Resources to engage your students in the study of the Black Experience

**Book of the Year**

**Between the World and Me**

by Ta-Nehisi Coates

**Packet Contents**
Why you should consider adopting *Between the World and Me*

- It is the 2016-17 SAC Book of the Year and you and your students will want to participate in the discussion and activities on campus this year
- It’s short….152 pages in length
- It received the 2015 National Book Award for Nonfiction.
• It’s thought-provoking with themes that can apply to many disciplines (English, social sciences, the arts...)
• It’s relevant....with issues that Americans will be and should be talking about, especially in this election year
• The attached packet is full of resources you can incorporate into your curriculum

• Lexile Reading Level 1090  (about 9th grade)

In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Ta-Nehisi Coates offers a powerful new framework for understanding our nation's history and current crisis. Americans have built an empire on the idea of "race," a falsehood that damages us all but falls most heavily on the bodies of black women and men--bodies exploited through slavery and segregation, and, today, threatened, locked up, and murdered out of all proportion. What is it like to inhabit a black body and find a way to live within it? And how can we all honestly reckon with this fraught history and free ourselves from its burden? Between the World and Me is Ta-Nehisi Coates's attempt to answer these questions in a letter to his adolescent son. Coates shares with his son--and readers---the story of his awakening to the truth about his place in the world through a series of revelatory experiences, from Howard University to Civil War battlefields, from the South Side of Chicago to Paris, from his childhood home to the living rooms of mothers whose children's lives were taken as American plunder. Beautifully woven from personal narrative, reimagined history, and fresh, emotionally charged reportage, Between the World and Me clearly illuminates the past, bracingly confronts our present, and offers a transcendent vision for a way forward.

From: http://www.randomhouse.com/highschool/catalog/display.pperl?isbn=9780812993547

Join the Conversation...

Although we encourage you to read and assign *Between the World and Me* to your students, there are other ways to participate in the conversation. Please check the Resources pages for videos, article, and art related to the Black Experience. Those resources are just the tip of the iceberg. Please share with us other resources you find that can help us explore what it means to be Black in America. Also, please encourage (and give credit) to students who attend and participate in the campus-wide activities held this year.

One way to get started is to have your students take the assessment at:

LEARNING GOALS

- To better understand Black and human identity
- to consciously question assumptions about ourselves and others based on one or limited identity tags
- to research historical race and ethnicity issues in the U.S.
- To examine the dynamics of estrangement and familiarity, exclusion and inclusion among members of a demographic group

Introduction to *Between the World and Me* by Ta-Nehisi Coates

Beginning with the words “Dear Son”, the author makes the work’s intention clear from the start: to introduce his son to the larger social, economic, and historical context of the fear within which black people in general, and young black men in particular, live in contemporary America. The introduction proper begins with the author’s response to the question of an interviewer about the relationship between violence and being black in America, and continues with analyses of the root causes of violence, the beliefs that America (as a culture) perpetuates about itself, and the need for black people to both ask a fundamental question about and of themselves and to find an answer.
As the author deepens and develops the various layers of his analysis, he introduces new elements. These include commentary and/or recollection of his own personal history (including relationships with his own father and mother), recollections of his own coming of age as a black man (including being influenced by the teachers of civil rights advocate Malcolm X), and references to America’s history of slavery – which, he says, made up (and continue to make up) the socio-cultural, economic, and political foundations of the treatment of black people in America. He draws parallels – or rather, potential parallels – between his own experiences, those of his son, and those of three young men (Michael Brown, Trayvon Martin, and Jordan Davis) whose deaths in recent years have brought the dangers of being young, male, and black to public light in a way other deaths have, in the past, failed to do.

At the same time as he develops his central thesis, however, the author counterpoints it with narratives of joy – specifically, his own joy at discovering more ways of being black, more experiences and more perspectives, while attending Washington D.C.’s Howard University. In addition to narrating the more personal joys associated with meeting the educated, worldly black woman who eventually became his son’s mother, the author also describes the more racially-oriented joy associated with meeting, associating with, and learning from black people not only from across America but around the world. He describes how he learned many more ways of being black, and of feeling about being black, than he learned growing up on the streets of Baltimore. There, he comments, he learned his first lessons about the relationship between violence and being black - violence that, he clearly points out, manifested between blacks as well as between black and white.

Following the chronological line of his movement out of Baltimore, to Washington, and eventually to New York City (where he arrived shortly before the events of September 11, 2001), the author develops the emotional, psychological, and cultural movement he experienced as his understanding of being black in America evolved. A particularly important point in that movement, however, occurs when the author, at the urging of his wife, travels to Paris and discovers that the culture there is, in many ways, less intrinsically and less generally threatening towards black people than the culture in America. He clearly makes the point that Europe in general, and France in particular, is not without its own racial problems, citing the experience of the Roma (Gypsies), but is nevertheless clear on the freedom he experienced on Parisian streets.

The book concludes with the author’s recollection / analysis of his conversation with the mother of one of the murdered young black men he knew personally who, in spite of how her son’s life ended, remains proud of having taught him to feel strong, free, and independent. The author uses her as an illustration of what he believes he needs to teach his son, and then uses his experience of driving through black ghettos to illustrate to the reader the need for both him and his son to learn those lessons.

About the Author: Ta-Nehisi Coates

Ta-Nehisi Coates is an award-winning American journalist for The Atlantic and memoirist. His writings tend to focus on different aspects of being black in America as he reports on both the experiences of others (through journalistic reporting and investigation) and explores / reflects upon his own (through the writing of memoir). He was born and raised in Baltimore, MD (a community that he describes as profoundly affected by long-simmering tensions between whites and blacks); attended university in Washington DC (a school populated mostly by blacks in a city with a substantial black population of its own); and eventually settled with his family in New York City. As the book relates, the events and circumstances associated with each of these phases of his life led to different, equally influential discoveries of what it means to be black in America.
Suggestions for Integration of Topics into SAC courses

English:
- Poetry (prologue, comparison to James Baldwin letter)
- Effectiveness of persuasive argument, letter format
- Symbolism

History:
- Black History and slavery
- Historical Figures: Malcolm X, Martin Luther King, Jr.

Psychology/Sociology
- Growing up Black in America
- Psychology Today article: Can a White Person Understand the Black Experience? (August 8, 2014)
- Relationships of father and son, Black family
- Legacy of Slavery

Music
The difference between the approach the book takes and the musical “Hamilton” take on the Black experience: https://www.the74million.org/article/2-geniuses-2-americas-why-i-want-my-students-to-read-ta-nehisi-coates-but-believe-lin-manuel-miranda

Reading
- Reading Apprenticeship technique to aid in comprehension (see model on pre-reading page of packet)
- Vocabulary (see vocabulary pages in packet)

Screenwriting and Film
- Write film scripts on themes
- Examine the Black Experience in film

Art
- How art reflects the Black experience (see resources pages)
- Create art based on book themes

Communication Studies
- How are Blacks portrayed in the media
Themes of the book

The Danger of Being a Young Black Male in America

The book is, on a fundamental, foundational level, a warning from one black man to another – specifically, from someone who was once a young black man himself to one who is maturing into what the author suggests is the inevitably dangerous territory of being a member of one of the most suspected, the most arrested, the most incarcerated, and the most murdered demographics in America. Using carefully integrated references to four young black men, each of whom lost their lives as the result of what has been generally believed to be racially motivated violence, the author writes with the apparent primary purpose of urging his son to be watchful, to be careful, and to arm himself with knowledge.

Underlying feeling of fear

Idea that a successful Black needs to be twice as good

Equality of Educational Experience

Race, racism and systemic oppression

Father and son relationships

Search for Identity

Education

Justice

Pre-reading/Introductory Activities Exploring the Black Experience

- Videos (see resources page at the end of this packet)
- Research Black people in history who broke the racial/cultural barrier (Jackie Robinson, Barack Obama, Rosa Parks, Arthur Ashe, Sidney Poitier)
• Discuss what it’s like to be a minority (See Topics on Discussion page)
• Use reading techniques like Reading Apprenticeship to increase understanding of the text: Here’s how: https://tressiemc.com/2015/07/27/how-i-read-between-the-world-and-me/

Public Polls on Race Relations in America

• PBS NewsHour/Marist College Institute of Public Opinion Poll
  https://www.dropbox.com/s/j64c02ub48aipja/PBS-NEWSHOUR-MARIST-POLL-SEP2015.pdf?dl=0
• Gallup Polls on race relations:
  ▪ http://www.gallup.com/poll/1687/race-relations.aspx

OTHER ACTIVITIES

• Interview people about their race and culture and how it may be similar or different from the experience of Ta-Nehisi Coates, Blacks in the media
• Create visual representations of an individual and class identity
• Analyze the representation of identity in the media
• Engage in dialogue about the Black experience
• Write, discuss, create works about complex issues related to race, gender, and class
• Analyze the components of communication in the 21st century
• Virtual Tour of Howard University
• Create a visual representation that compares and contrasts Coates’s reality to “The Dream.” Then, write an essay, trace the significance of the differences between dream and reality and explain how the visual representation demonstrates Coates’s main points.

Photo Activity based on cover photo of packet

Between the World and Me

Directions: In groups of 4, study the photograph and answer the following questions. Each group will share their answers with the class.

1. Describe the woman in the picture.

2. Where is she?
3. What is she doing and why is she doing it?

4. What is the significance of the sign she is holding?

5. How does this picture make you feel? What emotions does this picture evoke?

6. What question would you like to ask her?

7. What connections can you draw between the picture and the events that have happened around the United States recently.

8. Write a caption for the picture.

Questions for Further Discussion/Essays

1. What is your personal experience of race relations in America? What experiences have you had in / around your life that you would say relates, in one way or another, to the author’s contentions about being black and/or white in America?

2. Have you had an experience equivalent to the author’s experience at Howard? What feels like “Mecca” to you? Where do you feel like you’re part of a community? What communities feel like home to you?

3. Fear is a recurring theme in the author’s memoir. What role does fear play in the lives of black Americans? How has fear preserved the author’s body? Has fear repressed the author? What are some of the positive and negative effects of the fear he has experienced throughout his life?

4. How does the author compare his experiences with public education to the expectations that society has for black people? What does it mean when he says that “the schools were not concerned with curiosity,” but with “compliance”? What statement might the author be making about racial injustice in the American school system?
5. The author speaks of the complexity of human society. Describe the contrast between the reality of his Baltimore neighborhood with that of the American suburbia he viewed on TV as a child. How does your neighborhood compare with those neighborhoods that Coates describes?

6. Why do race and culture matter?

7. Is the American dream a lie?


9. Examine Coates’s description of Prince Jones as a “vessel that held his family’s hopes and dreams: (81-81). Evaluate how this description underscores the notion that “Black people love their children with a kind of obsession” (82).

10. Discuss one of the themes (see listing in packet). How does Coates develop the theme? What events or details are most central to his development of this theme?

11. The title of the book is taken from Richard Wright’s poem of the same name. The poem and the book make a fitting text pairing. Read Wright’s poems (available at [www.tiny.cc/qaud8x](http://www.tiny.cc/qaud8x)) and then analyze the connections between the 2 texts.

12. James Baldwin, a highly regarded American author, wrote a letter to his nephew that discussed issues including race, equality and love. How do his ideas compare with Coates’s?

13. Coates structures the book as a letter to his son. Does this make the overall argument more or less effective?

14. “Why is it so difficult for black American men in this culture to be themselves, their essential selves, and remain who they truly are?

14. Tony Snow: “As a black man in America, do you feel free? I guess it’s true that the Fourteenth Amendment gave us legal freedom, but as a black man in America, do you really feel free—when you’re dealing with the economic restraints, and also the mental restraints that are placed upon you?”

15. According to the author, why is America blind to its racially defined shortcomings?

16. According to the author, how have American police departments been given the right to destroy black bodies without the fear of recrimination?

---

**Quotes from Between the World and Me to Spark Conversation**

Do not speak to me of martyrdom, / of men who die to be remembered / on some parish day. / I don't believe in dying / though, I too shall die. / And violets like castanets / will echo me.
-- Sonia Sanchez (Prologue): This quote, from African-American poet Sonia Sanchez, serves as prologue to Part 1 of the book.

**Race and Injustice Done to Blacks**

“But the belief in the preeminence of hue and hair, the notion that these factors can correctly organize a society and that they signify deeper attributes, which are indelible – this is the new idea at the heart of these new people who have been brought up hopelessly, tragically, deceitfully, to believe that they are white.” (p. 7)

“That was the week you learned that the killers of Michael Brown would go free. The men who had left his body in the street like some awesome declaration of their inviolable power would never be punished…I heard you crying…I did not tell you that it would be okay, because I have never believed it would be okay.” (p. 11)

Quotes: Page 2

“Everyone of any import, from Jesus to George Washington, was white. This was why your grandparents banned Tarzan and the Lone Ranger and toys with white faces from the house. They were rebelling against the history books that spoke of black people only as ‘sentimental’ firsts” – first black five-star general, first black congressman, first black mayor – always presented in the bemused manner of a category of Trivial Pursuit. (p. 43)

“...perhaps being named ‘black’ was just someone’s name for being at the bottom, a human turned to object, object turned to pariah.” P. 55

“Hate gives identity. The nigger, the fag, the bitch, illuminate the Dream of being white, of being a Man. We name the hated strangers and are thus confirmed in the tribe. P. 60

“Never forget that for 250 years black people were born into chains – whole generation followed by more generations who knew nothing but chains. P. 70

Reference: “...a mountain is not a mountain if there is nothing below”: “You and I, my son, are that ‘below’. That was true in 1776. It is true today. There is no them without you...” p. 105

“It is truly horrible to understand yourself as the essential below of your country. It breaks too much of what we would like to think about ourselves.” P. 106

“...there is the burden of living among Dreamers and there is the extra burden of your country telling you the Dream is just, noble and real and you are crazy for seeing the corruption and smelling the sulfur. For their innocence, they nullify your anger, your fear.” P. 106

**Being Black – living a life in constant fear**

“You may have heard the talk of diversity, sensitivity training, and body cameras. These are all fine and applicable, but they understatement the task and allow the citizens of this country to pretend that there is real distance between their own attitudes and those of the ones appointed to protect them. The truth is that the police reflect America in all of its will and fear...The abuses that have followed from these policies – the sprawling carceral state, the random detention of black people, the torture of suspects – are the product of democratic will.” P. 78
“...in some inchoate form, I knew that Prince was not killed by a single officer so much as he was murdered by his country and all the fears that have marked it from birth.”  P. 78

Contrast of Black and White....p. 89......Whites:  money, no fear;  Blacks:  no money, fear

On the outside black people controlled nothing, least of all the fate of their bodies, which could be commandeered by the police; which could be erased by guns; which were so profligate; which could be raped, beaten, jailed.”   P. 62

Quotes: Page 3

“And hell upon those who tell us to be twice as good and shoot us no matter.  Hell for ancestral fear that put black parents under terror.”  P. 87

“It is not necessary that you believe that the officer who choked Eric Garner set out that day to destroy a body.  All you need to understand is that the officer carries with him the power of the American state and the weights of an American legacy, and they necessitate that of the bodies destroyed every year, some wild and disproportionate number of them will be black.” P. 103

“In America, it is traditional to destroy the black body – it is heritage...And so enslavement must be casual wrath and random manglings, the gashing of head and brains blown out over the river as the body seeks to escape.  It must be rape so regular as to be industrial...It could only be the employment of carriage whips, tongs, iron pokers, handsaws, stones, paperweights or whatever might be handy to break the black body, the black family, the black community, the black nation...For the men who needed to believe themselves white, the bodies were the key to a social club and the right to break the bodies was the mark of civilization.”  P. 104

“I remember, that night, watching the teenagers gathering along the pathway near the Seine to do all their teenage things.  And I remember thinking how much I would have loved to have a past apart from the fear.  I did not have that past in hand or memory...Even in Paris, I could not shake the old ways, the instinct to watch my back at every pass and always be ready to go.”  P. 125-126

Talks of walking with an acquaintance in Paris:  “And the entire time he was leading me, I was sure he was going to make a quick turn into an alley where some dudes would be wanting to strip me of...And watching him walk away, I felt that I had missed part of the experience because of my eyes, because my eyes were made in Baltimore, because my eyes were blindfolded by fear.”   P. 126

“Each time a police officer engages us, death, injury, maiming is possible.”   P. 131

Expectations of Blacks (of themselves and the expectations others have about Blacks)

“Fully 60% of all, young Black men who drop out of high school will go to jail.”  (p. 27)

“I had thought that I must mirror the outside world, create a carbon copy of white claims to civilization.”  P. 50

Quotes: Page 4
“There was also wisdom in those streets. I think now of the old rule that held that should a boy be set upon in someone else’s chancy hood, this friends must stand with him and they must all take their beating together. I now know that within this edict lay the key to all living.”  (Discussion question: is this the philosophy of gangs too?)  p. 68-69

“I always thought I was destined to go back home after college – but not simply because I loved home but because I could not imagine much else for myself. And that stunted imagination is something I owe to my chains. And yet some of us really do see more.”  P. 85

“All my life, I’d heard people tell their black boys and black girls to ‘be twice as good’ which is to say ‘accept half as much’”.  P. 90

Re: “be twice as good”: “But you are human and you will make mistakes. You will misjudge. You will yell. You will drink too much. You will hang out with people you shouldn’t. Not all of us can always be Jackie Robinson – not even Jackie Robinson was always Jackie Robinson. But the price of error is higher for you than it is for your countrymen.”  P. 96

**Blacks who fit the expectations of whites were held up as symbols (pictures of freed slaves and civil rights movement):**

“These Howard students were not like me. They were the children of the Jackie Robinson elite, whose parents rose up out of the ghettos, and the sharecropping fields, went out into the suburbs, only to find that they carried the mark with them and could not escape. Even when they succeeded, as so many of them did, they were singled out, made examples of, transfigured into parables of diversity. They were symbols and markers, never children or young adults.”  P. 141-2

“She alluded to *12 Years a Slave*. ‘There he was,’ she said, speaking of Solomon Northup. ‘He had means. He had a family. He was living like a human being. And one racist act took him back. And the same is true of me. I spend years developing a career, acquiring assets, engaging responsibilities. And one racist act. It’s all it takes.’”  P. 145

**History**

Coates says he was asked in an interview why he felt that white America’s progress, or rather the progress of those Americans who believe that they are white, was built on looting and violence. Hearing this, he felt an old and indistinct sadness well up in me. The answer to this question is in the record of the believers themselves. The answer is American history.

-- The Author (Section 1, Part 1)

“Our history was inferior because we were inferior.” (p. 44)

“The fact of history is that black people have not – probably no people have ever – liberated themselves strictly through their own efforts. In every great change in the lives of African Americans we see the hand of events that were beyond our individual control.”  P. 96

“In America, it is traditional to destroy the black body – it is heritage.” (p. 105)

**Education**

Schools are concerned with compliance (p. 26)
“The pursuit of knowing was freedom to me, the right to declare your own curiosities and follow them through all manner of books. I was made for the library, not the classroom. The classroom was a jail of other people’s interests. The library was open, unending, free.” (P. 48)

Not exact quote: The gift of study: questions what you see, then questions what you see after that because the questions matter as much, perhaps more than, the answers. P. 116

Writing/Poetry

“I was learning the craft of poetry…the craft of writing as the art of thinking. Poetry aims for an economy of truth – loose and useless words must be discarded…Poetry was the processing of my thought until the slag of justification fell away and I was left with the cold steel truths of life.” P. 51-52

Parenting and Family Life

“…knowledge I’d glimpsed all these years ago watching my father reach for his belt, watching the suburban dispatches in my living room, watching the golden-haired boys with their toy trucks and football cards and dimly perceiving the great barrier between the world and me.” P. 65

(speaking about a former girlfriend):“She had never known her father, which put her in the greater numbers of everyone I’d known.” P. 68

(talking to his son): “The truth is that I owe you everything. Before you, I had my questions but nothing beyond my own skin in the game and that was really nothing at all…But I was grounded and domesticated by the plain fact that should I now go down, I would not go down alone.” P. 66

“Black people love their children with a kind of obsession. You are all we have, and you come to us endangered.” P. 82

Symbols

The Black Body

How this object is viewed and treated by white American society is the primary focus of the author's memoir. What does Coates say about the precarious nature of his specifically African American body? What dangers does he cite that threaten the safety of his body? Examine the specific instances in which Coates describes his body, the violence enacted upon it, and his attempts to preserve his body and the bodies of loved ones. What explicit ideas about the perceived value of black life do these examples support?

The Mecca

This metaphorical term is used to describe the personal philosophy and culture of the students of Howard University.

The Dream
This metaphorical term is used ironically to describe how the push for material success in America is unattainable for a majority of its black citizens. Who is able to experience the Dream? What prevents Coates and his loved ones from realizing that same Dream? How does Coates’s version of the Dream differ from other, idealized versions of the Dream favored by popular media, literature, and other outlets? Why might Coates’s aversion to the Dream as it is traditionally conceived be difficult for Americans to accept?

**Law Enforcement**

This very organization created to protect American citizens is often accused of targeting black citizens because of the color of their skin.

**The Belt**

An item of discipline, this object instilled the author with a sense of fear as a child and shaped his role as a black adult.

**Education**

Seen as pointless by the author as a child, the author now states that education symbolizes the potential for success for future black Americans. Personally, Coates has a great love of learning but seems uncomfortable with the American system of formal education, “I was made for the library, not the classroom,” he writes on page 48. “Literacy for Freedom” is a belief deeply rooted in African American liberation tradition. Essentially, it is necessary for African Americans to be able to read and write, if they are ever to achieve freedom and equality.

**Vocabulary: Related to Race and Culture**

<table>
<thead>
<tr>
<th>Commonality</th>
<th>Culture</th>
<th>Demographic</th>
<th>Disparity</th>
<th>Diversity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identity</td>
<td>Implicit/Explicit Bias</td>
<td>Justice</td>
<td>Prejudice</td>
<td>Race</td>
</tr>
<tr>
<td>Racism</td>
<td>Stereotype</td>
<td>White Privilege</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**College-level Vocabulary Words Found in *Between the World and Me***

<table>
<thead>
<tr>
<th>Vocabulary Word</th>
<th>Page</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>physiognomy</td>
<td>7</td>
<td>14</td>
</tr>
<tr>
<td>disparate</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>dissidents</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>despots</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>banality/banal</td>
<td>8</td>
<td>15-16</td>
</tr>
<tr>
<td>barbarians</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>superlative</td>
<td>9</td>
<td>24</td>
</tr>
<tr>
<td>dominion</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>prerogatives</td>
<td>9</td>
<td>26</td>
</tr>
<tr>
<td>humiliation</td>
<td>9</td>
<td>27</td>
</tr>
<tr>
<td>Term</td>
<td>Line</td>
<td>Column</td>
</tr>
<tr>
<td>-------------</td>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td>chasm</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>racial profiling</td>
<td>10</td>
<td>5, 6</td>
</tr>
<tr>
<td>visceral</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>futile</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>interrogation</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>girded</td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>disembodiment</td>
<td>12</td>
<td>28</td>
</tr>
<tr>
<td>adamantly</td>
<td>14</td>
<td>5</td>
</tr>
<tr>
<td>flagellants</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>plague</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>scourge</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>infirmity</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td>concussed</td>
<td>18</td>
<td>20</td>
</tr>
<tr>
<td>jeopardy</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>brandished</td>
<td>19</td>
<td>12</td>
</tr>
<tr>
<td>obscure</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>billow</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>firmament</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>asteroid</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>dispatches</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>pandemonium</td>
<td>20</td>
<td>24</td>
</tr>
<tr>
<td>obsessed</td>
<td>20</td>
<td>26</td>
</tr>
<tr>
<td>tenacious</td>
<td>20</td>
<td>28</td>
</tr>
<tr>
<td>inscrutable</td>
<td>21</td>
<td>2</td>
</tr>
<tr>
<td>liberated</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>breach</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>cosmic</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>irrepressible</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>abiding</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>profound</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>infused</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>unshackle</td>
<td>21</td>
<td>6</td>
</tr>
<tr>
<td>velocity</td>
<td>21</td>
<td>7</td>
</tr>
<tr>
<td>omnipresent</td>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td>plunder</td>
<td>21</td>
<td>23</td>
</tr>
<tr>
<td>lethal</td>
<td>21</td>
<td>27</td>
</tr>
<tr>
<td>array</td>
<td>21</td>
<td>27</td>
</tr>
<tr>
<td>perils</td>
<td>21</td>
<td>28</td>
</tr>
<tr>
<td>unscathed</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>transmuted</td>
<td>22</td>
<td>16</td>
</tr>
<tr>
<td>atrocities</td>
<td>22</td>
<td>24</td>
</tr>
<tr>
<td>exploits</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>garnered</td>
<td>24</td>
<td>19</td>
</tr>
<tr>
<td>posse</td>
<td>25</td>
<td>12</td>
</tr>
<tr>
<td>sanctified</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>amoral</td>
<td>25</td>
<td>11</td>
</tr>
<tr>
<td>savvy</td>
<td>27</td>
<td>10</td>
</tr>
<tr>
<td>dogmas</td>
<td>28</td>
<td>19</td>
</tr>
<tr>
<td>word</td>
<td>column1</td>
<td>column2</td>
</tr>
<tr>
<td>-----------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>spurned</td>
<td>28</td>
<td>19</td>
</tr>
<tr>
<td>meek</td>
<td>28</td>
<td>23,24</td>
</tr>
<tr>
<td>curb</td>
<td>29</td>
<td>24</td>
</tr>
<tr>
<td>despotic</td>
<td>30</td>
<td>23</td>
</tr>
<tr>
<td>undergirded</td>
<td>34</td>
<td>15</td>
</tr>
<tr>
<td>flagrantly</td>
<td>34</td>
<td>15</td>
</tr>
<tr>
<td>proscribed</td>
<td>36</td>
<td>22</td>
</tr>
<tr>
<td>reclamation</td>
<td>37</td>
<td>8</td>
</tr>
<tr>
<td>primordial</td>
<td>39</td>
<td>10</td>
</tr>
<tr>
<td>eclectic</td>
<td>39</td>
<td>16</td>
</tr>
<tr>
<td>scions</td>
<td>40</td>
<td>27</td>
</tr>
<tr>
<td>progeny</td>
<td>41</td>
<td>1</td>
</tr>
<tr>
<td>coherent</td>
<td>47</td>
<td>15</td>
</tr>
<tr>
<td>plunder</td>
<td>49</td>
<td>28</td>
</tr>
<tr>
<td>amorphous</td>
<td>49</td>
<td>28</td>
</tr>
<tr>
<td>residue</td>
<td>49</td>
<td>28</td>
</tr>
<tr>
<td>concocted</td>
<td>50</td>
<td>7</td>
</tr>
<tr>
<td>conjured</td>
<td>50</td>
<td>8</td>
</tr>
<tr>
<td>discordant</td>
<td>52</td>
<td>13</td>
</tr>
<tr>
<td>disabuse</td>
<td>53</td>
<td>27</td>
</tr>
<tr>
<td>profligate</td>
<td>62</td>
<td>7</td>
</tr>
<tr>
<td>acquiescence</td>
<td>67</td>
<td>5</td>
</tr>
<tr>
<td>inchoate</td>
<td>78</td>
<td>15</td>
</tr>
<tr>
<td>carceral</td>
<td>79</td>
<td>3</td>
</tr>
<tr>
<td>erudite</td>
<td>93</td>
<td>1</td>
</tr>
<tr>
<td>absolution</td>
<td>95</td>
<td>4</td>
</tr>
<tr>
<td>bravado</td>
<td>95</td>
<td>3</td>
</tr>
<tr>
<td>exoneration</td>
<td>97</td>
<td>17</td>
</tr>
<tr>
<td>mettle</td>
<td>98</td>
<td>26</td>
</tr>
</tbody>
</table>
Resources

Question Bridge Curriculum: Black Males in America

Note: You will need to create your own free log-in

Question Bridge 5-7 minute Videos and curriculum/activities:


- Module 3: 3 videos: Mentorship and Activism
  - *Why Didn’t You Leave a Blueprint?*
  - *Is Black Activism Focused on the Wrong Thing?*
  - *Are Youth Symbols the Problem or a Bigger Problem?*
  - [http://questionbridge.com/educators/module/mentorship-activism](http://questionbridge.com/educators/module/mentorship-activism)


- Module 5: *Code Switching:* “To successful Black men, who speak and dress differently, is that who you are?” [http://questionbridge.com/educators/module/code-switching](http://questionbridge.com/educators/module/code-switching)
  - Activities to Accompany Module 5
• Module 6: Marginalization - Do You Really Feel Free?
  http://questionbridge.com/educators/module/marginalization
  ○ Activities to Accompany Module 6

• Module 7: The Power of Communication: How Does the Representation of Black Folks Affect You?
  http://questionbridge.com/educators/module/power-communication
  ○ Activities to Accompany Module 7

Teaching Tolerance Curriculum Materials (tolerance.org)

• Perspective for a Diverse America

Films and Videos

• 12 Years a Slave (available for loan from the Learning Center)

• Marlon Riggs, Black Is ... Black Ain’t, 1994
  Along with Ethnic Notions (1987) and Tongues Untied (1989), this film by Marlon Riggs is the perfect merger of art, documentary, and activism. His films look at identity, intersectionality, and “postblackness” in ways that were, at the time of their making, groundbreaking and incredibly prescient. In the twenty-first century, we are still just beginning to address and understand what Riggs already knew then.

• Stephanie Black, Life and Debt, 2001
  This film provides a foundation for understanding the ongoing devastating effects of slavery and colonialism, globalization and corporatization. We are often led to believe that “developing” countries are backward or just can’t get it right, while the truth is that “developed” countries (aka “mythmakers”) are still cheating, while also reaping the benefits of centuries of exploitation; the deck is stacked in their favor. The odds for equality are slim.

TED Talk: Chimamanda Ngozi Adichie: The danger of a single story
  http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story
Black Faces in White Places (panel discussion):
http://library.fora.tv/2011/02/28/Black_Faces_in_White_Places

TED Talk: How art gives shape to cultural change, Thelma Golden.
http://www.ted.com/talks/thelma_golden_how_art_gives_shape_to_cultural_change.html

Five Minute Video: Talk with My Black Son

An Education in Equality: https://www.youtube.com/watch?v=4XgaAZGyy04&feature=youtube_gdata_player


Author Interviews:


Video: 3:39 interview with author https://www.macfound.org/fellows/931/

Video 43minutes: http://www.democracynow.org/2015/7/22/between_the_world_and_me_ta

Articles/Essays


Ta-Nehisi Coates: The Case for Reparations
http://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/
http://www.thelavinagency.com/speaker-ta-nehisi-coates.html

‘Racial Battle Fatigue’ Seems to Fuel Anxiety Disorder Among African-Americans

WBBM Distorts Child Interview: Chicago CBS Outlet’s Misleading Editing Of Kid’s Remarks
Unconscious Racial Bias Shapes Whom We Trust, Especially With Money

Research

Black Doll Study:  http://www.cnn.com/2010/US/05/13/doll.study/

Music


Along with Gil Scott-Heron, Oscar Brown, Jr., and the Last Poets, the Watts Prophets are among the unsung pioneers of hip-hop. The musical group is unafraid to speak truth to power and to express the rage of the beautiful struggle and their distaste for injustice.

Hamilton...The Musical

https://www.the74million.org/article/2-geniuses-2-americas-why-i-want-my-students-to-read-tna-nehisi-coates-but-believe-lin-manuel-miranda

For Black Lives Matter, Classical Music Steps In


Art and Photography

*Aperture*: Vision and Justice Issue:  http://aperture.org/blog/vision-justice/

In 1926, my grandfather was expelled in the eleventh grade in New York City for asking where African Americans were in the history books. He refused to accept what the teacher told him, that African Americans had done nothing to merit inclusion. He was expelled for his so-called impertinence. His pride was so wounded that he never went back to high school. Instead, he went on to become a jazz musician and a painter, inserting images of African Americans in scenes where he thought they should—and knew they did—exist. The endeavor to affirm the dignity of human life cannot be waged without pictures, without representational justice. This, he knew.

*Kamoinge* is a collective of African American photographers based in New York. Their name comes from a word in Kikuyu (an East African language) meaning “a group of people acting together”; since 1963, they have been doing just that. (Their work is collected in the 2015 book *Timeless: Photographs by Kamoinge*.)


Hank Willis Thomas.  http://hankwillisthomas.com

Poetry: 17 Poems To Read When The World Is Too Much

https://www.buzzfeed.com/hannahgiorgis/lineage?utm_term=.tsryR7P0e#.kuVBkXYQo

Audre Lorde, ...the final lines of her poem “A Litany for Survival.”

and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent
we are still afraid

So it is better to speak
remembering

we were never meant to survive
From: http://aperture.org/blog/vision-justice/
Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication

Edited by Frankie Condon and Vershawn Ashanti Young

Creating openings to address race and racism not only in course readings and class discussion in writing, rhetoric, and communication courses but also in wider public settings. The contributors to this collection, drawn from a wide range of disciplines, urge readers to renew their commitment to intelligently and publicly deliberate race and to counteract the effects of racism. The book is both theoretically rigorous and practical, providing readers with insightful analyses of race and racism and useful classroom suggestions and examples. You can view the book at http://wac.colostate.edu/books/antiracist/.
Table of Contents

Foreword: On Antiracist Agendas, Asao B. Inoue

Introduction, Frankie Condon and Vershawn Ashanti Young

Section One. Actionable Commitments

Making Commitments to Racial Justice Actionable, Rasha Diab, Beth Godbee, and Thomas Ferrell with Neil Simpkins

Teaching African American Discourse: Lessons of a Recovering Segregationist, Calvin M. Logue

A Plea for Critical Race Theory Counterstory: Stock Story vs. Counterstory Dialogues Concerning Alejandra’s “Fit” in the Academy, Aja Y. Martinez

Reframing Race in Teaching Writing Across the Curriculum, Mya Poe

Section Two. Identity Matters

The Myth of the Colorblind Writing Classroom: White Instructors Confront White Privilege in Their Classrooms, Octavio Pimentel, Charise Pimentel, and John Dean

Deconstructing Whiteliness in the Globalized Classroom, Dae-Joong Kim and Bobbi Olson

Why Am I So Damaged?, Deatra Sullivan

Section Three. In the Classroom

"Whiteboys": Autoethnography, Internalized Racism, and Composition at the University’s Gateway, Sophia Bell

Writing and Unwriting Race: Using Hip-Hop in Writing and Literature Classrooms, Jessica Parker

Dangerous Play: Race and Bakhtin in a Graduate Classroom, Timothy Lensmire, Nathan Snaza, Rebecca Nathan, Susan Leigh Brooks, and Chiara Bacigalupa

Epilogue, Frankie Condon and Vershawn Ashanti Young