

THE LONG SHADOW

STUDY GUIDE

CFI EDUCATION

SUBJECT AREAS

- Social Studies
- American History
- Language Arts
- Digital Media

KEY CONCEPTS

- Slavery and Abolitionism
- Civil War and Reconstruction
- Jim Crow and Civil Rights
- Systemic Racism
- White Privilege
- Self-Efficacy
- Racial Justice
- Media Literacy
- Documentary Filmmaking

LEARNING OBJECTIVES

- Draw connections between the history of slavery in the U.S. and current race relations
- Define key concepts of systemic racism, such as implicit bias and white privilege
- Develop self-efficacy by participating in collective discussion and action for racial justice
- Practice media literacy skills and explore careers in media making

USING THIS GUIDE

This guide is designed for educators discussing the film *THE LONG SHADOW* in their high school and middle school classrooms. Discussion questions and activities encourage students to think about the ways that present-day race relations are shaped by the legacy of slavery in the U.S. Students will develop a shared vocabulary for discussing the issues of systemic racism and consider their own self-efficacy in advancing racial justice. Lessons are aligned to standards so educators can supplement their language arts and social studies curriculum with activities that promote media literacy and social change.

Curriculum Guide developed by Renée Gasch for CFI Education



ABOUT THE FILM

THE LONG SHADOW

US 2017, 87 min

Director Frances Causey

Of all the divisions in America, none is as insidious and tenacious as racism. In this powerful documentary, journalist and activist Frances Causey investigates the roots of our current racial conflicts. A daughter of the South, raised with a romanticized vision of America's past, Causey is haunted by slavery's legacy. She passionately seeks the hidden truth and the untold stories that reveal how the sins of yesterday feed modern prejudice, which burns undiminished despite our seeming progress. From the moment of America's birth, slavery was embedded in institutions, laws, and the economy, and yet even as slavery ended, racism survived like "an infection." By telling individual stories—of free blacks in Canada; of a modern, racially motivated shooting—Causey movingly personalizes the costs and the stakes of continued inaction. "The past is never dead," William Faulkner once said, and this echoes one scholar's warning: "We're still fighting the Civil War, and the South is winning."



FILMMAKER STATEMENTS

FRANCES CAUSEY

DIRECTOR

Growing up in the South, I knew something was deeply wrong in our world. In the South, the gulf between black and white was vast and deep and not penetrable. Honestly, as a privileged white Southern child, for the most part, I never saw African Americans outside of the work they did for our family. But even then, I could see the wounds and scars of inequality and indifference – the heartbreaking poverty, lack of education, housing and employment opportunity for African-Americans in the South. I was just a child and saw it, why couldn't others? Why wasn't more being done about it? But in the South there was only silence for this injustice as it was certainly not ok to talk about race relations—in my family or anywhere else in the South.

I lived my life of white privilege, enjoying all of the trappings of that, educated in a whites-only segregated academy, a college education that was paid for, and running in a circle of other white privilege people whose connections later would benefit me greatly. My legacy of white privilege meant I could attend the University of North Carolina at Chapel Hill. My grandfather, father, and uncle had all attended, which meant I got preferential treatment.

At UNC, I saw for the first time a protest against separation of the races, apartheid in South Africa. The dots connected for me in an instant! The wider world of college catalyzed the sting of Southern injustice. The protest at UNC lit a flame. My white privilege helped land me a job at CNN after college, at that time just a startup. There I could flex my desire to right old wrongs and do some real good. After 14 years, I left CNN so I could make documentaries about extraordinary African Americans whose stories had been lost to history because of systemic racism. My first effort was a film for The History Channel about the heroic efforts of the first African American stock car racer, Wendell Scott, who, during the 1960s defied death threats, to compete in the whites-only NASCAR.

There was so much more that needed to be revealed. Yes, plenty of African-Americans have succeeded and continue to succeed, but when looking at the three pillars of the American Dream—housing, employment, and education—African Americans have and continue to be systematically denied opportunity from one generation to the next. No other nation institutionalized slavery as the U.S. did. My research revealed that one of my own ancestors, a lawyer and the first revolutionary governor of Virginia, codified slavery into the new American law.

But it was the abject unfairness of the Ferguson, Missouri municipal court system that was rigged so blatantly against African Americans that illuminated for me in flashing neon lights how artifacts of slavery were still in our midst. Richard Rothstein's brilliant white paper, "The Making of Ferguson," further galvanized the making of the film.

The past makes the present inevitable. Continuing racism—whether overt, covert, or implied—still pervades our society. Implied racism is particularly troubling and is defined as an individual's utilization of unconscious biases when making judgments about people from different racial and ethnic groups. This is rampant in our society and must be addressed.

White Americans of European descent have little understanding of the privilege they enjoy, even less understanding that it has come with a heavy price for African-Americans. Why was this so? First I had to understand the scope of the problem and, after my research, I knew I had to make a film and educate white people about their privilege by making *The Long Shadow*.

My highest hope for *The Long Shadow* is that it widely and correctly educates white Americans about the relentless systemic racism against African Americans. This white person understands the history. I also hope the film helps to start a national conversation. First, we must dismiss outright the ludicrous idea of reverse racism. How have we whites—who are and have been the establishment majority—come to believe that somehow whites have been systemically victimized by African Americans? This is chicanery of the most hurtful form considering the pain and endless harm that racism has wrought in the African American community, whose ancestors this country enslaved for 250 years!

Not until we address the injustices of both the past and the present by refurbishing the African American community will we have truly lived up to our national ideals of freedom and democracy for all.

- Frances Causey, Director



BACKGROUND INFORMATION

This timeline provides an overview of the events included in the film to help educators identify topics for further exploration.

TIMELINE OF EVENTS FEATURED IN THE FILM

- 1639 – The first slave codes appear in official Virginian records.
- 1676 – An interracial class uprising takes place in Virginia, led by Nathaniel Bacon.
- 1700s – Rise of the transatlantic slave trade and U.S. capitalism
- 1772 – British abolish slavery within England after the Somersett case.
- 1776 – The Declaration of Independence institutionalizes white supremacy.
- 1778 – White elite men write the U.S. Constitution and include the 3/5ths compromise.
- 1791-1804 – Haitian Revolution establishes the world's first Black-led republic
- 1807 – Congress bans the importation of slaves into the U.S.
- 1850 – Congress expands the Fugitive Slave Law, originally passed in 1793, in a compromise that allowed California to enter the union as a free state.
- 1857 – In its Dred Scott decision, the Supreme Court says that Blacks cannot be citizens and that Congress has no power to outlaw slavery in any territory.
- 1858 – James Douglas, governor of British Columbia, invites Black pioneers in California to move to Canada.
- 1861-1865 – Southern states secede from the Union to form the Confederacy and begin the Civil War.
- 1863 – The Emancipation Proclamation frees Southern slaves. Northern slaves are freed after the Civil War.
- 1865 – Andrew Johnson, who succeeded Lincoln after his assassination, overturns the reparations order that would have given "40 acres and a mule" to every former slave freed by the Civil War.
- 1865-1866 – Southern states pass the Black Codes, which re-establish control over those now freed as slaves.
- 1865-1870 – Congress passes the 13th, 14th, and 15th Amendments to the U.S. Constitution, formally abolishing slavery and protecting the rights of freed Blacks.
- 1896 – The Plessy v. Ferguson Supreme Court decision upholds Jim Crow segregation laws.
- 1915 – Hollywood's first blockbuster, Birth of a Nation, is released, romanticizing the Ku Klux Klan and sparking protests. Blacks begin to flee the South by the millions for the North and Midwest.
- 1933 – Franklin Roosevelt passes the first of his New Deals, which institutionalized discrimination in housing and labor markets.
- 1954 – Brown v. the Board of Education makes school segregation illegal.
- 1964 – Three civil rights workers—Michael Schwerner, James Chaney, and Andrew Goodman—are murdered in Mississippi. Lyndon B. Johnson signs the Civil Rights Act into federal law to end the legal discrimination of Blacks.
- 1968 – The Fair Housing Act passes, prohibiting discrimination in housing.
- 1971 – The Supreme Court rules that school busing can be used as a tool in desegregating schools.
- 1981 – Ronald Reagan escalates the war on drugs—crack in particular, which results in the mass incarceration of Black men.
- 1996 – Bill Clinton passes welfare reform, which makes drastic cuts to public assistance programs for the poor, especially Black families.
- 2007 – Subprime mortgage lending collapses the housing market and causes many low- and middle-income Black families to lose their homes.

BEFORE THE FILM

Reviewing some basic information about the film can get students into the right frame of mind to watch the film with intention. Encourage active viewing by posing a question for them to consider while watching.

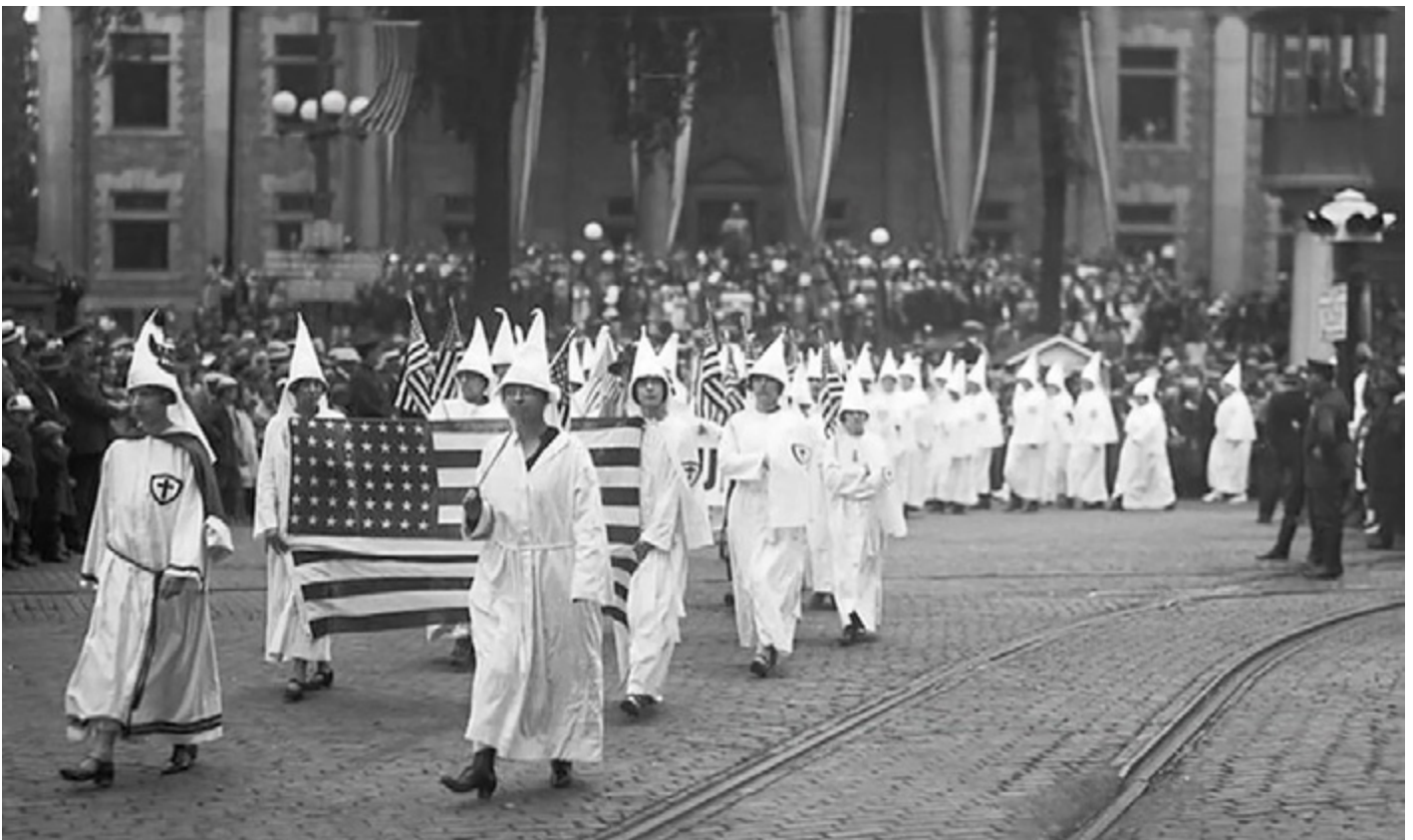
Explain to students that you will be watching the film *THE LONG SHADOW*. Read aloud the synopsis of the film in the About the Film section of this guide.

Make sure they know that there will be stories and images in the film that are challenging and might bring up a lot of emotions. You can offer to make yourself or other school staff available to them if they want to process these emotions with a teacher. Explain that you'll also have a class discussion after the film to process things with their peers.

Ask your students: Why do you think it is important to study this history, even though it may be challenging or uncomfortable?

Explain that a core concept of the film is "systemic racism." Ask students to develop a common understanding of the term as a class by suggesting ideas of what they think it means. Example: systemic racism occurs when political, economic, or social policies and practices favor one racial group over others. Systemic racism is different than interpersonal racism or prejudice in that it looks beyond individual interactions and instead focuses on the larger systems that govern citizens.

Instruct students: While watching the film, take note of other racial justice terminology and how it is used. Also, look for images and references to current news events included in the film. You can discuss more about current events and how they connect to history of slavery after viewing.



AFTER THE FILM

Before you begin discussing the film, work as a class to establish some discussion guidelines. This exercise can help give your students the tools to talk about racism without reproducing subtle forms of oppression in your classroom. As the teacher, also be mindful of the informal exchanges that happen between students during a discussion, such as side comments, body language, sounds, or gestures. For example, if one student rolls his eyes in response to a topic that has deeply affected another student, your classroom may no longer feel like a safe space for students to share openly and honestly on the issue.

PREPARING FOR CLASS DISCUSSION

Explain to your class that you are going to discuss the film *THE LONG SHADOW*: “Because the film deals with some challenging topics, it is important that we have a respectful class discussion. So before we begin, let’s first discuss how we create a respectful dialogue. What are some strategies we can use?”

Examples of strategies might include:

Listen without interruption or judgment.

Use “I” statements so as not to make assumptions about others’ experiences.

Put-downs, slurs, or identity-based jokes are never okay.

Step up, step down—be an active participant and also an active listener, providing space for others to speak and respond to your comments.

If someone says something that offends you, do not attack the person, but rather call out the comment.

If you do not feel safe saying something, journal about it first.

Journaling can help students gather their thoughts before they speak. If time allows, consider asking students to journal about the questions included in the following lessons before you begin group discussion.



LESSON 1: CONNECTING HISTORY TO THE PRESENT

Students may think of slavery as something that happened in history long ago. The film *THE LONG SHADOW* starts to draw connections between major historical events stemming from slavery and how they have shaped race relations today. Help your students continue to make those connections through discussion and activities that underscore the importance of understanding the present-day effects of historical events.

DISCUSSION

What are the main themes of the documentary *THE LONG SHADOW*?

What argument is the filmmaker trying to make? How persuasive was she?

In the opening interview of the film, John Powell says, “You can’t understand United States’ history without understanding the role that slavery played.” Do you agree with this statement? Why or why not?

How does the filmmaker connect the history of slavery to present-day race relations? What examples does she show or discuss in the film?

Can you think of other examples that were not included in the film?

Where and when did the filmmaker grow up? How do you think this influences her perspective on the issue?

How is the filmmaker’s background different from yours? How does your education or experience affect your perspective on the issue?

Do you think what is taught in schools today is different than what was taught during the filmmaker’s school years?

What surprised you in the film about the history of slavery? Were there things that contradicted what you had been previously taught?

What questions did the film raise for you? What would you like to learn more about?



ACTIVITY | RESEARCH PAPER: LEARN MORE ABOUT A HISTORICAL EVENT FEATURED IN THE FILM

Ask students to select an event discussed in the film that they would like to learn more about. Refer to the timeline included in the Background Information section of this guide for potential topics.

Instruct them to conduct internet research and write a 3-5 page essay including visual aids, citations, and a bibliography.

Ask them to pay special attention to their sources and look for any contradictions they might see in the various historical accounts. Encourage them to verify their facts by finding multiple sources that confirm the details.

Help them find ways to connect their historical event to a current event. For example, if students are studying lynching in the 1920s, ask them to think about how the issue relates to the the Black Lives Matter movement today.

ACTIVITY | LISTEN AND ANALYZE: W.E.B. DUBOIS & BILLIE HOLIDAY

Play audio clips for your students from one or both of the following works by Black American icons referenced in the film. You could also distribute the works in written form as an additional aid.

“Interpreting History” excerpt from *Black Reconstruction in America* by W.E.B. DuBois, published 1935 <https://www.facinghistory.org/resource-library/web-dubois-reflects-purpose-history>

“Strange Fruit” lyrics sung by Billie Holiday, recorded 1939 <http://www.npr.org/2012/09/05/158933012/the-strange-story-of-the-man-behind-strange-fruit>

Ask students to journal while they are listening to take note of key themes, terms that need defining, or metaphors that need unpacking. Have them share their thoughts with the group or in pairs after the audio clips finish.

As a class, discuss the questions:

How do these works call out the contradictions between the representations and the reality of the South?

Do you think the messages in these films still resonate with listeners today? Are they still relevant?



ACTIVITY | WRITE A PERSUASIVE ESSAY

RESPOND TO THE QUESTION: SHOULD CONFEDERATE MONUMENTS BE REMOVED FROM PUBLIC SPACES?

Ask students what they know about the events that occurred in Charlottesville, Virginia on August 12, 2017.

Help them fill in any missing facts. For more information, review:

"Charlottesville attack: What, where and who?" Al Jazeera. August 17, 2017. <http://www.aljazeera.com/news/2017/08/charlottesville-attack-170813081045115.html>

"The Statue at the Center of Charlottesville's Storm." The New York Times. August 13, 2017. https://www.nytimes.com/2017/08/13/us/charlottesville-rally-protest-statue.html?_r=0

Assign students to write a 1-3 page persuasive essay either in support of or in opposition to the following statement: "Confederate monuments should be removed from public spaces."

Instruct them to use logical reasoning and relevant evidence to construct their claims and make sure they address counterclaims.

For more educational resources on the topic, review:

Facing History's lesson plan "After Charlottesville: Public Memory and the Contested Meaning of Monuments." <https://www.facinghistory.org/resource-library/after-charlottesville-public-memory-and-contested-meaning-monuments>.

Edutopia: "When Controversy Hits Your Community." <https://www.edutopia.org/article/when-controversy-hits-your-community>



LESSON 2: DEFINING RACISM

Developing a common language to talk about racism is a key step in starting a productive conversation. This lesson helps students continue to build their lexicon of racial justice terms used in the film and relate the concepts to the legacy of slavery.

DISCUSSION

Distribute the handout **Racial Justice Glossary** included in the Handouts section of this guide and review the terms as a class. Ask the class to read each definition aloud and think about whether they agree with the definitions as presented. After all are read, ask if anyone would like to edit or add to the list.

What examples of systemic racism did the filmmaker include in the film?
According to the film, how was the concept of “whiteness” constructed by early slave codes?

What U.S. institutions did slavery help to create? What do we mean by “institution?”
Do you agree with the filmmaker that the history of slavery has made our institutions inherently biased against Black people? Why or why not?

What about other people of color? Do you think similar forms of institutional bias exist against Latino, Asian, Native American, and other ethnic groups in the U.S.? Why or why not?

How is the workplace shooting at Lockheed Martin an example of both interpersonal racism and systemic racism?

How do you think experiences with systemic racism affect the way people perceive themselves? How does bias shape one’s identity?



ACTIVITY | PAIR WORK: READ AND REFLECT ON “WHITE PRIVILEGE: UNPACKING THE INVISIBLE KNAPSACK” BY PEGGY MCINTOSH

Explain to students that they are going to do an activity to help understand examples of white privilege. The activity is not about blaming or shaming students if they have access to privilege or not; it is about understanding.

Form students into pairs and ask them to review the list of 26 examples of white privilege included in Peggy McIntosh’s article “White Privilege: Unpacking the Invisible Knapsack”: <https://nationalseedproject.org/white-privilege-unpacking-the-invisible-knapsack>.

Have them keep track of which items apply to them and which do not, and compare their results with their partner.

Ask them to add to this list with examples that they witness or experience in their lives.



ACTIVITY | JOURNALING: WHAT IS MY RELATIONSHIP TO SYSTEMIC RACISM?

Your students will have their own experiences living in a society shaped by systemic racism. They may be navigating complex feelings of internalized oppression or white guilt. Ask students to reflect on how racism has affected them by journaling their thoughts.

Make sure to be clear on your journal policies prior to writing, such as if you plan to review the work and by what criteria they will be assessed. For more information, see the journal guidelines published by Facing History and Ourselves. <https://www.facinghistory.org/resource-library/teaching-strategies/journals-facing-history-classroom>.

LESSON 3: FACILITATING SELF-EFFICACY

Studying entrenched structural inequality may have your students feeling overwhelmed by the problem. This lesson intervenes on those feelings by encouraging students to think about solutions and their own self-efficacy. Self-efficacy is one's belief in one's ability to create change; it can also be extended to efficacy as a small group, a class, a school, or a community.

DISCUSSION

La Tonya Lawson-Jones says in the film, "We need to have an honest conversation. We need to sit down and put all the issues on the table, not just things that are fuzzy and feel good." Why is talking about these issues important? What happens when people are silent about racism?

The filmmaker suggests that one of the first steps to dismantling racism is to recognize white privilege. Do you agree? Why or why not?

Do you think we can reduce implicit bias in ourselves and/or others? Why or why not? Who do you think has the power to create change for racial justice? Who must we appeal to if we want to eliminate systemic racism?

Do you think having more people of color elected to government would change systemic racism in the U.S.? Why or why not?

In the film, the filmmaker says she would like to see more markers and monuments in public spaces about the history of slavery. What effect do you think this would achieve? Do you agree with the filmmaker? Why or why not?

What could the company executives at Lockheed Martin have done differently to prevent the shooting of Thomas Willis and others at their manufacturing plant?

What might teachers, principals, or students do to promote racial justice in schools? What policies or practices might we adopt?

How do you think you as an individual can create change? What about as a class? How might we work together to promote racial justice?



ACTIVITY | WATCH AND REFLECT ON SOLUTIONS TO IMPLICIT BIAS

Play the series of mini docs from the NYTimes.com collection “Who, Me? Biased?”: <https://www.nytimes.com/video/us/100000004818663/peanut-butter-jelly-and-racism.html>. There are six videos, each one to three minutes long. Approximately 14 minutes total.

Lead the class in a discussion about the solutions to implicit bias presented in the series.

What solutions did they suggest might work to reduce implicit bias in our society?

What evidence did they give for these suggestions?

How do you think these solutions might influence systemic racism?

Have you tried any of these suggestions? If so, what were your experiences?

Do you think we could implement any of these solutions in our classroom?

What guidelines could you or I adopt to reduce implicit bias?

As an extension, have students take the implicit bias test mentioned in the series: <https://implicit.harvard.edu/implicit/>. (Note: the test will ask students a series of demographic questions, which they can decline.) If time allows, have them take it a second time. Students do not have to share their results with others if they feel uncomfortable, however, do lead the class in a discussion about the experience.

What was it like to take the test? Was it easy?

What does this test tell you about how implicit bias works?

Did your results surprise you?

If you took it more than once, did you get the same results?

Do you think taking this test can help to reduce bias? Why or why not?



ACTIVITY | SMALL GROUP WORK: DEVELOP A PSA TO HELP BUILD AWARENESS ABOUT SOCIAL JUSTICE CONCEPTS

Explain to students that they are going to work together in small groups to create a video PSA for fellow students at their school.

Make sure everyone understands that a PSA or “public service announcement” is an ad that is created for the public good to build awareness or change behavior around an important social issue.

Ask students to form small groups and select a term from the Racial Justice Glossary about which they would like to create a PSA.

Ask them to write a script that puts the term’s definitions into their own words and provides examples, statistics, or visual aids that will help their audience understand the issue.

Have the students use available software to create their PSA and publish it online.

For more information, review the KQED educator resource, “Student PSAs Create Connections to Critical Issues” <https://ww2.kqed.org/education/2016/12/08/student-psas-create-connections-to-critical-issues/>.



LESSON 4: MEDIA LITERACY

Your students are bombarded by thousands of media messages every day that influence the way they feel about themselves and others. It is important that they develop media literacy skills that help them think critically about how and why media is constructed.

Increasingly, students today are media makers themselves. From Facebook posts to Snapchats to YouTube channels, youth are active participants in the messages that circulate. Media literacy can also help them consider the impact of the media they create.

Core principles in media literacy include:

Authors and Audiences

Authorship – Who made this?

Purposes – Why did they make it? Who is the audience?

Economics – Who paid for this?

Effects – Who might benefit from the message? Who might be harmed?

Responses – How might I act or feel in response to this message?

Messages and Meanings

Content – What does this want me to think? What does it tell me about the topic?

Techniques – What techniques are used and why?

Interpretations – How might different people understand this message differently?

Representations and Reality

Context – When was it made? Where or how was it shared?

Credibility – Is this fact, opinion, or something else? Is the source trustworthy?

DISCUSSION

What is media literacy? Why is it important in the context of talking about race and racism?

Why do you think the filmmaker chose to include herself in the film? What effect did this achieve?

Do you think it is important to know the racial identity of someone who is creating a piece of media about racism? Why or why not?

Who do you think the intended audience is for the film? Why?

What effects might this media have on the people who watch it?

When do you think this film was made? How do you know?

If you were the filmmaker, what would you have done differently, if anything?

ACTIVITY | WATCH AND DISCUSS A VIDEO SEGMENT ABOUT RACE COVERAGE IN THE MEDIA

Play the video clip “Moving the Race Conversation Forward” produced by Jay Smooth at Race Forward: <https://www.youtube.com/watch?v=LjGQaz1u3V4> (runtime 4:38).

Lead the class in a discussion about the video.

What levels of racism does Jay Smooth define in the video?

According to the study, what kind of coverage did the media most focus on?

What message do media makers send when they focus on individual levels of racism over systemic racism?

How do you think focusing media coverage on systems changes the message?

As an extension to this activity, you could assign students to watch a nightly news segment and assess whether it is systemically aware in its coverage of race.

ACTIVITY | MAKING MEDIA: CREATE A SHORT DOCUMENTARY FILM AS A CLASS

Distribute copies of the handout **About Documentary Filmmaking** in the Handouts section of this guide and review the information included with your students.

Assign students to work together to select a topic related to the issues presented in *THE LONG SHADOW*. It could be an extension of the research project assigned in Lesson 1, a documentary about a civil rights leader in the past or present, or something else. Whatever the topic, it is important that it be focused and well-defined.

Have students assemble their production roles and lay out the timeline for deliverables for each aspect of the project.

Be clear about how you plan to grade participation in the project and allow time for feedback and revisions throughout the process.

For more in-depth lesson plans, review the Digital Pathways Video Curriculum from the Bay Area Video Coalition: <https://bavc.org/sites/default/files/resource/DigitalPathways-VideoCurriculum.pdf>.

STANDARDS

The lessons in this guide align generally to standards in language arts, social justice, and visual arts, including these standards in particular.

Common Core Standards English Language Arts Literacy

CCSS.ELA-LITERACY.RL.11-12-3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g. where the story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.W.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

For more information, review <http://www.corestandards.org/ELA-Literacy/>.

History-Social Science Content Standards for California Public Schools

Historical and Social Sciences Analysis Skills: Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.

For more information, review <http://www.cde.ca.gov/be/st/ss/documents/histsocscistnd.pdf>.

Teaching Tolerance's Social Justice Standards

SJS.JU.K-2.12: Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).

SJS.JU.9-12.13: Students will analyze the harmful impact of bias and injustice on the world, historically and today.

SJS.JU.9-12.14: Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.

SJS.AC.9-12.17: Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.

SJS.AC.9-12.20: Students will plan and carry out collective action against bias and injustice in the world and will evaluate what strategies are most effective.

For more information, review https://www.tolerance.org/sites/default/files/2017-06/TT_Social_Justice_Standards_0.pdf

RESOURCES

FILM

[THE LONG SHADOW](#)

[13TH](#)

[SLAVERY AND THE MAKING OF AMERICA](#)

[SLAVERY BY ANOTHER NAME](#)

[BIRTH OF A MOVEMENT](#)

[EYES ON THE PRIZE: THEN AND NOW](#)

[AFRICANS IN AMERICA](#)

[TRACES OF THE TRADE: A STORY FROM THE DEEP NORTH](#)

MEDIA

Bay Area Video Coalition (BAVC) – <https://bavc.org/>

Educator Innovator – <http://educatorinnovator.org/>

National Association for Media Literacy Education (NAMLE) – <https://namle.net/>

SOCIAL JUSTICE

Facing History and Ourselves – <https://www.facinghistory.org/>

Teaching Tolerance – <https://www.tolerance.org/>

Zinn Education Project – <https://zinnedproject.org/>

BOOKS

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

Stamped from the Beginning: The Definitive History of Racist Ideas in America
Ibrim X. Kendi

The Color of Law: A Forgotten History of How Our Government Segregated America
Richard Rothstein

Slavery By Another Name: The Re-Enslavement of Black Americans From the Civil War to World War II
Douglas A. Blackmon

[The Making of Ferguson: The Making of Policies at the Root of Its Troubles](#)
Richard Rothstein

BOOKS

A Case for Reparations

Ta-Nehisi Coates

Between the World and Me

Ta-Nehisi Coates

Deer Hunting with Jesus

Joe Bageant

The Constitution of the United States of America

White Like Me

Tim Wise

Negro Comrades of the Crown

Gerald Horne

The Counter-Revolution of 1776

Gerald Horne

The Deepest South

Gerald Horne

The New Jim Crow

Michelle Alexander

Divide: American Injustice in the Age of the Wealth Gap

Matt Taibbi

Lincoln: Team of Rivals

Kearns Goodwin

The First Emancipator: The Forgotten Story of Robert Carter

Andrew Levy

The Internal Enemy: Slavery and War in Virginia, 1772-1832

Alan Taylor

Redress for Historical Injustices in the United States

Michael T. Martin

Living in the Shadow of The Cross

Paul Kivel

The Future of Freedom: Illiberal Democracy at Home and Abroad

Fareed Zakaria

James Madison

Lynne Cheney

How Free Is Free? The Long Death of Jim Crow

Leon Litwack

Dog Whistle Politics: How Coded Racial Appeals Have Reinvented Racism and Wrecked the Middle Class

Ian Haney Lopez

The World That Made New Orleans: From Spanish Silver to Congo Square

Ned Sublette

America's Slave Coast

Ned Sublette

RACIAL JUSTICE GLOSSARY

Developing a common language about racism can help us discuss the issue as a class. Review these terms, and determine if you agree with the definitions, or if you have changes, additions, or questions about the definitions included.

Bigotry – Prejudice that glorifies one's own group and denigrates other groups.

Coded language – Words and phrases that sound non-racial to the general population, but carry meaning for a racial subgroup. For example, "inner city" is used to imply low-income Black people, or "illegal alien" is used to frame Latino immigrants as criminals.

Implicit bias – Attitudes or stereotypes that affect our understanding, actions, and decisions in an unconscious manner. The implicit associations we hold in our subconscious cause us to have feelings and attitudes about other people based on characteristics such as race, ethnicity, age, and appearance.

Institutional racism – The ways in which institutional policies and practices create different outcomes for different racial groups.

Interpersonal racism – Occurs between individuals when private beliefs are expressed in the interactions with others.

Intersectionality – An approach arguing that classifications such as gender, race, class, sexuality, nationality, religion, or ability cannot be examined in isolation from one another.

Prejudice – A positive or negative opinion formed about someone or some group without sufficient evidence, reason, or actual experience to support it.

Racial or ethnic identity – An individual's sense of social belonging to a racial or ethnic group based on any number of factors, such as heritage, appearance, upbringing, cultural affiliation, or experience.

Systemic racism – Occurs when political, economic, or social policies and practices favor one racial group over others. Systemic racism is different than interpersonal racism or prejudice in that it looks beyond individual interactions and instead focuses on the larger systems that govern citizens.

Stereotype – A widely held but fixed and oversimplified image or idea of a particular type of person or thing often associated with characteristics of race, ethnicity, gender, sexuality, nationality, religion, or ability.

White supremacy – A system of exploitation of peoples of color by white people for the purpose of maintaining a system of wealth, power and privilege.

White privilege – Refers to the unquestioned and unearned set of advantages, entitlements, benefits and choices bestowed on people solely because they are white. Generally white people who experience such privilege do so without being conscious of it.

ABOUT DOCUMENTARY FILMMAKING

A documentary film is a form of storytelling that explores factual stories and issues using film or video. Documentary filmmakers rely heavily on journalism skills—such as research, interviewing, and multimedia presentation—to convey information.

However, documentaries tend to be longer, more personal, and have a stronger point of view than a traditional journalism newscast. Documentarians may also employ different techniques than a journalist, such as voice-over narration, live action footage also called *vérité*, stock or archival footage, re-enactments, or animation.

DOCUMENTARY FILMMAKING STAGES

Pre-Production – determine the topic for the film and begin research, schedule interviews with your subject matter experts, begin writing a script for the film, create a storyboard to conceptualize the script, and create a shot list for your camera person.

Production – shoot video according to the shot list, conduct on-camera interviews, continue writing the script incorporating the interviews conducted, and record any audio needs, such as voice-over narration.

Post-Production – finalize your script, review and sort footage, assemble your video footage and audio into an editing software, and add in any graphics or animation to create the final presentation.

SAMPLE PRODUCTION ROLES

Producer – finds funding for the film and acts as a general manager for the project.

Director – supervises staff and oversees all aspects of the film from pre-production to post-production.

Writer – writes the script for the film, including the narration, and assembles interviews in a coherent order to convey a message.

Artist – creates storyboards during the pre-production stage and can also create graphics for animation or visual aids to add to the film during post-production.

Cinematographer – determines the camera shots and runs the camera technology to capture footage during the production stage.

Sound – oversees the microphone and audio recording technology during production and coordinates additional audio pieces, such as voice overs, music, or sound effects during post-production.

Editor – reviews and sorts footage during post-production and puts all the elements of the film together using editing software for its final presentation. Popular free and inexpensive editing software includes:

Adobe Spark – <https://spark.adobe.com>

Apple iMovie – <https://www.apple.com/imovie/>

YouTube Editor – <https://www.youtube.com/editor>

DOCUMENTARY FILMMAKING ETHICS

Consent –

Filmmakers hold a great deal of power in representing other people's stories. It is important to ask for people's consent to be filmed before they are featured in a documentary. This includes people who are interviewed and anyone who can be seen prominently in a live-action shot. For footage of large crowds, it is not necessary to get everyone's permission if their face is not prominently visible. It's a good idea to document a participant's consent by asking your subject on camera, "Do I have your permission to use this interview in my film?" And remember, people can change their mind at anytime. mation to create the final presentation.

Copyright –

General copyright laws prevent you from using other people's artistic works, such as music, art, photography, or video, without their written consent. However, documentary filmmakers are allowed some flexibility to use other people's work for educational purposes. Whenever possible, you should get people's consent, make your own artistic works, or use media that has been deemed "creative commons," which means the artist has made it available to use free of charge. For sites with creative commons material, try:

Wikimedia Commons – https://commons.wikimedia.org/wiki/Main_Page
Free Music Archive – <http://freemusicarchive.org/curator/video>