate with peers

Responsible decision-making: Make responsible decisions about behavior with a consideration of the well-being of self and others

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- If you have not done so already, preview the film *Aleah* to become familiar with content and characters
- Have the quotes on silence ready to share with students
- Have newsprint available for students

Activities:



Writing Prompt: (3-5 minutes)

What does silence mean to you? Think about a time when you chose to be silent. Write about what led you to make that choice. How did that choice help you?



Activity 1: View the film *Aleah* and discuss (20 minutes)

Show students the film *Aleah* in full again. Review these questions prior to showing the film. Have students think about how silence affects Aleah. The film becomes more and more quiet to the point that Aleah no longer speaks, and there is no music for the last several minutes. This activity employs media literacy skills as outlined in the Thoman article.

- When do we hear Aleah speak again after telling her mother she is pregnant?
- What does she say?
- What does she communicate in her silence?
- Who silences Aleah?
- What are examples of Aleah choosing to be silent?
- Is Day-Day silenced at all?
- How may gender impact Aleah being silenced?
- How may race impact Aleah being silenced?
- How may age impact Aleah being silenced?

- What are examples of Aleah finding or using her voice? What are the results?

Activity 2: Examining Quotes on Silence (10 minutes)

Below are a few quotes on silence that express different ideas about why and how silence impacts us. Read aloud with students and have them write in their journals what they think the author is saying about silence. Ask students to pick one quote that has been shared that resonates for them and focus on just that one quote.

- “Your silence will not protect you.” **Audre Lorde, poet and activist**
- “Learn to be quiet enough to hear the genuine within yourself so that you can hear it in others.” **Marian Wright Edelman, founder of the Children’s Defense Fund**
- “First they came for the Socialists, and I did not speak out—Because I was not a Socialist. Then they came for the Trade Unionists, and I did not speak out—Because I was not a Trade Unionist. Then they came for the Jews, and I did not speak out— Because I was not a Jew. Then they came for me—and there was no one left to speak for me.” **Martin Niemöller, poem about the Jewish Holocaust**
- “Treasure silence when you find it, and while being mindful of your duties, set time aside, to be alone with yourself. Cast off pretense and self-deception and see yourself as you really are.” **Buddhist saying**
- “In the End, we will remember not the words of our enemies, but the silence of our friends.” **Dr. Martin Luther King, Jr.**
- “Silence is golden when you can’t think of a good answer.” **Muhammad Ali, athlete and activist**
- “Work hard in silence, let success be your noise.” **Frank Ocean, singer and songwriter**

Activity 3: Building a Silent Conversation (10 minutes)

This activity is conducted in silence with small groups of students having a writing-based discussion. Provide each group of students with a question for their newsprint. They are to have a silent conversation by writing the dialogue discussing their assigned question:

- How do people interpret silence?
- When I silence someone else, I feel...
- How is silence powerful?
- How is silence useful?
- When is silence required or expected?
- When were the times Aleah spoke up?
- What emotions did we see Aleah experience in the film?
- How did Aleah demonstrate how she was feeling in the film? (think about facial expressions)

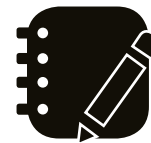
Remind students this is just like sending a text message, and it is ok to use text messaging language too! After completing the activity, discuss with students: What was it like to have your verbal communication taken away? What was your experience? How do you communicate non-verbally? What was helpful or challenging?



More information on this activity here: <http://bit.ly/SUSAsilent>

Find more activities for this lesson online at <http://bit.ly/SUSAeducators>

NOTE: Read about the Day of Silence, including actions that are planned and why; GLSEN's Day of Silence is a national day of action in which students across the country vow to take a form of silence to call attention to the silencing effect of anti-LGBT bullying and harassment in schools. This is a great time to begin to consider starting a Gay Straight Alliance (GSA) in your school. GLSEN has several free resources to begin this work. <http://www.dayofsilence.org/>



Writing Prompt: (3-5 minutes)

I choose to be silent when... I know it is time to speak up when... A time when I thought I was choosing silence, but now I realized someone else was silencing me, was when...



Novels that fit in with this lesson plan include:

The Invisible Man by Ralph Ellison
The Scarlet Letter by Nathaniel Hawthorne
The Diary of a Young Girl/The Diary of Anne Frank by Anne Frank
The Joy Luck Club by Amy Tan

Lesson 5: What's the REAL DEAL about Love?

45:00
mins

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL Behind The Scenes (BTS) of film, *Aleah*
TV/DVD player
Copies of Can't Buy Me Love handout
Copies of quotes about love

"Love makes your soul crawl out of its hiding place." | Zora Neale Hurston (novelist, anthropologist)

Learning Outcomes:

To discuss examples of and definitions for love.

By the end of the session, students will be able to:

- Describe love and relationships in their various forms
- Compare and contrast observations on love and evaluate their validity
- Evaluate and describe the love they wish to have in their lives

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior, particularly when reflecting and discussing love

Self-management: Regulate one's emotions, thoughts, and behaviors effectively in different situations, particularly in discussing qualities of love with peers

Relationship skills: Communicate clearly, listen actively, and cooperate with peers

Responsible decision-making: Make ethical and responsible decisions about behavior when working with group

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Make copies of the handout Can't Buy Me Love (p.25)
- Make copies of the quotes on love and cut them into sets of 4-5 quotes per group (p. 23-24)
- Preview the BTS of *Aleah* so you are familiar with the content
- Review the Glossary for terms in **bold: solidarity, love**



Writing Prompt: (3-5 minutes)

Ask students to write their answer to the question: What is love? How do you express love? What does it look like to show love? Ask students to share some of their definitions and examples.

Activities:



Activity 1: Watch the BTS of the film *Aleah* in full (10 minutes)

Ask students to take note of conversations they hear about love from the BTS. What kind of love (parental, romantic, etc.) do you hear expressed in the BTS? How do interviewees seem to feel about those loving relationships? Which opinions about love do you hear in the BTS that you agree with? Disagree with? How is solidarity represented? Remind students that love does not mean only romance, love can be an experience with many different people in many different forms, such as love with and for friends and family.

Activity 2: Quotes on Love (15 minutes)

Break the class into small groups. Provide them with newsprint or construction paper. Give each group at least three quotes/definitions of love from novels, films, and texts provided at the end of this lesson plan. Ask students to read the quotes as a group and discuss each one. Do they agree or disagree with the quote? What do they think about the quote? Do they understand what the quote means and says, why or why not? Next, each student group will select one of the quotes they all agree is the strongest. Each group will designate one person to share their quote with the class. The class will hear a variety of quotes to consider.

Remind students to consider the relationships they have in their lives with parents, friends, teachers, partners, and other family members. Do the definitions of love in their quote mean something different depending on who is giving/receiving the love?

Activity 3: Back & Forth (5 minutes)

Ask students to think about the quote(s) they heard (or read) their classmates present as the best. Students may decide their original group quote is the best, or may change their minds to another quote they heard presented. The goal is for students to discuss in their small groups why the quote is strongest and have one quote to build upon for the rest of the lesson. Why is the quote better than or not as good as the one agreed upon by the group? Then, as a class, rank the quotes from strongest/most agreement to less strong/less agreement on the newsprint or construction paper.

Activity 4: Can't Buy Me Love (10 minutes)

Ask students to keep in mind their quote on love selected by their group. This activity focuses on intimate romantic love (also consider “best friend” for this love activity). Print out the handout and pass out to students. Tell students they have \$100 to spend on finding a partner with the qualities they want and prioritize. Have students look over the characteristics and values and select them according to what they want and how much they can afford of the \$100. Ask students to share what they chose and why to look for similarities and differences among gender. Allow time for students to discuss what their experience was purchasing the characteristics they desire in an intimate romantic partner. Ask students if their definition of love matches the characteristics they have chosen. Did any students select someone who is in **solidarity** with them as a characteristic? Is there a monetary value that can be put on such characteristics?



Writing Prompt: Ask students to go back to their journals and write down a new definition of love based on what they have discussed. Did their new definition change from their first definition? How much? Ask students to write a love letter to themselves.

Love Quotes

“To truly, love we must learn to mix various ingredients - care, affection, recognition, respect, commitment, and trust, as well as honest and open communication.” **bell hooks, *All About Love***

“Love does not begin and end the way we seem to think it does. Love is a battle, love is a war; love is a growing up.” **James Baldwin**

“No one needs to tell you you are in love, you just know it, through and through.” **The Oracle, *The Matrix***

“You can’t own a human being. You can’t lose what you don’t own. Suppose you did own him. Could you really love somebody who was absolutely nobody without you? You really want somebody like that? Somebody who falls apart when you walk out the door.” **Toni Morrison, *Song of Solomon***

“Love is never any better than the lover. Wicked people love wickedly, violent people love violently, weak people love weakly, stupid people love stupidly, but the love of a free man is never safe. There is no gift for the beloved. The lover alone possesses his gift of love. The loved one is shorn, neutralized, frozen in the glare of the lover’s inward eye.” **Toni Morrison, *The Bluest Eye***

“When you love a man, he becomes more than a body. His physical limbs expand, and his outline recedes, vanishes. He is rich and sweet and right. He is part of the world, the atmosphere, the blue sky and the blue water.” **Gwendolyn Brooks**

“I have learned not to worry about love; but to honor its coming with all my heart.” **Alice Walker**

“Love requires trust and balance, just like riding a bicycle.” **Nikki Giovanni, *Bicycles***

“Sally got married like we knew she would, young and not ready but married just the same. She met a marshmallow salesman at a school bazaar and she married him in another state where it’s legal to get married before eighth grade. She has her husband and her house not, her pillowcases and her plates. She says she is in love, but I think she did it to escape.” **Sandra Cisneros, *The House On Mango Street***

“Love, whether newly born or aroused from a deathlike slumber, must always create sunshine, filling the heart so full of radiance, that it overflows upon the outward world.” **Nathaniel Hawthorne, *The Scarlet Letter***

“You know you’re in love when you can’t fall asleep because reality is finally better than your dreams.” **Dr. Seuss**

“I love you without knowing how, or when, or from where. I love you simply, without problems or pride: I love you in this way because I do not know any other way of loving but this, in which there is no I or you, so intimate that your hand upon my chest is my hand, so intimate that when I fall asleep your eyes close.” **Pablo Neruda, *One Hundred Love Sonnets: XVII***

“Love sought is good, but given unsought is better.” ***Twelfth Night* –William Shakespeare**

“I admit that for me love goes deeper than the struggle, or maybe what I mean is, love is the deeper struggle.” **Julia Alvarez, *In The Time of the Butterflies***

“Everyone has inside of him a piece of good news. The good news is that you don’t know how great you can be! How much you can love! What you can accomplish! And what your potential is!” **Anne Frank, *The Diary of a Young Girl***

“Love takes off the masks we fear we cannot live without and know we cannot live within.” **James Baldwin, *The Fire Next Time***

“Love hath made thee a tame snake.” ***As You Like It* –William Shakespeare**

“When the power of love overcomes the love of power, the world will know peace.” **Jimi Hendrix**

“Being deeply loved by someone gives you strength, while loving someone deeply gives you courage.” **Lao Tzu**

“Love isn’t a state of perfect caring. It is an active noun like struggle. To love someone is to strive to accept that person exactly the way he or she is, right here and now.” **Mr. Rogers**

“Each time you love, love as deeply as if it were forever.” **Audre Lorde, *For Each of You***



Novels that fit in with this lesson plan include:

Othello by William Shakespeare

The Giver by Lois Lowry

A Streetcar Named Desire by Tennessee Williams

I Know Why the Caged Bird Sings by Maya Angelou

Can't Buy Me Love

You have up to \$100 to spend on the qualities you most want in a relationship. Circle your choices!

\$20
Independence
- don't have to
spend every
minute together.

\$20
Good listener

\$40
Open and honest
communication

\$30
Doesn't try to
change you--
acceptance

\$15
Likes to play or
watch sports

\$30
Encourages
and supports
you

\$15
Sense of humor

\$20
Affectionate

\$20
Your friends
approve

\$20
Respects
You

\$20
Willing to discuss
disagreements

\$25
Solidarity-- you're
there for each other.

\$30
Same beliefs
and values

\$20
Trust

\$20
Calm and even-
tempered

\$25
Loyalty

\$30
Your parents
approve

\$25
Physical attraction

\$30
Has a college
education

\$35
Has a lot of money

YOUR IDEAL RELATIONSHIP

Lesson 6: What's the REAL DEAL about Love & Relationships?

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL film, *Veracity*
TV/DVD player
Copies of Power & Control Wheel & Respect Wheel

45:00
mins

"I must undertake to love myself and to respect myself as though my very life depends upon self-love and self-respect." | June Jordan (poet, activist)

Learning Outcomes:

To continue the discussion on love.

By the end of the session, students will be able to:

- Identify ways they feel loved and cared for, and how they demonstrate love and affection toward others
- Recognize how hurt and manipulation may be used in the context of love
- Identify the characteristics important in intimate romantic relationships
- Identify characteristics that are harmful in an intimate romantic relationship
- Summarize the examples of power and control in relationships

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior, particularly when reflecting and discussing love

Self-management: Regulate one's emotions, thoughts, and behaviors effectively in different

situations, particularly in discussing qualities of love, and control one's impulses during group work

Social-awareness: Take perspective of someone else

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, and cooperate with peers

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Preview the film *Veracity* in full to become familiar with the characters and content
- Make copies of the Power & Control Wheel and Respect Wheel
- Review the Power & Control Wheel and Respect Wheel (p.30-31)
- Review the Glossary for terms in **bold: solidarity**



Writing Prompt: (3-5 minutes)

Ask students to return to the definitions of love they wrote in their journals from the last lesson. Give them a few moments to consider any additions or changes to their definition.

Activities:

Activity 1: Watch film *Veracity* in full (20 minutes)

Remind students that they will be watching a film written by a high school student from Chicago, IL. The film will have some depictions of self-harm. After watching the film, give students 2 minutes to write their initial reactions to the film in their journals.

Activity 2: At Your Best, You Are Love (5-15 minutes)

Discuss with students their reactions to *Veracity*. Ask them to share what they remember about the film *Aleah*. You will be discussing the films with a special focus on how characters showed love to one another. Ask students to get into groups and assign one question to each group to discuss. Give each group a sheet of newsprint. Have the group pick one person to be the scribe and write on the page the responses their group shares. Ask students to select a representative who will share the findings of the group and one person who will hold the newsprint up for others to read and see. Have students report back their group decisions. Allow students to add onto the lists.

- Does Aleah love herself?
- Who loves Aleah?

- What are examples of people showing Aleah love?
- What are examples of Aleah loving herself?
- Who loves Olivia and Imani?
- Does Olivia love herself?
- Does Imani love herself?
- What are examples of Olivia and Imani loving themselves?
- What are examples of other people loving Olivia and Imani?

Discussion: Notice any overlap. Consider creating a Venn diagram that shows the overlap in both films for students to see similarities and differences. A suggestion is to have one circle that highlights scenes from both films where love for self is seen and another circle that highlights scenes where love for others is shown. The center or overlap would be the scenes from both films where self-love and love for others is shown. If students struggle with identifying love in the film *Aleah* or *Veracity*, some suggestions include:

- When Aleah turns her back on Day-Day after he hits her
- When Aleah gets a pregnancy and STI test
- When Aleah stands up straight to tell her mom she's pregnant
- Day-Day telling Aleah to stay inside when she wanted to leave because the "hood is hot"
- Day-Day yelling for help when Aleah is shot
- When Olivia asks Imani to sit with her at lunch
- When Olivia asks Imani to be her friend and support her
- When Sage gives Olivia a pamphlet to a community center for LGBTQ youth
- When Imani kicks everyone out of her room

NOTE: This lesson plan may require more time to discuss in full as the Power & Control Wheel and Respect Wheel may be a full focus for some classes. Assess how to best use the time in your class.



Activity 3: Power & Control Wheel and Respect Wheel (20 minutes)

Distribute copies of the Power & Control Wheel and the Respect Wheel to each student. Give your students a few minutes to quietly read through their wheels, starting with the Power & Control Wheel. Ask for a few students to volunteer any initial reactions to the wheels or if they have any questions about them. Explain that this is a tool used by violence prevention groups, such as Futures Without Violence. Explain that the terms “**power**” and “**control**” refer to how power in an intimate or peer relationship can be used, either positively or negatively, to control or influence another person. Abusive uses of power in a relationship can lead to physical, verbal, and sexual violence. Often, such violent behavior and choices are preceded by other damaging, more emotionally-based abuse.

Split the class into pairs or small groups. Allocate one REAL DEAL relationship from the list to each pair or group, or have students choose for themselves. Tell students they have a few minutes to apply the Power & Control Wheel to that relationship: Is power in this relationship being used positively or negatively? How do we know?

REAL DEAL Relationships:

- Aleah & Day-Day
- Aleah & Mom
- Aleah & Yanni (friend)
- Olivia & Imani
- Imani & James
- Olivia & James
- Olivia & Sage (girl who gave Olivia the pamphlet)
- Olivia & Karolyn (friend Olivia took to the party)
- Imani & herself
- Olivia & herself
- Aleah & herself

Ask the pairs or groups to share their findings. For each relationship, probe students for connections to the Power & Control Wheel, for example “Are the decisions in this relationship made by one person, or by both people together?” “Do the people in the relationships demonstrate solidarity with one another?” And, “Does either person in this relationship use manipulation to control the other?” Allow for the fact some relationships may change over time.

Additional Discussion Questions

- When do we know we are loved?
- How do we show love to others?
- How can we tell the difference between manipulation and love?
- Do we think Day-Day loves Aleah? Himself? His family?
- Who does James love? Does he love his cousin Imani?

NOTE: This is a good activity to utilize again after all 3 films have been watched to discuss how relationships are presented and how they are maintained.



Writing Prompt: (3-5 minutes)

Ask students to revisit the writing they did in their journal when defining love. They should be prompted to read over their definition of love and see how it connects to what they think about intimate romantic relationships. Does their definition fit into what they imagine for themselves today and in the future and explain how.



Find more activities for this lesson online at <http://bit.ly/SUSAeducators>

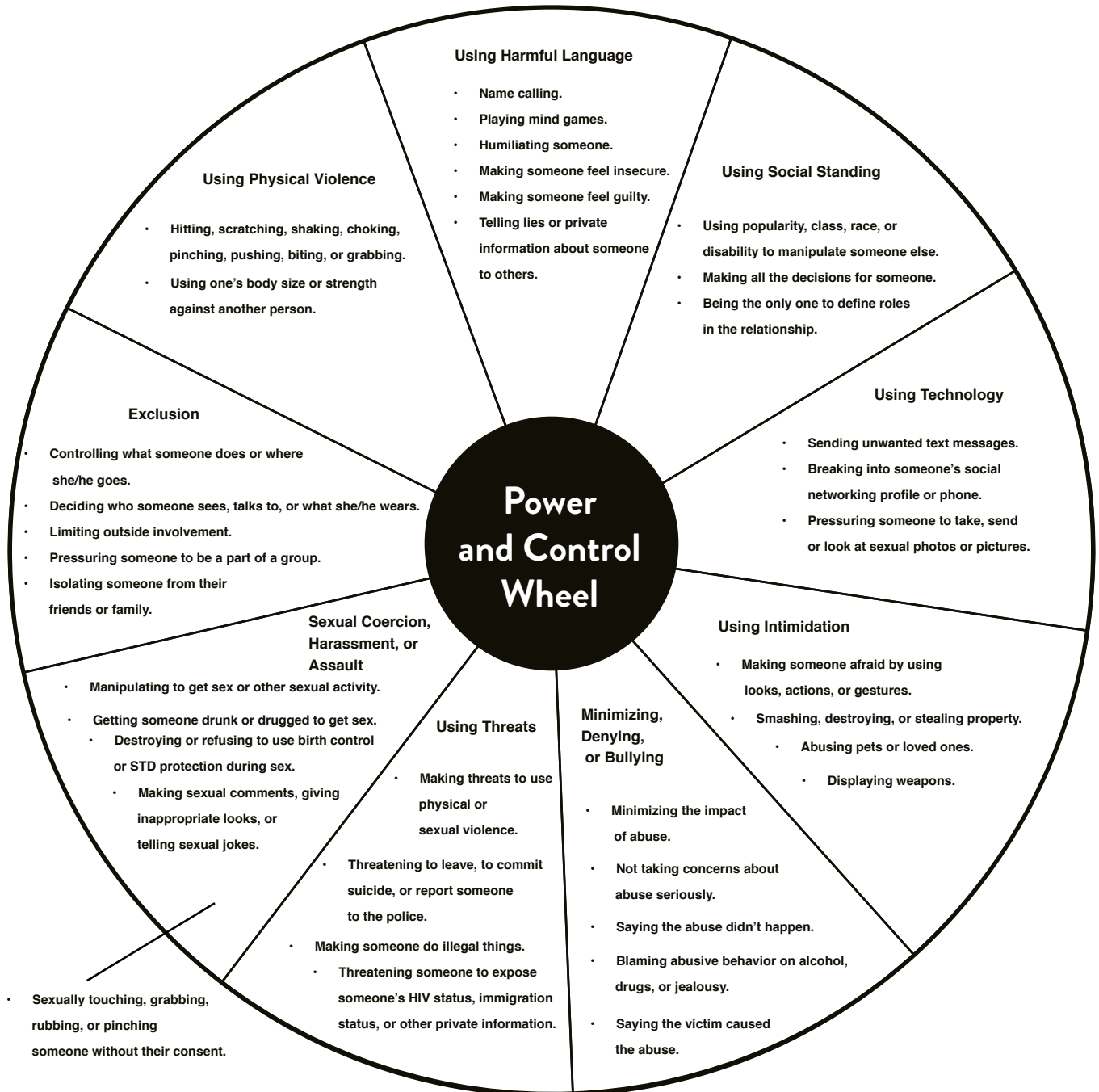


Novels that fit in with this lesson plan include:

If You Come Softly by Jacqueline Woodson
I Know Why the Caged Bird Sings by Maya Angelou
The House on Mango Street by Sandra Cisneros
The Scarlet Letter by Nathaniel Hawthorne

Power and Control Wheel

In an abusive or violent relationship, power and control are repeatedly misused against a girlfriend, boyfriend, family member, or peer. Here are some examples of physical, verbal, and sexual abuse, and violence.



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Adapted from materials created by the Domestic Abuse Intervention Project and the National Center on Domestic and Sexual Violence

Respect Wheel

In a healthy relationship, there is mutual respect among the individuals. Below are some examples of how respect can be expressed in relationships with a girlfriend, boyfriend, family member, or peer.



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Adapted from materials created by the Domestic Abuse Intervention Project and the National Center on Domestic and Sexual Violence

Lesson 7: What's the REAL DEAL about Finding and Asking for Help and Healing?

Materials

Student REAL DEAL creative journal
Copies of the advice columns in lesson plan

45:00
mins

“Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.”
Audre Lorde (author, activist)

Learning Outcomes:

To discuss the various ways people cope, heal from trauma, ask for, and find help.

By the end of the session, students will be able to:

- Discuss productive and harmful coping strategies
- Define trauma and historical trauma
- Recognize the conditions that make them comfortable asking for help

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior to discuss trauma and supporting others and identify emotion regulation strategies work for one's self

Self-management: Regulate one's emotions, thoughts, and behaviors effectively in different situations, particularly in discussing trauma and healing and control one's impulses during group work

Social-awareness: Take perspective of someone else; regulate one's thoughts, emotions, behaviors

effectives in discussing trauma and healing; recognize family, school, and community resources and supports

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, and cooperate with peers

Responsible decision-making: Make constructive and respectful choices about personal behavior and social interactions when discussing with peers trauma and healing

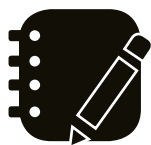
Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Print out copies of the advice columns for your students. You do not need to make a copy of each column for all students, just one column per student
- Review the advice columns to decide which are most accessible and appropriate for your students

- Review the terms included in the Glossary in **bold: trauma, historical trauma, coping, healing, community assets**
- Consider notifying or inviting the school counseling staff to join in this conversation or be made aware you are discussing these topics in case students need support



Writing Prompt: (3-5 minutes)

Ask students to write in their journals a response to this sentence: “When I need help, I...”

Activities:

Activity 1: Discussion (5 minutes)

Ask students to share some of their writing. Remind students that asking for help is something everyone may experience, and people who need help are not alone, although it may feel that way. Asking for help may be scary, and if we view asking for help as a gift we give people who care for us, to stand in solidarity, and support us, that may make asking for help a bit easier. Identify any similarities among group responses.

Activity 2: Different Types of Trauma (15 minutes)

Introduce the terms **trauma** and **historical trauma**. Examples of each term is provided in the Glossary. You may hear responses such as, “I’m afraid of interacting with law enforcement because of recent events of young Black people being hurt or killed by law enforcement.” This is a strong example of historical trauma. Ask students: “What are some of the forms of trauma we see in the film *Aleah*?” Make a list of these examples and make sure they

include body language, tone of voice, and reactions/behavior. Compare the lists of student responses and ask students to discuss how some items on one list may impact the other.

Introduce terms **coping** and **healing**. Ask students to share how they identify people and places they seek support from. “What are some ways we take care of ourselves when we feel overwhelmed or stressed out?” or “What are some ways we know our communities try to cope and heal from historical trauma?” You may need to give youth some examples such as celebrating birthdays, rites of passage, or rituals connected to their ethnic or religious communities.

Activity 3: Solidarity in the Classroom: A Ritual (10-20 minutes)

As a group, ask students to think about the ways they may support one another in the classroom when they are experiencing stress. Select a few key examples of support students provided and ask them to create a ritual around that type of support. What are the steps that go into supporting that person in the classroom? For example, if there is anxiety or students are triggered when taking exams, what can be done in the classroom by classmates to support one another? One suggestion is to ask the person sitting next to you if they have a pencil. Another suggestion is to take deep breaths before starting the exam. What are suggestions students have that you, the teacher in the room, may do to support these rituals? Connect this discussion to the one on community and **community assets**.

Activity 4: Advice Columnists: What Would You Do and Say? (15 minutes)

As a group read over some questions and responses in advice columns. Some popular examples are included on the next page. Each column has a different reading level and topic. Review before assigning to students. As a class or in groups, have students identify factors that provide help, support, or comfort to the people seeking advice. Are these factors the same across

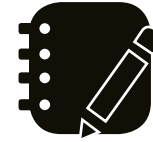
several columns or topics? Is there any approach or factor in one or more columns that the students find to be not particularly helpful? After reviewing the advice column examples, ask students to write down how they would respond to the young person asking for help. Invite students to share.

Keep in mind how your students are interpreting the person who is asking for help:

- What do you know about them?
- Is their gender, sexual orientation, ability, race, or immigration status included?
- How may your advice change based on these identities?
- How can you make your suggestions/advice action-oriented?

Discuss what students have decided on for advice and have them share with the class. Ask students for any additions.

NOTE: Many schools' web security limit the resources where students go to find help. For example, social media sites, such as Facebook and Tumblr, offer various youth-centered community spaces, yet are often blocked at school. If these are on the list your students share, ask to clarify which resources they can easily access at school, either on school computers or mobile devices.



Writing Prompt: (3-5 minutes)

Ask students to think about what it would look and feel like to have a community of support and healing. What would need to change in your school, community, or classroom? What could stay the same? What can you do to have the type of healing community you desire in class and at home?



For additional discussion on trauma to prepare to discuss this lesson plan, read the powerpoint presentation *Understanding the Impact of Trauma in Developing Teen Pregnancy Prevention Programs for Tribal Youth* <http://bit.ly/SUSAtrauma>

Advice Columns (in order of reading level)

Ask Dr. M. (Topics: How do I tell a friend of the opposite gender I like them (May 26) coming out to homophobic parents (May 16)
<http://bit.ly/SUSAdrm>

Hey Heather (Topics: Parents hate the way I dress, victim blaming, gender expression). This example is not as strong as others, so a good option to discuss and compare to others
<http://bit.ly/SUSAheather>

Go Ask Alice (Topics: Sexuality and health information)
<http://bit.ly/SUSAalice>

Andrew W.K. for Village Voice (Topic: Family response to being transgender)
<http://bit.ly/SUSAvillagevoice>

Dear Amy (Topics: How family may respond to an abusive partner)

<http://bit.ly/SUSAamy>

Ask Polly (Topics: How do I deal with losing friends)

Reading level above 10th grade, some profanity

<http://bit.ly/SUSApolly>

Dear Marooned Alien Princess by Zahira Kelly

(Topics: Black single motherhood, intimate partner violence, racism among family members) Some profanity, reading level above 10th grade

<http://bit.ly/SUSAdmap>



Novels that fit in with this lesson plan include:

The House on Mango Street by Sandra Cisneros

The Perks of Being a Wallflower by Stephen Chbosky

The Giver by Lois Lowry

Lesson 8: What's the REAL DEAL about Sexual Orientation?

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL Behind The Scenes (BTS) film, *Veracity*
TV/DVD player
Internet access
Statistics on LGBTQ youth (link provided)

45:00
mins

“He has told me he likes men as well as he likes women, which seems only natural, he says, since he is the offspring of two sexes as well as two races. No one is surprised he is biracial; why should they be surprised he is bisexual? This is an explanation I have never heard and cannot entirely grasp; it seems too logical for my brain.” | Alice Walker (author, activist), Possessing the Secret of Joy

Learning Outcomes:

To introduce sexual orientation as an identity.

By the end of the session, students will be able to:

- Discuss and define key terms related to sexual orientation and gender expression
- Identify instances of heterosexism
- Summarize the process of coming out

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior, particularly when reflecting on and discussing LGBTQI identities

Self-management: Regulate one's emotions, thoughts, and behaviors effectively in different situations, particularly in discussing LGBTQI identities

Social-awareness: Take perspective of someone else; empathize with other identities different from one's own; recognize family, school, and community resources and supports

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, cooperate with peers, and seek and offer help when needed

Responsible decision-making: Behave kindly and respectfully in discussions about LGBTQI identities and consider well-being of self and others

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Preview the BTS for film *Veracity* so you are aware of the content

- Make a copy of statistics found at the Trevor Project (link included) of LGBTQIA youth
- Be clear on your role as a mandated reporter
- Review the terms included in the Glossary in **bold: heterosexism, sexual orientation, gay, lesbian, bisexual, pansexual, asexual, homophobia, heterosexual**



Writing Prompt: (3-5 minutes)

What do you know about heterosexual people? What are some advantages and privileges heterosexual people enjoy and experience in our society?

Activities:

Activity 1: Discussing Sexual Orientation (10-15 minutes)

Introduce and define new terms: **heterosexism** and **sexual orientation**. After discussing heterosexism, pair students together and ask them to discuss ways heterosexism exists in their daily lives. Some students may struggle to come up with some ideas, a few to offer include: your parents (and everyone else) assuming your sexual orientation is heterosexual, advice columns and “tips” in magazines are often targeted towards heterosexual people, and assuming, because of gender expression, someone is heterosexual.

Introduce **sexual orientation** as a term and identity. Who are LGBTQIA people? What are some identities that people may claim for themselves? Ask students to give you terms they know for sexual orientations beyond heterosexuality. Some popular ones you may hear include: **Gay, Lesbian, Bisexual, Pansexual, and Asexual**.

Another way to do this activity is to print out definitions of some identities as listed in the Glossary. Then print out identities that correspond to those definitions. Allow students to match the definition with the identity. This is best when everyone may see the terms, so consider taping on a wall or on the board. Ask students to decide, as a group, which identity may be matched with which correct definition.



For more examples of heterosexism, view the Chicago Media Corps short film *No Hetero*.
<http://bit.ly/SUSANoHetero>

NOTE: It is important to remember that the T (transgender) and I (intersex) are not sexual orientations. Transgender is a gender identity and intersex is a sex assigned at birth. Transgender and intersex people may identify as any sexual orientation.



For more information on Intersex people, the Intersex Society of North America provides a free download of *Teaching Intersex Issues: A Guide for Teachers in Women’s, Gender & Queer Studies*.
<http://bit.ly/SUSAinsa>



Activity 2: Watch film: BTS of Veracity in full (8 minutes)

Activity 3: Representations and discussion of heterosexism in Veracity (5-10 minutes)

Discuss what students thought of the BTS, encouraging them to use their media literacy skills. Ask students:

- How did you see and hear sexual orientation presented in the BTS of *Veracity*?
- How did you see gender and sexual orientation performed in the film?
- How did you see race, gender, and sexual orientation in the film?
- What thoughts may Imani have had when in the bathroom holding the razor blade?



Statistics on suicide rates of LGBTQ youth may be found at <http://bit.ly/SUSAtrevor>. Suicide is the 2nd cause of death of youth, ages 10-24, in the US.

Activity 4: Impact of Silence (10 minutes)

Have students write in their journals to answer the following questions:

- What are the most important relationships in your life right now?
- What are the places that are special to you?
- What events or topics do you discuss with your friends?

- What do you enjoy doing in your free time?
- What current events are of interest to you because they impact you directly?

Pair students up and ask them to have a discussion with one another that does not include any of the topics or items they listed in their journals. Give students 5 minutes to talk with one another, then process what it was like speaking to someone, but not able to discuss the people, events, or experiences that are important or impact them. Ask students about their experience. What did they talk about instead? What strategies did they use to choose what to talk about? How did it feel to be unable to talk about topics and people important to them?

Connect this experience to how LGBTQ youth may be silenced and have to censor themselves in such situations because of **heterosexism** and **homophobia**. Remind students of the challenges and consequences of silence that they studied in Lesson 4.

Activity 5: Solidarity & Support (15 minutes)

Ask students what Olivia did right that helped Imani choose to live. What are other ways we support our friends when they are thinking of hurting themselves? Introduce these tips and strategies from the National Suicide Prevention Lifeline:

- Be direct. Talk openly and matter-of-factly about suicide.
- Be willing to listen. Allow expressions of feelings. Accept the feelings.
- Be non-judgmental. Don't debate whether suicide is right or wrong, or whether feelings are good or bad. Don't lecture on the value of life.
- Get involved. Become available. Show interest and support.
- Don't dare them to do it.
- Don't act shocked. This will put distance between you.
- Don't be sworn to secrecy. Seek support.

- Offer hope that alternatives are available, but do not offer glib reassurance.
- Take action. Remove means, such as guns or stockpiled pills.
- Get help from persons or agencies specializing in crisis intervention and suicide prevention.

Citation: National Suicide Prevention Lifeline: <http://bit.ly/SUSAsomeone>

Ask students to pick three of these strategies and come up with ways to say these to friends who may need to hear them. For example, for “be non-judgmental,” one approach could be saying “That must be very hard;” for “be willing to listen,” one suggestion is asking open-ended questions such as: “How can I help you” or “What do you need to feel loved, today?” Encourage the group to have an open discussion.



Writing Prompt: (3-5 minutes)

Ask students to write down what they would want a friend or family member to do to support them when they need help.

NOTE: This lesson plan may require additional support from someone on your counseling team with background on how to support youth regarding suicide and identity. This lesson plan is good to reference when discussing asking for help and healing.



Find more activities for this lesson online at <http://bit.ly/SUSAeducators>



Novels that fit in with this lesson plan include:

- The Color Purple* by Alice Walker
- Poems of Pablo Neruda* by Pablo Neruda
- A Tree Grows in Brooklyn* by Betty Smith

Lesson 9: What's the REAL DEAL about Consent?

Materials

Student REAL DEAL creative journal
Scenarios REAL DEAL film, *Veracity*
TV/DVD player
Red, Yellow, and Green strips of paper (one color for each student)
Consent Scenarios (included)
Internet access
Script page 6 of *Veracity*

45:00
mins

"I envision a world where consent is viewed as a fundamental human right and not a privilege."
Aishah Shahidah Simmons (filmmaker, producer, activist)

Learning Outcomes:

To introduce the concept of consent among youth and how to receive and request consent.

By the end of the session, students will be able to:

- Define the term consent
- Identify the difference between asking for consent and being manipulative
- Give three examples of ways to ask for or give consent

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior and assess accurately one's strengths and limitations with regard to asking for and giving consent

Self-management: Regulate one's emotions, thoughts, and behaviors; control impulses during role play exercises and discussions

Social-awareness: Take perspective of someone else and identify and recognize family, school, and community resources and supports

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, cooperate with peers, and seek and offer help when needed

Responsible decision-making: Behave kindly and respectfully

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Copies of page 6 of the *Veracity* script (p.45)
- Review the Glossary for words highlighted in **bold: consent**
- Review the laws of rape, assault, and consent for your state at the link provided

- Be clear on your role as a mandated reporter
- Have red, yellow, and green paper, enough for each student to have each color

Activities:

Activity 1: Discussing Consent (5 minutes)

Introduce the term **consent**. Ask students what they think consent means. It's important to get an idea of where they are at with this term and how they interpret the term. Share with students that they will be focusing on consent in the film, *Veracity*.

Activity 2: Role Play (20 minutes)

Distribute copies of page 6 of the *Veracity* script that shows James talking to Olivia and forcibly kissing her. The script is on the film DVD, and you may pull it up to display for the entire class instead of making copies.

Split students into pairs. Have the pairs read the scene together out loud. Ask pairs to imagine and draft a few lines from a scene where the roles are reversed - Olivia forcibly kisses James, and James doesn't consent. Have students answer these questions as they rewrite the scene:

- How does their interaction play out?
- What are the people around them doing?
- What role does alcohol play in this interaction? What do people think of Olivia?
- What do people think of James? What could happen?
- How do you think Olivia felt?
- How do you think James felt?
- What about their expressive behavior gave you clues about how they felt?
- How does gender impact this interaction?

Give the pairs a few minutes to think about this and then take a few volunteer answers. Be mindful

of gender stereotyping. If you note students are making assumptions or using stereotypes in their responses, such as asserting that a girl couldn't take advantage of a boy or that James is weak for getting into this situation, ask students open-ended clarifying questions about their comments. Have students read their new rewritten scenes out loud for larger group.

Reflect on this activity for a few minutes with students. What did they think of the rewritten scenes? Why do they think the role-reversed scenes had different outcomes from the original scene? How were those two scenes similar and different?



If it is helpful, compare the clips from the film when Olivia gets kissed by James (04:37) to Olivia and Imani tickling & kissing one another (08:10). Ask students if they think consent is represented in both clips. If so, where and how?

Discussion:

If we are to value consent, we must also value that people have options, and one option is to say "no," and that means we must learn to value rejection. Discuss the following questions with the group:

- What does it feel like to be rejected?
- What do you say to yourself when you are rejected? Is it always negative? What do you do to shift to a more positive form of self-talk?
- What do we do to cope with feeling rejected? (make a list of strategies)
- Where are the places we go to in finding support when rejected?

- Is silence consent? (remind students of the activities on silence (Lesson 4) and of using the Power and Control Wheel and Respect Wheel (Lesson 6))

NOTE: Manipulation and consent:

If you are asked for your consent, and you are scared to say “no” for any reason (you will lose friends, this person won’t like you anymore, you won’t have a ride home, etc.) this is an example of being manipulated and does not reflect consent.



NOTE: It is important to know the laws in your area regarding consent. Visit RAINN, the Rape, Abuse, Incest National Network for Laws In Your State map: <http://bit.ly/SUSArainn>



SCENARIOS

Olivia and Imani are in Imani’s room on her bed watching TV. Olivia starts to tickle Imani. Imani laughs and yells “STOP!” Imani falls over, and Olivia falls on top of her. They look at one another and kiss. They look at one another again, and kiss again, now for a longer period of time.

Olivia is dancing and drinking alcohol at a house party. James, her ex who has also been drinking and smoking, begins to dance with her. James forcefully kisses Olivia. Olivia pushes James away and yells at him.

Olivia invites Imani to sit with her at lunch. Imani declines because she is going to the library.

Someone at the house party took a video and photos of Imani and Olivia kissing at the party when James entered Imani’s room. They have posted the images and video online without Olivia or Imani’s permission.

Olivia wants to sit next to Imani in the auditorium during drama class. She asks Imani if she can sit next to her. Imani moves her bag and says “sure.”

Sage saw Olivia and Imani argue in the auditorium. She sees Olivia go into the bathroom to eat lunch. Sage wants to give Olivia a brochure to a place that may help her feel less alone, but Olivia locked herself in the bathroom stall. Sage knocks on the door, asking if she can enter.

Activity 3: Red Light, Yellow Light, Green Light (10 minutes)

Make sure you have the scenarios available to read aloud or printed to have students read along. Give each student one sheet of red, yellow, and green paper. Share with students that these colors represent: Red=Stop/No, Yellow=Slow Down/Unsure; Green=Go/Yes. They are to listen to the scenario you are going to read aloud; based on what is going on, they are to decide if consent has been given. If they believe consent has been given, they put up the green paper; if they are not sure, use yellow; if no consent has been given, put up the red paper. When there is a difference in color selected by students, use this as an opportunity to have the group discuss why they chose that color and explain their decision. Ask if anyone wishes to vote differently on the same scenario as a result of the discussion. You may also do this as an activity in which the students move around the class, establishing centers that are green, yellow, and red.

Imani is sad and has locked herself in the bathroom at her cousin's house. Olivia visits and shares with her what kind of friendship she wants with Imani. Olivia has no idea Imani is considering hurting herself. Imani opens the door and hugs Olivia.

NOTE: If you wish to continue this conversation, ask students to write their own examples of experiences where consent needs to be received.



Activity 4: Yes, Movement & Consent (10-20 minutes)

This activity is best for classrooms that have easily moveable furniture and the space for students to walk about.

This game is about asking for permission. Have students stand in a circle facing each other. There is one Seeker for the game. The Seeker will stand in the middle of the circle and look for a new place in the circle by pointing at a person and saying their name. The chosen person may promptly say "Yes." The Seeker may move to take this new spot if, and only if, this person says, "Yes." This person becomes a Seeker, and needs to ask for someone else's spot in the circle by pointing at another person and saying their name. Do this a few times with students required to say "Yes," then do the activity with students having the option of saying "Yes" or "No."

Play a few rounds. Add layers:

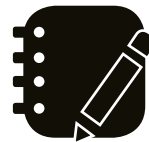
- no words (just nodding as a gesture for consent)
- saying yes only with your eyes (no pointing)
- moving faster

Discuss & Reflect:

- What was difficult about the process? What was easy?
- What was confusing?
- How does this activity remind us of consent?
 - non/verbal communication
 - movement
 - how body, brain, and mouth respond similarly or differently
 - how does alcohol or drugs change consent

Connect this activity to what it may be like to ask for consent from someone.

- Consent may be done in verbal and nonverbal ways; how do we know when someone's nonverbal agreement is provided?
- How do we know Imani and Olivia consented to kissing one another?
- What does it mean that Olivia did not stop tickling Imani even when she asked her to stop?



Writing Prompt: (3-5 minutes)

When was the last time something happened without my consent? How did I feel (emotionally, physically)? What was the situation? What are things I can say or do next time to keep my power?

NOTE: If you are a mandated reporter, it is important to keep in mind students may share stories with you about experiencing violence or their self-determination being violated by another person. It is your responsibility to share up front that you are a mandated reporter and that whatever a young person shares with you will remain in confidence unless they are talking about hurting themselves, someone else, or someone else is hurting them.



Find more activities for this lesson online at <http://bit.ly/SUSAeducators>



Novels that fit in with this lesson plan include:

I Hadn't Meant to Tell You This by Jacqueline Woodson

The Giver by Lois Lowry

The Color Purple by Alice Walker

Parable of the Sower by Octavia Butler

Fallen Angels by Walter Dean Myers

Julius Caesar by William Shakespeare

Veracity Script

Imani is up and moving towards the back of the auditorium before Olivia can finish pointing her in the right direction.

INT. JAMES'S HOUSE / LIVING ROOM – NIGHT

As OLIVIA and KAROLYN enter JAMES's house they are rushed with the aroma of marijuana and loud hip hop music.

KAROLYN

(cheerily)

This is what I'm talking about! Turn upppp!

OLIVIA laughs as KAROLYN runs towards the back of JAMES'S house. JAMES approaches OLIVIA.

JAMES (yelling over music)

You came!

OLIVIA

(awkwardly)

Sure did. . .

OLIVIA sniffs and realizes JAMES is high.

OLIVIA (CONT'D)

(laughing)

You didn't waste any time.

JAMES

(solemnly)

Time should be wasted. .Have fun

OLIVIA

I will

INT. JAMES'S HOUSE / JAMES' LIVING ROOM – LATER

The living room is hot, stinky, and full of smelly teenagers. OLIVIA is intoxicated; she's dancing. She feels someone rub her shoulder. She turns to an even more drunken JAMES.

JAMES

(screeching)

Livvy! Heyyyyyy.

OLIVIA

(rolls eyes and continues dancing)

Ugh. James

JAMES

(screeching)

I miss you Livvy. You don't like me anymore, do you?

OLIVIA

Will you just get over me already? How long has it been Jay? I CLEARLY don't want you.

JAMES

I can't Livvy. You're perfect.

JAMES presses his lips loosely on OLIVIA's and she jerks him back. Some of her drink spills.

OLIVIA

(screaming)

Just Stop! Ew, You're lucky I'm being nice about it! Just stop pushing it. Leave me alone Jamey! You pig!

OLIVIA pushes through the crowd of teenagers surrounding her.

INT. JAMES'S HOUSE / HALLWAY – MOMENTS LATER

OLIVIA is angry, and still drunk. She talks to herself in an empty hall as she ruthlessly and sloppily punches the walls.

OLIVIA

(slurring)

Stupid boy. Take a damnnn hintttt!

Olivia tries one door. Then another. She knocks as she opens another.

OLIVIA (CONT'D)

Karolyn, are you in there!?

INT. JAMES'S HOUSE / IMANI'S ROOM – CONTINUOUS

When OLIVIA opens the door she sees the cute girl that walked into her drama class. IMANI wears Gwendolyn Brooks High sweatpants and a tight red tank top.

OLIVIA

(shocked)

Waitttt, where's the bathroom!?

(laughing hysterically)

Imani at a party?

Lesson 10: What's the REAL DEAL about Gender Identity?

Materials

Student REAL DEAL creative journal
Board or flip chart paper and markers
Two large pieces of paper for each small group of about 5 students
Scenarios REAL DEAL film, *House Not Home*
TV/DVD player
Internet connection

45:00
mins

“When you hold a kaleidoscope up to the light, that’s how I envision and conceive of our sexual and gendered beings: without borders nor ceilings nor floors, it is energy and light, multifaceted, iridescent, full of potential and possibilities.” | Kiley May (artist, writer)

Learning Outcomes:

Expand discussion on gender identity to include gender expression and pronouns.

By the end of the session, students will be able to:

- Discuss the difference between gender and sex assigned at birth
- Explain how and when to use gender neutral pronouns
- Identify the choices we make about our own gender expression
- Examine ways gender expression is valued and denied

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one’s emotions and thoughts and their influence on behavior

Self-management: Regulate one’s emotions, thoughts, and behaviors; control impulses during classroom activities and discussion on gender identity

Social-awareness: Take perspective of someone else from diverse backgrounds and cultures

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, and cooperate with peers

Responsible decision-making: Behave kindly and respectfully when discussing gender identity with peers

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- On a large piece of paper, draw a large square, with room around all four margins to add words. Title the square, “masculine.” Draw a similar square on 2nd piece of paper and label it, “feminine”
- Preview the film *House Not Home* so you are familiar with the characters and storyline
- Preview the short video “Why Pronouns Are Important to Trans People” by Kat Blaque
- Review the Glossary for terms that are in **bold: gender, sex assigned at birth, masculinity, femininity, gender fluid, gender variant, gender identity, gender expression, misogyny, solidarity**
- Review usage of “they” and “their” as singular pronouns (links included)

NOTE: There are several other terms in the Glossary that may be of use to become familiar with for this discussion and lesson plan. These terms include: feminization of poverty, transphobia, and transmisogyny.



Activities:

Activity 1: Gender In A Box (10-20 minutes)

Split the class into small groups of about five students each. Give each group a large piece of paper. Ask students to draw a large square in the middle of the paper, leaving room at each of the 4 margins for writing words. In the middle of the square, have one student per group write the words, “feminine stereotypes.”

Ask students to think of someone, real or fictional, who has what you consider to be stereotypical feminine characteristics. Keeping those women in mind, ask the groups to fill in their “feminine stereotypes” box with stereotypical characteristics of femininity. These may be “good” stereotyped characteristics or “bad,” all are valid. Prompt their initial answers with these questions:

- How is a woman supposed to look?
- How is she supposed to smell?
- What is she supposed to wear?
- Who is she supposed to date?
- What kind of job should she have?
- How is she supposed to act at school? Work? Home? With friends? In relationships? Towards children?
- What feelings or emotions are acceptable for a woman to express? Less acceptable?
- Do you think elementary school students would give the same answers? What about adults?

Facilitate the groups by walking around the classroom making sure the box is full of stereotypical characteristics of femininity.

At the front of the classroom, create your own “feminine stereotypes” box for the next part of the activity. Fill in the characteristics that groups had produced, such as those that deal with physical appearance and emotional expectations, asking students to summarize those for you as you write them down.

Outside the femininity box: What are women called who do not seem to fit inside this box, if a woman is not maternal, not warm, not submissive, not a feminine dresser, for example?

- What do girls get called if they are not in a relationship?

- How do they get perceived if they refuse to send or receive selfies?
- What are women called if they are perceived to be with too many partners? How about if they are not having sex?

Write the words the students volunteer around the outside of the box. It is important to let the students use the words that they hear in the media, at home, in the hallways, and amongst their peers. Explain how our society uses words to control each other's behavior. We hear derogatory language from many sources that clearly tells us how society expects women to behave.

Femininity

bitch

dyke

butch

manly

hard

<i>soft</i>	<i>wife</i>
<i>warm</i>	<i>mother</i>
<i>pretty</i>	<i>sexy</i>
<i>emotional</i>	<i>weak</i>
<i>long-hair</i>	<i>tender</i>
<i>submissive</i>	<i>homey</i>

slut

whore

witch

aggressive

Working with the same small groups, do the same activity with masculinity. Prompt their initial answers with these questions:

- How is a man supposed to look?
- How is he supposed to smell?
- What is he supposed to wear?
- Who is he supposed to date?
- What kind of job should he have?
- How is he supposed to act at school? Work? Home? With friends? In a relationships? Towards children?
- What feelings or emotions are acceptable for a man to express? Less acceptable?

Masculinity

sissy

pussy

faggot

queer

retard

<i>tough</i>	<i>provider</i>
<i>violent</i>	<i>independent</i>
<i>macho</i>	<i>horny</i>
<i>father</i>	<i>boss</i>
<i>strong</i>	<i>in control</i>
<i>athletic</i>	

gay

homo

girl

chump

lame

soft

- Do you think elementary school students would give the same answers? What about adults?

At the front of the classroom, create your own "masculine stereotypes" box for the next part of the activity. Fill in the characteristics that the groups produced, such as those that deal with physical appearance and emotional expectations, asking students to summarize those for you as you write them down. Ask your students:

- How does society reinforce that to be a "real man," we have to fit inside the box?
- What words do we call men who do not fit inside this box? If a man is not tough, not dominant, not assertive, not a masculine dresser, for example?

Now, ask students to think about how other identities intersect with gender. For example, how do age and gender result in more examples in/outside the box. Do the same for: race and gender, class and gender; and disability and gender. The goal here is to identify the ways other parts of our identity inform our gender and how they also inform the language and expectations we have for them. If they need help, give examples of popular people in our society, such as Serena Williams or President Obama. Remind students of the conversations from Lesson 2 on stereotypes. Emphasize any differences in opinion as

a way of showing that rules about **gender** and **gender expression** are in fact fluid, as many cultures and communities have different gender norms.

Emphasize to students that the way someone expresses their gender is separate from their sexual orientation. For example, someone who identifies as a woman may accept certain gender roles that are placed on her by society, while rejecting others. These actions tell us nothing about her sexual orientation. Have students think of someone they love and are close to—a sibling, best friend, or themselves—and identify traits inside the box that their friend has, and traits inside the box that the person doesn't have or even has specifically rejected. Is that person less their gender by not having all the traits in the box? Why not?



Activity 2: Watch the film *House Not Home* in full (15 minutes)

Introduce the film as written by a high school student who identifies as **trans/gender fluid** from Cleveland, OH. There will be violence in the video and representations of gender fluid and transgender people. Ask students to think about how they would define the term gender fluid as they watch the film. Ask students to write down all of the emotions that they see expressed in the film. After viewing the film, discuss the terms with students after the film. Define **gender fluid** and **gender variant** for students. Provide a few moments to discuss students reactions to the film. Model **solidarity** for students by supporting them in using the proper terminology and correct them if they use the incorrect terms, pronouns, or misgender characters.

Activity 3: Language & Gender (5 minutes)

Ask students to think about the way that language and words are assigned a gender. For example, we use the term “master” for a variety of situations and skills (i.e. master’s degree, master of ceremony). What is the feminine version of the term “master” and what does the term “mistress” represent? How do we use it in our conversations? How has language and gender been used in a way to look down on femininity and perpetuate **misogyny**?

Think of other examples where this happens (e.g. “man up”). If students have a difficult time, use that as an opportunity to discuss how language has been created and used. If you have speakers of other languages, ask them to share how gender impacts language (i.e. Spanish and other romance languages).



Activity 4: Solidarity in Understanding Pronouns (10 minutes)

If your students need to view the conversation on pronouns again, go back to the discussion among characters at the 08:50-09:30 mark or provide them with pages 9-10 from the script which is included on the DVD. Discuss why pronouns are important in language, how pronouns such as “they” and “their” may challenge our common usage of pronouns, yet what is the impact of using them? How may this connect to safety and respect for trans and gender fluid people? Ask students to think about the pronouns they want others to use for them. Then give students a few minutes to practice asking one another what pronoun they use.



Watch Kat Blaque, a Black trans woman, discuss the importance of pronouns (5 min)
<http://bit.ly/SUSApronouns>



If you need supportive documentation by grammarists on using they/their as gender neutral singular pronouns, some examples include:

<http://grammarist.com/usage/they/>

<http://bit.ly/SUSAgrammar>

<http://bit.ly/SUSAlegistics>



Writing Prompt: (3-5 minutes)

What are the advantages of having someone call you by your proper name and pronoun? How do you (or would you) feel when (if) people do not call you by your proper pronoun or name? How would they respond and react?



Novels that fit in with this lesson plan include:

A Streetcar Named Desire by Tennessee Williams
Their Eyes Were Watching God by Zora Neal Hurston
The Awakening by Kate Chopin



Find more activities for this lesson online at
<http://bit.ly/SUSAeducators>

Lesson 11: What's the REAL DEAL about Power?

45:00
mins

Materials

Student REAL DEAL creative journals

"The most common way people give up power is by thinking they don't have any."

Alice Walker (author, activist)

Learning Outcomes:

Discuss what power is and how it manifests in our lives in specific ways.

By the end of the session, students will be able to:

- Define power, including power with other people, and power over other people
- Summarize systemic, institutional, and structural power
- Connect texts on power with images of power from film and plays

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior when reflecting on their power and powerlessness during class activities

Self-management: Regulate one's emotions, thoughts, and behaviors; control impulses during classroom activities and discussion on power

Social-awareness: Take perspective of someone else from diverse backgrounds and cultures and reflect on how the impact of their power and powerlessness on others

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, and cooperate with peers

Responsible decision-making: Behave kindly and respectfully when discussing power and be mindful of how one is exercising power during social interactions

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Read over Glossary terms highlighted in **bold: power, stereotypes, conversion therapy, transphobia, transmisogyny, transgender, misogyny, power with, power over, structural power, institutional power, systemic power**
- Read "What LGBTQ Youth Want & Need from Educators Right Now," link included
- Read Leelah Alcorn's final note posted to her Tumblr page, link included on p. 53
- Read more about Leelah Alcorn at the link on p. 53

Activities:



Writing Prompt: (3-5 minutes)

Ask students to complete the following questions in their journal:

- I feel powerful when....
- I feel powerless when...
- I get my personal strength when (or from)....

Activity 1: Power Poses (15 minutes)



Ask students to stand, preferably in a large circle, and get into the pose of different people who they can think of, anybody at all, who match the following descriptions. Read out a prompt, give the students 5-10 seconds to get into their pose and then 15-30 seconds to stand still and look at each other's poses, before moving on to the next prompt. Encourage them to have fun and do the best pose they can imagine.

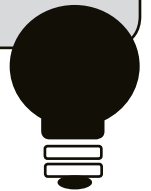
Another option is to allow students to get in a circle and turn their backs to the circle so they are not watching one another and do a few poses for students to get comfortable. Call out the prompt and do a countdown such as "3-2-1, FREEZE!" Then asking them to turn around and do a few more poses while others may see.

Prompts: Get into the pose of someone who has (or exercises):

- ...A lot of athletic power (for example, a famous sports person or a firefighter) & no athletic power
- ...A lot of financial power (such as a banker) & no financial power
- ...A lot of political power (for example, the President) & no political power
- ...A lot of social, personal, or emotional power (for example, a sibling, friend, or themselves) & no social, personal, or emotional power

Discussion: Ask students to discuss what it was like to do the Power Poses activity. Were there any poses they learned something new from? Were there any poses they disagreed with? Do they think their poses are **stereotypes**?

NOTE: Depending on your time, consider viewing the TED Talk, "Your Body Language Shapes Who You Are" by Amy Cuddy. The video is 20 minutes in length.
<http://bit.ly/TEDBodyLanguage>



Do the Power Poses again, but this time with a different focus:

Ask students to pick a character in the film *House Not Home* (or assign students randomly to characters from the film): Terran, Terran's father, Kai (Bully), Gabri (Terran's partner, Gabri was written by Skyler to be Terran's long distance intimate romantic partner who is also gender fluid). Put students in pairs. Ask one person in the pair to pose while the other person takes notes. The first student is to pose in a way the student believes represents their characters at their most powerful and do that pose.

Have their partner take notes of what they see (posture, facial expression, and any other notes to remind them of this pose, it's ok to draw pictures too). What emotion do these power poses evoke?

Ask students to swap and do the same with their partner, where their partner now takes notes on their poses. Additional prompts for this activity include:

- Ask students to pose in a way that shows they support Terran and welcome them.
- Pose in a way that shows they have questions about Terran's gender identity and expression.
- Ask students to pose in a way that shows they are open to learning how to support Terran.

Have students share with their partner the poses they noticed and how they used their body to exert power, or to show fear, confusion, and openness. Next, open it up to a full class discussion on similarities and differences they saw with their partners. Reflect on how students thought their poses demonstrated being in support of Terran. Have they seen poses like this by students, teachers, or administration at their school?

Activity 2: Power Over vs. Power With (15 minutes)

Introduce Leelah Alcorn, a 17-year-old transgender girl from Union Township, Ohio, who committed suicide because of the lack of acceptance and support from her family and community. Leelah documented her experiences with **transphobia** and **transmisogyny** on Tumblr under the username *lazerprincess*. She shared how her parents forced Leelah into **conversion therapy**, an approach not supported by any national psychological or medical community in the US. A portion of Leelah's final Tumblr post, auto-posted after her death, is what begins the film *House Not Home*.

Provide definitions for the terms **conversion therapy**, **transphobia**, and **transmisogyny**. Make connections to the terms already presented such as **transgender**

and **misogyny** from previous lessons to help students build on their understanding.

Introduce the terms **power with** and **power over**. Ask students to think of a time they have experienced power with and power over others. How did that experience make them feel? If students have a hard time, think about a popular or controversial topic in school, such as school uniforms. Ask students if school uniforms are an example of school administration having **power over** or **power with** students and parents.



To read her final full letter visit <http://bit.ly/SUSAleelah>

To read more about Leelah, visit <http://bit.ly/SUSAstones>

Activity 3: Types of Power (10-20 minutes)

Introduce the terms **structural power**, **institutional power**, and **systemic power**. Give examples for each in a way that your students may understand. Below are some examples to help you:

- **Structural power:** the ways and ideas that lead to how something may be built. If we build this country and our constitution on the ideas that Black and Native people are not human beings, we create institutions and systems that follow that logic.
- **Institutional power:** how power is seen in places and spaces. If Black and Native people are not valued as human beings when the US was created, how did, and do, the places and spaces created in the US support that ideology? How does this continue today? Examples of institutions are your home, school, or library.

- **Systemic power:** how the systems in our society interact with institutions to support the structure of our country. This may ignore, hurt or dehumanize other people. Examples of systems include: criminal justice system, educational system, and the healthcare system.

Discussion: Ask students to make connections to how structural, institutional, and systemic power impacted Leelah Alcorn’s life and choices. Who had power over Leelah, and who chose to have power with Leelah? How could the options for Leelah have been different if her parents had power with her?

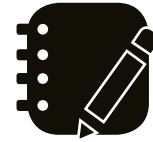
Activity 4: In Solidarity: Using Our Power With One Another (10 minutes)

Place students into small groups. Let them know they will be discussing the power they have as individuals and as members of a group. Each group must make a list in response to each question in their notebooks. Walk around the class to listen to their discussions.

- “What power do students have in their school or community?”
- “If Terran were a student at this school, what may they experience?”
- “What are things you as students could do to help Terran feel welcome and comfortable?”
- “What are possible ways to support people such as Leelah Alcorn, online?”



Share with students (or have them read) “What LGBTQ Youth Want & Need from Educators Right Now” <http://bit.ly/SUSAlgbtq>



Writing Prompt: (3-5 minutes)

What people at my school do not have a lot of power? How do I treat them?



Novels that fit in with this lesson plan include:

The Invisible Man by Ralph Ellison
Twelve Angry Men by Reginald Rose
Of Mice and Men by John Steinbeck
1984 by George Orwell
The Story of My Life by Helen Keller
The Absolutely True Diary of a Part-Time Indian by Sherman Alexie



Find more activities for this lesson online at bit.ly/SUSAeducators

Lesson 12: What's the REAL DEAL about Race, Gender & Class?

45:00
mins

Materials

Copies of the Social Identity Profile (included at the end of this lesson)
Student REAL DEAL creative journal
Scenarios REAL DEAL film, BTS for *House Not Home*
TV/DVD player
Internet access

"The black person is the protagonist in most of my paintings. I realized that I didn't see many paintings with black people in them." | Jean-Michel Basquiat (artist)

Learning Outcomes:

To discuss the connections between race, gender, and class with a focus on power.

By the end of the session, students will be able to:

- Identify the ways that race, gender, and class are connected for individuals and groups
- Recognize and name additional identities each person may have
- Discuss how power and systems of power interact differently with the various identities in each individual

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior when reflecting on their race, gender, and class during class activities

Self-management: Regulate one's emotions, thoughts, and behaviors during class reflection and discussion on race, gender, and class

Social awareness: Take perspective of someone else from diverse backgrounds and cultures and reflect on how one's race, gender, and class may or may not give one power over others

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, and cooperate with peers

Responsible decision-making: Behave kindly and respectfully when discussing race, gender, class, and power

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

- Review and make copies of the Social Identity Profile
- Get familiar with the artist Jean-Michel Basquiat through links provided

- Review the example of Identity Charts
- Review the Glossary for terms in **bold: gender fluid, gender variant, power**
- Preview the BTS (Behind The Scenes) for *House Not Home* so you are familiar with the content
- Have available the script for *House Not Home* located on the DVD
- Preview the work of Jean-Michel Basquiat, link included



Writing Prompt: (3-5 minutes)

Ask students to take a moment to write down one of the first times they became aware of race and aware of the racial group of which they are a part. What happened, where were they, what was said or felt? If students struggle to come up with something, encourage them to write about the reasons they do not notice their own race.

Activities:

Activity 1 : Social Identity Profile (SIP) (10 minutes)

Included at the end of this lesson is a blank copy of the “Social Identity Profile.” On the far left hand side lists identities, write how you identify in each box to the right. This is not something students will share with the class unless they choose to and may be as honest as possible. Some students may need to be guided through the activity and may ask questions such as “what is the difference between race and ethnicity.” Encourage students to consider adding an identity that is important to them in the last 2 blank boxes (for example they may write dancer, parent, athlete).

Next, read each question out loud at the top of the column, moving from left to right. Allow time for each student to consider the top 3 identities that connect to the question. For example, the first question is “You are most aware of which identities?” Students pick their top 3 identities they believe answer this question. Only pick 3. Do the same with the other questions. See an example of a completed SIP by writer of *House Not Home*, Skyler Edge.

Discuss the process. Ask students:

- What about this activity was challenging? What was easy?
- What do you notice about the identities you selected more often than others?
- What do you notice about the identities you did not select at all or as often?

If this activity seems too challenging for students try the Hand Identity Charts our Scenarios Cleveland winning teacher, Martha Verde, uses:

- Have students draw the outline of their hand
- Inside the hand have students write labels and descriptions they use to describe themselves.
- Outside the hand, have students write labels and descriptions that reflect how they think others view them.
- Words inside and outside the outline may or may not overlap.
- Discuss and process.

Activity 2: Identity Charts (15 minutes)

Using the information from the SIP, have students create a chart in their journals outlining their identities to create a different visual. View an example from Janaya, the writer of *Veracity*, included on the next page.

Have students draw a square in the center of a blank piece of paper. Draw at least 12 lines coming

out of the circle and label each line with one of the identities from the SIP worksheet. The additional lines may be other characteristics of who they are (it may be helpful to reflect on the identities included during Lesson 2 “I Am...” activity).

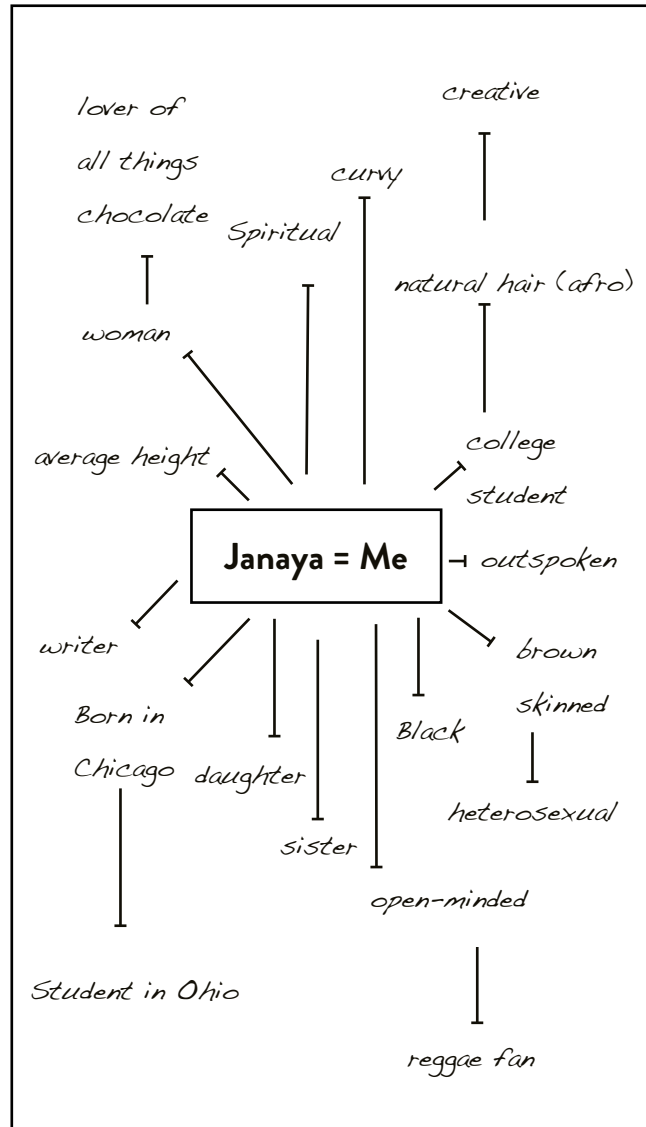


More information on this activity here:
<http://bit.ly/SUSAidentitycharts>

Remind students that they take these multiple identities with them wherever they go, and it impacts how they see and interact with the world around them. Each identity informs and connects with the other. We cannot leave one identity at home if we don't want to carry it with us; it is a part of who we are in this world. Next, have students do this for the characters in the film *House Not Home*. Ask students to pick at least two characters and create identity charts for them. It may help to have the script available for students to be reminded of each character. The script is available on the DVD. The list of characters are:

- Terran (main character)
- Gabri (Terran's girlfriend)
- Terran's father
- Kai (boy who encourages/begins to attack Terran)
- Emmy (girl who follows Kai and kicks Terran)
- Tristan (Terran's online friend who is **gender fluid**)
- Chey (Terran's new online friend who is **gender variant**)

Identity Chart



Discussion: Have students compare and contrast the similarities they have with the characters in small groups. This is a good time to discuss how race, gender, and class all connect to result in different experiences for people. Make connections to **power** from past lessons, as well. Ask students:

- What are the differences between themselves and the characters?
- What are the similarities based on students identities connecting?
- How does Terran’s race intersect with their gender? Would Terran have different experiences if they were the same race as the other students at their school?
- How does Kai’s gender, race, and age impact his understanding of **masculinity**, **femininity**, and **power**?
- Do you think it is important to Terran to have a partner like Gabri, who is Black and **gender fluid** like Terran?

Activity 3: Art & Language in the work of Jean-Michel Basquiat (20-30 minutes)



Examining the work of Jean-Michel Basquiat may give insight into the intersections of race, gender, and class. Included on the next page are three examples of his artwork (more available at the same website). Give background on who Basquiat is similar to how the Identity Charts and SIPs evolved. A good resource for students: <http://bit.ly/SUSAbasquiat>.

Ask students to look at the images and write what they see, think, and feel. How do these images reflect Basquiat’s identities? What emotions did the

images evoke with you? What is going on? What do you see that makes you say that? What more do you see?



A documentary about Basquiat’s life is available on-line called *The Radiant Child*. Watch a preview here (an identity chart he created for himself is featured at the 1:24 mark): <http://bit.ly/SUSAradiant>

Share the quotes below by Basquiat by reading them aloud for students to hear. Ask students to write down what they think he means in their journal. Ask students to share their responses with the larger group. The quotes include:

- “The black person is the protagonist in most of my paintings. I realized that I didn’t see many paintings with black people in them.”
- “I cross out words so you will see them more. The fact that they are obscured makes you want to read them.”
- “I don’t think about art when I’m working. I think about life.”
- “There are about 30 words around you all the time, like thread or exit.”



If internet is available in the classroom, use the links to pull up three images of Basquiat’s artwork and discuss them with the students. This is a good use of media literacy skills to examine other forms of art and text. Use this opportunity to discuss Basquiat’s quote on crossing out words. Ask students if his work and goals are still relevant, as these pieces were created between 1981-1983.



Activity 4: Connecting Art, Film & Life (5-15 minutes)

Consider watching the BTS of *House Not Home*, or going directly to these discussion prompts:

- What connections may be made between the themes in Basquiat's artwork and the experiences of Terran and Terran's father in *House Not Home*?
- How may Terran interpret Basquiat's art?
- What identities do Terran and Basquiat share? (This may be a challenge, but remind students they have made identity charts for Terran and that Basquiat's work is autobiographical. Easier connections include: both racially identify as Black, both were assigned male at birth).

Another option is to have students read Chicago winning writer, Janaya's, article discussing Basquiat's work, published at Scenarios website; "The Last Radiance of Jean-Michel Basquiat" to see other connections that can be made.
<http://bit.ly/JJMBasquiat>.



Writing Prompt: (3-5 minutes)

Ask students to write about another piece of artwork (including music) discussing race that they enjoy or have seen. The artwork may be in a museum, in their community, or at school.

- *Irony of Negro Policeman 1981* [Themes: police brutality, race, systemic power, institutional power, gender, class, choice] <http://bit.ly/SUSAjmbasquiat>
- *History of Black People 1983* [Themes: race, historical trauma, health, class, gender, language] <http://bit.ly/SUSAhistory>
- *Undiscovered Genius 1983* [Themes: race, gender, equity, structural, systemic, institutional power, power over, language, historical trauma] <http://bit.ly/SUSAgenius>



Find more activities for this lesson online at bit.ly/SUSAeducators



Novels that fit in with this lesson plan include:

The Secret Life of Bees by Sue Monk Kidd
To Kill A Mockingbird by Harper Lee
The Invisible Man by Ralph Ellison
Black Like Me by John Howard Griffin
A Raisin In The Sun by Lorraine Hansberry
Black Boy by Richard Wright
The Absolutely True Diary of a Part-Time Indian by Sherman Alexie

Social Identity Profile Worksheet

Name: _____

Social Identity	Insert Group	You are most aware of (indicate top three)	You think about least (indicate top three)	You would like to know more about (indicate top three)	Have strongest impact (indicate top three)	Give you power and privilege in your community (indicate top three)	Have the greatest effect on how others perceive you (indicate top three)
Gender							
Race							
Ethnicity							
Sexual Orientation							
Religion							
Socio-economic status (Class)							
Age							
Ability							
National Origin or citizenship							
Education							

Bianca I. Laureano ©2004



Social Identity Profile | Completed Example

Name: Skyler

Social Identity	Insert Group	You are most aware of (indicate top three)	You think about least (indicate top three)	You would like to know more about (indicate top three)	Have strongest impact (indicate top three)	Give you power and privilege in your community (indicate top three)	Have the greatest effect on how others perceive you (indicate top three)
Gender	Nonbinary	X		X	X		X
Race	White					X	
Ethnicity	Caucasian	X				X	
Sexual Orientation	Asexual				X		X
Religion	Agnostic		X	X			
Socio-economic status (Class)	Lower						
Age	17						X
Ability	Mentally-ill Autistic	X		X	X		
National Origin or citizenship	American Citizen		X			X	
Education	High School		X				

Lesson 13: What's the REAL DEAL DEAL about Your Story?

Materials

Student REAL DEAL creative journal
Student activities and handouts
Extra copies of the Glossary pp. 74-79



“As you enter positions of trust and power, dream a little before you think.” | Toni Morrison (novelist)

Learning Outcomes:

To have students review their written work in journals and reflect on the type of story they wish to write and submit to Scenarios' contest. Students may submit individually or may work in groups of no more than 4 people to submit one story.

By the end of the sessions, students will be able to:

- Find a theme/topic with which they will be able to create a story
- Write and edit a story
- Submit a story for contest entry

Social and Emotional Learning Core Competencies:

Self-awareness: Accurately assess one's emotions and thoughts and their influence on behavior when reflecting on telling their stories

Self-management: Regulate one's emotions, thoughts, and behaviors during class reflection and discussion on the process of telling our stories

Relationship skills: Communicate clearly, listen actively, resist inappropriate social pressure, negotiate conflict constructively, and cooperate with peers

Responsible decision-making: Behave kindly and respectfully when discussing the process for telling one's narrative with peers

Common Core State Standards:

Lesson-by-lesson alignments to the Common Core State Standards for English Language Arts can be found on pages 67-70.

Teacher Preparation:

Set up the room so students may work on developing their narratives and give each other feedback quietly.

Activities:

Activity 1: Recall

Ask your students to reflect on the writing they did in their journals over the past weeks doing the REAL DEAL curriculum. Ask students to take note of themes, ideas, or experiences that stand out to them as important and must be represented accurately and fairly in media. This will be one of the main ways they begin to imagine a narrative to submit to the contest.

As they look through their journals, ask them to consider what ideas they have for a narrative that answers the question, “What’s the REAL DEAL about Love and Solidarity?” Consider having these questions available for students to view as well:

- How do love and solidarity connect with identity?
- How are power and privilege related to gender, sexual orientation, race, class, and stereotypes?
- How may you help create supportive spaces for those with less power to be included and welcomed?
- How may we use the power of listening to, and using our voices, to gain power?
- How may “love” for self, community, one another, and life mean something different to different people?
- How may we identify, appreciate, and express the love we have for ourselves, our friends, family, communities, and teachers who support us and love us for who we are?
- What does it mean to be an ally and stand in solidarity with others?

Remind students they have been exploring and evaluating these feelings, ideas, and attitudes throughout the curriculum.

Activity 2: Learner reflection prompt

Ask students to read through their journals more closely, while keeping the questions listed above in mind. Ask them to highlight specific themes, language, ideas, and memories that come to mind on a new sheet of paper in their journal.



Activity 3: Watch BTS of films

Watch the Behind The Scenes (BTS) of each film, or ask students which BTS they would like to re-watch to hear the writers discuss their experiences. Below are suggestions for the writing process from our 3 winning writers, Lani, Janaya, and Skyler:

- Research your topic
- Write from emotion, write for clarity, take breaks, and use writing as a process
- Pre-writing process is important: practice, patience, reflection
 - What are activities/details for your story and characters?
 - What is the backstory for all characters?
 - What is the beginning, middle, and end of your story?
 - What is the conflict?
- Write about something you care about and that you believe needs to be heard.
- Write often.
- Use the “notes” feature in your smartphone.
- If there are too many ideas, or you are unable to focus, write for 5 minutes non-stop about any topic or to get your thoughts on paper.

Activity 4: Consolidation of Learning

Explain to your students that they are going to continue to create their own narratives—a story, script, play, or narrative art project—from what they have been learning and developing during the REAL DEAL curriculum activities.

Activity 5: Found Poems

If a group of students are interested in collaborating, consider doing a Found Poem activity. Have each student select 5 lines from the writing/journal or select 7-10 terms from their writing that stands out to them. Have students contribute the lines and words for the group to discuss. The group will select at least 3 items each student contributes for a collaborative theme/story. For more information and other variations of this assignment, visit: <http://bit.ly/SUSAfoundpoems>

Activity 6: Pixar Pitch

To get a stronger sense of how to develop a story, try the Pixar Pitch. Below are the steps and explanation of how to begin. Pixar story artist, Emma Coats, has cracked the code and argues that every Pixar film shares the same narrative DNA – a deep structure of storytelling that involves six sequential sentences:

- Once upon a time there was ...
- Every day ...
- One day ...
- Because of that ...
- Because of that ...
- Until finally ...

Take for example the plot of *Finding Nemo*.

- Once upon a time there was ... a widowed fish, named Marlin, who was extremely protective of his only son, Nemo.
- Every day ... Marlin warned Nemo of the ocean's dangers and implored him not to swim far away.
- One day ... in an act of defiance, Nemo ignores his father's warnings and swims into the open water.
- Because of that ... he is captured by a diver and ends up in the fish tank of a dentist in Sydney.

- Because of that ... Marlin sets off on a journey to recover Nemo, enlisting the help of other sea creatures along the way.
- Until finally ... Marlin and Nemo find each other, reunite and learn that love depends on trust.

This six-sentence template is both appealing and supple. For it allows pitchers to take advantage of the well-documented persuasive force of stories but within a framework that forces conciseness and discipline.

Citation: Daniel H. Pink, *To Sell is Human: The Surprising Truth About Moving Others* (Riverhead Books, 2013). www.danpink.com

Activity 7: Narrative development

Give students time to think about how they can develop their ideas; let them brainstorm individually and then with a partner. Encourage students to share some key words or themes that stood out to them from their creative journals and share with a partner. Ask students if they have developed or could develop characters and settings out of their creative journal responses. Ask students to develop a storyline or narrative about that character, expressing what they have learned about **love** and **solidarity**, such as about identity, support, power, friendship, and community assets. Many of the visual activities (poems, identity charts, etc.) may be used to help students craft a storyboard or comic to submit.

Remind students that *Aleah*, *Veracity* and *House Not Home* were written by teens. Their stories also started off as thoughts in a notebook that went on to be rewritten numerous times and finally were developed into shooting scripts.



Activity 8: Peer evaluation

Once the pieces are written out or otherwise neatly presented, the students may work in pairs and evaluate each other's work. Ask your student pairs to make two short lists: one of ideas, dialogue or character development that they liked best, and the other of questions they had about their partner's work, ideas they'd like further developed, or anything that confused them.



Activity 9: Research

Ask students if they can tie their ideas to the themes they have been discussing. Is there anything they need to research further? Is there anyone a student could interview to help develop one of their fictional characters? If students are writing about an experience or community of which they are not a member, it is encouraged they do research. Our teacher in Chicago, Eugene Hazzard, encourages students to create and use Fact Sheets for the themes of their stories. Eugene uses the format from our lesson plan for our film *Reflections* found here: <http://bit.ly/SUSArelections>

Activity 10: Reviewing/rewriting

Invite students to take their writing and stories home to finish them. Remind them to trust their own ideas about what happens next or what more needs to be told or visually represented. Remind them that good writing comes in many forms and styles. If the writer is bored with something, then most likely the reader will be, too. The goal is to make something authentic that they would like to see or read, and that their friends would like or learn from. Ask your students to consider their audience. Will their story be something that will move them, teach them, make them laugh, cry or feel any emotion; tell them things that they won't forget. Tell students that, most importantly, their writing and art is their own, no one else's, and follow their own ideas, wherever they might lead.

Activity 11: Fact-checking

Have students work in pairs or groups of four. Ask the students to swap their draft projects with each other. Wherever a student spots a "point of information" or fact in what they are reading or seeing, they should flag it with a mark in pencil (for example an "i" in a circle). It would be helpful if the student's writing or art were flagged like this by more than one person, in order to ensure the greatest number of facts being identified. The original creator of the narrative is then responsible for checking that all the facts flagged in their own work are correct through research.

Activity 12: Finish

Students finish and execute their REAL DEAL final projects, such as a story, play, script, storyboard, or narrative art project. These final projects can be used as an assessment of knowledge and skills learned in the REAL DEAL curriculum. If you used the REAL DEAL curriculum to teach skills and concepts in other areas, such as media literacy or writing, you might choose to assess other areas of the students' projects.



Celtx is a free screenwriting program students may use. Find the program here:
<http://bit.ly/SUSAscriptwriting>

Google Docs also provides a free Screenplay Formatter option in the “Add-ons” option located next to “Help” at the navigation bar.

**Congratulations to you
and your students on
finishing the REAL DEAL
program!**

FLA Common Core Standards

The REAL DEAL and the Common Core State Standards for English Language Arts

Below, you'll find the text of each of the English Language Arts Common Core State Standards addressed in this REAL DEAL curriculum. The shaded boxes to the right indicate which lessons address which standards.

The REAL DEAL meets the goals of the Common Core from grade 6 through 12; however, for the sake of simplicity, this chart details only those standards corresponding to grades 11-12. If you teach a different grade level, consult your grade-level Common Core standards.

Note: Standards not addressed in the REAL DEAL do not appear in the chart.

Common Core State Standards for English Language Arts Lesson Number

Reading-Literature	1	2	3	4	5	6	7	8	9	10	11	12	13
RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.													
RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.													
RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.													
RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.													
RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.													

Reading: Informational Text	1	2	3	4	5	6	7	8	9	10	11	12	13
RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.													
RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.													
RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.													
RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.													
RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats as well as in words in order to address a question or solve a problem.													

ELA Common Core Standards

Common Core State Standards for English Language Arts

Lesson Number

Writing	1	2	3	4	5	6	7	8	9	10	11	12	13
W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.													
W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.													
W.11-12.2.B. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.													
W.11-12.2.C. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.													
W.11-12.2.D. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.													
W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.													
W.11-12.3.A. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.													
W.11-12.3.B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.													
W.11-12.3.C. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.													
W.11-12.3.D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.													
W.11-12.3.E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.													
W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.													
W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.													
W.11-12.6. Use technology, including the internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.													
W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.													

ELA Common Core Standards

Lesson Number

Common Core State Standards for English Language Arts

Speaking & Listening	1	2	3	4	5	6	7	8	9	10	11	12	13
SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.													
SL.11-12.1.A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.													
SL.11-12.1.B. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.													
SL.11-12.1.C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.													
SL.11-12.1.D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.													
SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.													
SL.11-12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.													
SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.													

ELA Common Core Standards

Common Core State Standards for English Language Arts Lesson Number

Speaking & Listening	1	2	3	4	5	6	7	8	9	10	11	12	13
L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.													
L.11-12.1.A. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.													
L.11-12.1.B. Resolve issues of complex or contested usage, consulting references as needed.													
L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.													
L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.													
L.11-12.4.A. Use context as a clue to the meaning of a word or phrase.													
L.11-12.4.D. Verify the preliminary determination of the meaning of a word or phrase.													
L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.													
L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.													

Resources

Domestic & Intimate Partner Violence

Love Is Respect <http://www.loveisrespect.org>
Love Is Respect's mission is to engage, educate, and empower young people to prevent and end abusive relationships.

No! The Rape Documentary & Study Guide <http://www.notheapedocumentary.org>
No! is a Black feminist educational organizing tool, which is being used in the global movement to end violence against women and children.

LGBTQ Resources

beFIERCE! A Toolkit for Providers Working with LGBTQ Foster Youth <http://bit.ly/fiercetoolkit>
An LGBTQ youth community center that works in partnership with LGBTQ youth, adults, and allies to create safe and affirming space where LGBTQ youth can socialize, build community, develop leadership skills, and access culturally relevant mental health services.

Day of Silence <http://www.dayofsilence.org/>
GLSEN's Day of Silence is a national day of action in which students across the country vow to take a form of silence to call attention to the silencing effect of anti-LGBT bullying and harassment in schools

Dignity for All Students Act (DASA) (protecting transgender and gender queer youth in NYC schools) <http://www.p12.nysed.gov/dignityact/>
New York State's Dignity for All Students Act (The Dignity Act) seeks to provide the State's public elementary and secondary school students with a safe and supportive environment free from

discrimination, intimidation, taunting, harassment, and bullying on school property, a school bus and/or at a school function.

FIERCE <http://www.fiercenyc.org>
FIERCE is a membership-based organization building the leadership and power of lesbian, gay, bisexual, transgender, and queer (LGBTQ) youth of color in New York City.

GLBT National Help Center <http://www.glbthotline.org>
The GLBT National Help Center provides vital peer-support, community connections and resource information to people with questions regarding sexual orientation and/or gender identity.

GLSEN (Gay and Lesbian & Straight Education Network) <http://www.glsen.org>
GLSEN works to ensure that LGBT students are able to learn and grow in a school environment free from bullying and harassment.

Hetrick Martin Institute <http://www.hmi.org>
Hetrick-Martin Institute believes all young people, regardless of sexual orientation or identity, deserve a safe and supportive environment in which to achieve their full potential.

Information in Spanish for Transgender Youth <http://bit.ly/TransSpanish>



Resources

Lambda Legal <http://www.lambdalegal.org>
Founded in 1973, Lambda Legal is the oldest and largest national legal organization whose mission is to achieve full recognition of the civil rights of lesbians, gay men, bisexuals, transgender people, and those with HIV through impact litigation, education, and public policy work.

Lesbian Herstory Archives
<http://www.lambdalegal.org>
The Lesbian Herstory Archives is home to the world's largest collection of materials by and about lesbians and their communities.

Stonewall Riots <http://bit.ly/stonewallnyc>
The legendary Stonewall Inn is the birthplace of the modern Gay Rights movement. On June 28th, 1969, the patrons of the Stonewall Inn fought back against what had become regular, tolerated, city sanctioned harassment by the police department. For the first time in history, Gay and Trans people refused to accept the status quo of oppression and stood up for themselves and, ultimately, the global Gay community.

Streetwise and Safe
<http://www.streetwiseandsafe.org/>
Streetwise & Safe (SAS) is a project in New York City that shares the ins & outs, do's & don'ts, and street politics of encounters between LGBTQQ youth of color and the police.

Sylvia Rivera Law Project <http://www.srlp.org>
The Sylvia Rivera Law Project (SRLP) works to guarantee that all people are free to self-determine their gender identity and expression, regardless of income or race, and without facing harassment, discrimination, or violence.

Teaching Intersex Issues
<http://isna.org/pdf/teaching-intersex-web.pdf>
For more information on Intersex people, download for free Teaching Intersex Issues: A Guide for Teachers in Women's, Gender & Queer Studies.

Trans Lifeline <http://www.translifeline.org/>
Trans Lifeline provides culturally competent services to trans and gender nonconforming people in crisis. A hotline for the US and Canada.

Transgender Legal Defense & Education Fund (TLDEF) <http://www.transgenderlegal.org>
TLDEF is committed to ending discrimination based upon gender identity and expression and to achieving equality for transgender people through public education, test-case litigation, direct legal services, community organizing, and public policy efforts.

Translife Center in Chicago
<http://www.chicagohouse.org>
Chicago House and Social Service agency serves individuals and families who are disenfranchised by HIV/AIDS, LGBTQ marginalization, poverty, homelessness, and/or gender nonconformity by providing housing, employment services, medical linkage and retention, HIV prevention, legal, and other supportive programs and services.

The Trevor Project
<http://www.thetrevorproject.org/>
The Trevor Project is the leading national organization providing crisis intervention and suicide prevention services to lesbian, gay, bisexual, transgender, and questioning (LGBTQ) young people, ages 13-24. Trevor Project statistics on suicide rates of LGBTQ youth <http://bit.ly/SUSAtrevor>.

Resources

Education & Media Literacy Resources

60 Powerful Social Issue Ads That'll Make You Stop And Think

<http://digitalsynopsis.com/inspiration/60-public-service-announcements-social-issue-ads/>

Age of Consent <http://www.ageofconsent.us/>

A site for age of consent laws for partnering/marriage. The following chart lists the **unrestricted** legal age of consent for each of the 50 united states and Washington DC. This means that, at that age, an individual can have sex with whomever they wish as long as that person is consenting, and they are the same age or older.

Amazing Brain book: Trauma and the Potential for Healing

<http://bit.ly/theamazingbrainbook>

Health Resources

Illinois Caucus for Adolescent Health Youth Friendly Resources Map

<http://icah.org/youth-map/>

The Illinois Caucus for Adolescent Health is a network of empowered youth and allied adults who transform public consciousness and build capacity of family, school, and healthcare systems to support the sexual health, identities, and rights of youth.

National Suicide Prevention Lifeline

<http://www.suicidepreventionlifeline.org/>

The National Suicide Prevention Lifeline is a 24-hour, toll-free, confidential suicide prevention hotline available to anyone in suicidal crisis or emotional distress. By dialing **1-800-273-TALK(8255)**, the call is routed to the nearest crisis center in our national network of more than 150 crisis centers.

The Lifeline's national network of local crisis centers provide crisis counseling and mental health referrals day and night.

Sex, Etc. <http://www.sexetc.org>

Sex, Etc. is on a mission to improve teen sexual health across the country! They have helped teens with answers to their question about sex, relationships, pregnancy, STDs, birth control, sexual orientation, and more!

The Spoon Theory

<http://thespoontheory.tumblr.com/game>

The Spoon Theory Demonstration is designed to be a short and simple text-based role playing game/demonstration for people who are not disabled to get a small glimpse into the life of a person living with a chronic illness.

Trust Black Woman Partnership

<http://bit.ly/tbwpartner>

The mission of the Trust Black Women Partnership is to develop a strong network of African American women organizations and individuals mobilized to defend our human right to make abortion and family planning decisions for ourselves.

Understanding the Impact of Trauma in Developing Teen Pregnancy Prevention Programs for Tribal Youth

<http://bit.ly/SUSAtrauma>

Glossary

For some of the more common terms we suggest using Merriam Webster Dictionary
<http://www.merriam-webster.com/>

A

Androgyny: A **gender identity** or **gender expression**.

Asexual: A **sexual orientation**; someone who may not experience or desire very much sexual attraction.

B

Bisexual: A **sexual orientation**; attraction to people of the same gender as oneself and some people of more than one gender. NOTE: the definition “attraction to both genders” is not a valid or correct definition. This is a shorthand definition which perpetuates a **gender binary** and assumes bisexual people perpetuate the binary, and this is not true.

C

Community Asset: A person, place, or organization that is good for the community.

Consent: Direct words, behaviors, actions that show a voluntary agreement to engage with others. Someone who is consenting is comfortable and aware of their surroundings and options. They are not being coerced or manipulated and are not debilitated by drugs or alcohol.

Conversion Therapy: A treatment that seeks to “convert” or change the **sexual orientation** or **gender identity** of an **LGBTQIA** person. This treatment is regarded as ineffective by medical professionals and has been proven to be emotionally and psychologically damaging. Also known as reparative therapy.

Coping/Cope: Methods in dealing with something difficult.

D

Drag Queens & Kings: Drag, when originally used, stood for Dressing As a Girl, however, drag now includes people of different genders performing, for entertainment, a variety of genders. Drag queens and kings are entertainers first. Their **sexual orientation**, **gender identity**, and **sex assigned at birth** vary. Drag queens and kings are not transgender unless they personally identify as transgender people.

Discrimination: The act of denying justice, fair treatment, and equity to an individual or group of people.

Glossary

F

Femininity: A set of cultural and/or personal characteristics and qualities used to identify and give meaning and value to specific ideas of gender. Femininity has been under-valued over masculinity in many different ways which informs **misogyny**, an example of **power** over others.

Feminization of Poverty: How poverty impacts women more often and differently than men. Some **structural** and **institutional** issues that perpetuate this phenomenon include: no childcare offered at work, lower pay for same work, minimum wage is not a liveable wage, reproductive health care not covered, and no paid sick leave for hourly workers.

G

Gay: A **sexual orientation**; attraction to people of the same gender. This term is **gender neutral** and may define people of any gender.

Gender Binary: The idea that there are only two options for gender: woman and man. The gender binary is seen as rigid, isolating, and excluding **transgender** and **gender nonconforming** people.

Gender Expression: How we express our **femininity, masculinity, androgyny**, or sense of our gender through behavior, clothing, haircut, voice, and by de/emphasizing or changing physical characteristics. Sometimes people use terms like “**feminine**,” “**masculine**,” “**tough**,” “**femme**,” “**butch**,” etc. to describe **gender expression**.

Gender Fluid: Moving among genders, masculinity and femininity, or an identity that is based on having a mix of all genders in addition to shifting regularly between both feelings and expressions associated with femininity, masculinity, and androgyny.

Gender Identity: The psychological sense of oneself as a woman, man, both, neither, or something more. Internal Identity

Gender Neutral: When there is no gender attached to something, such as language and bathrooms. If a restroom is gender neutral, anyone may enter and use it. Our language is gendered in many ways. For example using “partner” instead of “boyfriend” or “girlfriend” or using “they” and “their” as gender neutral pronouns. Also, terms such as “hero” and “heroine” (the feminine form of hero) has very different popular usages, so much so, that some people would rather say “shero” instead of “heroine.”

Gender Queer / Genderqueer: A **gender identity** for people who do not identify as fe/male or wo/man. Genderqueer people challenge the **gender binary**.

Gender Variance: Synonymous with gender diversity and sometimes **transgender**. It is the understanding that some people move and work outside of a **gender binary** and challenge gender expectations and roles.

Glossary

H

Healing: A process of making or becoming healthy; to restore oneself.

Heterosexual: A **sexual orientation**; attraction to people of the opposite gender.

Heterosexism / Heterosexist: The **power**, privilege, normalization, and representation provided to **heterosexual** people. Examples of heterosexism include: assuming everyone is heterosexual, fight for marriage in all states and US territories as a right for all people; and many others! Ask your students to think of some examples. Not to be confused with **homophobia**.

Historical Trauma: The combined emotional, psychological, physical, sexual, and spiritual hurt, over one's life and across generations, coming from extensive **trauma** experiences. Examples of historical trauma include: genocide, violence against women and children, forced removal from home, sterilization, colonization, enslavement, and the Jewish Holocaust.

Homophobia: The irrational fear, hatred, and harm directed at people who do not identify as **heterosexual**. Usually homophobia informs **heterosexism**, but they are not the same.

I

Institutional Power: **Power** is the capacity or ability to direct or influence the behavior of others or the course of events. Institutional power is how power is present in places and spaces. If Black and Native people were not valued as human beings when the US was created, how do the places and spaces created in the US support that ideology? Examples of institutions are your home, school, health centers, or library.

Intersex: A **sex assigned at birth**; someone who is identified as intersex has been born with ambiguous genitalia. There are many different manifestations of genitals to emerge. Usually, intersex babies are raised as their sex hormones and chromosomes dictate. Parents are encouraged by medical providers and intersex advocates to allow their child to choose their gender as they age and not to do any cosmetic or gender confirmation surgery unless it is life-saving. More information on intersex people and identities can be found at <http://isna.org/pdf/teaching-intersex-web.pdf>. More information on how intersex babies are born may be found in *Sexing The Body* (2000) by Anne Fausto-Sterling.

L

Lesbian: A **sexual orientation**; women who are attracted to other women. This term is gender specific unlike the **gender neutral** term "gay."

Glossary

LGBTQ: The acronym for **Lesbian, Gay, Bisexual, Transgender,** and **Queer** (or Questioning). Other letters you may see include **A** and **I** which are for **asexual** and **intersex**. Although most of these are **sexual orientations** (LGBQA), others are **gender identities** (TQ) and others are **sex assigned at birth** (I). The acronym has been used as a way to collectively represent all under-resourced communities that fall outside of **heterosexual** and **gender binaries**.

Love: See Lesson plans 5 & 6.

M

Masculinity: A set of cultural and/or personal characteristics and qualities used to identify and give meaning and value to specific ideas of gender. Masculinity has been valued over **femininity** in many different ways which informs misogyny and power.

Microaggression: The subtle prejudiced ways that people **stereotype** others. These may include comments, looks, or body language that are offensive, hurtful, or negative. Sometimes microaggressions are not intentional, and people may not realize that they are being biased. Typically, microaggressions mainly target people from under-resourced communities.

Misogyny / Misogynist / Misogynistic: A hatred or dislike of women, girls, and **femininity**.

Misogynoir: A term coined by a queer Black feminist, Moya Bailey, in 2010 to describe the specific ways gender and race connect to result in anti-Black **misogyny** targeting Black women and Black **femininity**.

P

Power: The capacity or ability to direct or influence the behavior of others or the course of events.

Power Over: A way of interacting with other people, places, or things where a person or group exerts power over another person or group. The power is not shared, instead the person with more power has different experiences that give them more control, and they make all of the decisions for the group and not with the group.

Power With: **Power** is the capacity or ability to direct or influence the behavior of others or the course of events. When people share power to have similar outcomes and experiences they are practicing power with one another. A form of sharing power.

Glossary

Q

Queer: Depending on its use, this could be a **gender identity** or **sexual orientation**. As a sexual orientation, queer may be similar to **pansexual**, an attraction to people regardless of gender. As a gender identity, queer is similar to **genderqueer/gender queer** and challenges a **gender binary**. The term may also be a political identity for people who are intentionally challenging rigid ideas and structures of gender, sexuality, and sexual orientation.

Questioning: A term used to describe the process someone may experience as they examine and become comfortable with a **sexual orientation** or **gender identity** that resonates with them. It is important to remember that this is a lifeline process for many people, and it is fine for someone's identity to change at any time.

S

Sex Assigned At Birth (SAAB): Everyone born in the US is assigned a sex at birth; either male, female, or **intersex**. Terminology that is recommended instead of using the term "biological" to describe a transgender individual's experiences. Sex is based on five biological factors: what internal reproductive organs form, external genitalia, sex hormones, sex chromosomes, and gonads. The sex we are assigned at birth usually dictates gender expectations and roles. You may also see abbreviations of FAAB or MAAB which indicate female assigned at birth or male assigned at birth, respectively. Some people call this "biological sex" and make statements such as "this person was born female and became a male" which is commonly used, but incorrect.

Sexual Behavior: Actions people engage in to demonstrate sexual interest, exploration, and pleasure. Not to be confused with **sexual orientation**. Someone may engage in certain activities, yet that does not mean they identify, are attracted to, or have feelings for a certain gender.

Sexual Orientation: Who we are attracted to emotionally, physically, spiritually, and/or romantically. Sexual orientation is not solely based on sexual behaviors, which is a different term, but feelings and attractions. Categories of sexual orientation include, but are not limited to: **gay, lesbian, bisexual, asexual, queer, and heterosexual**.

Stereotype: To believe unfairly that all people or things with a particular characteristic are the same.

Solidarity: The actions, and beliefs that produces or is based upon collective interests, values, justice, and liberation.

Glossary

Structural Power: **Power** is the capacity or ability to direct or influence the behavior of others or the course of events. Structural power is about using power to establish, build, or create something. The ways and ideas that lead to how something is built. For example, the USA and the US Constitution was built on the ideas that Black and Native people were not human beings. That ideology led to the creation of **institutions** and **systems** that follow the logic to keep in place and maintain the structure of inequity upon which this country was built.

Systemic Power: **Power** is the capacity or ability to direct or influence the behavior of others or the course of events. Systemic power is how the systems in our society interact with institutions. Examples of systems include: criminal justice system, educational system, and the healthcare system. Since those individuals often use systemic power to keep the structure of our country beneficial to themselves, systemic power is sometimes used to ignore, hurt, or dehumanize other people.

T

Transgender: A term for people whose **gender identity** (i.e. internal identity) and/or **gender expression** differs from what is typically associated with the **sex they were assigned at birth**. For example, a **transgender man** had the 'girl' box checked on their birth certificate, but now lives their life and identifies as a man. It is common to also hear/use the shortened term "trans."

Transgender Man: Someone whose **sex assigned at birth** was female and identifies as a man. FTM (female to male) is an acronym that may be used to refer to a transgender man. It is common to also hear/use the shortened term "trans man."

Transgender Woman: Someone whose **sex assigned at birth** was male and identifies as a woman. MTF (male to female) is an acronym that may be used to refer to a transgender woman. It is common to also hear/use the shortened term "trans woman."

Transmisogyny: The connection of **misogyny** and **transphobia** as it impacts *transgender women*, girls and people on a feminine spectrum. One example is how transgender women may be critiqued for their **gender expression** being **feminine** and told they perpetuate a **gender binary**. Another example is when transgender women are not welcome at places serving women because they are told they may make other clients feel uncomfortable.

Transmisogynoir: The connection of **misogyny**, **transphobia**, and race as it impacts Black **transgender women**, girls and Black people on a **feminine** spectrum. One example is how Black transgender women are murdered at higher rates than any other transgender women or **LGBQ** person in the US.

Transphobia: The irrational fear, hatred, and harm directed towards transgender people. Transphobia informs transmisogyny and transmisogynoir.

Trauma: The unique individual experience of an event or condition in which a person experiences a threat and their coping abilities are limited.

Notes:

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Notes:

What's the REAL DEAL about Love and Solidarity?

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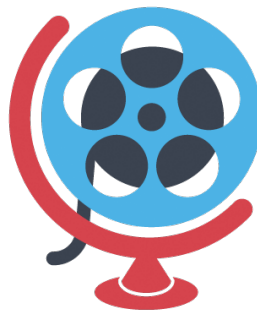
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