

ON THESE GROUNDS

CURRICULUM & GUIDE

2023

CREATED BY



IN PARTNERSHIP WITH

REPRESENT
JUSTICE



ON THESE GROUNDS CURRICULUM & GUIDE

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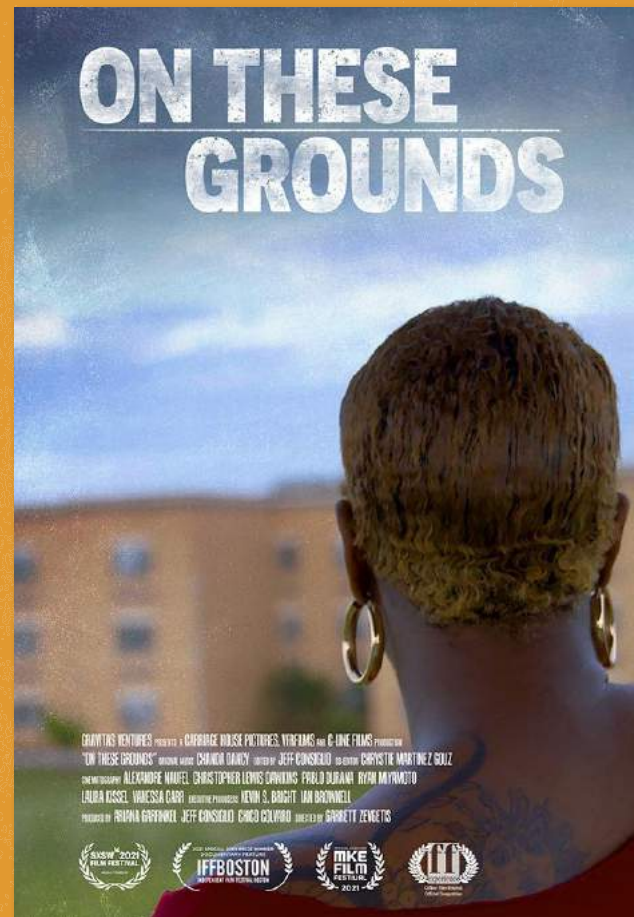


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INTRODUCTION:

REPRESENT
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EST 2018

EVERYBLACKGIRL, INC.

ABOUT THE COLLABORATORS

REPRESENT JUSTICE is a nonprofit organization turning stories into action to change the justice system. Represent Justice partnered with the *On These Grounds* filmmakers and film participants to design and launch an impact campaign alongside the wide release of the film. Represent Justice programming combines film impact campaigns with an Ambassador program for artists, leaders, and activists who are formerly incarcerated, with a focus on training and compensation to build narrative power.

For more, please visit: WWW.REPRESENTJUSTICE.ORG.

JUSTMEDIA is an open-access lens-based archive designed to support advocacy efforts for systemic reform through the art of storytelling. JustMedia focuses on challenging the criminal legal system by organizing, amplifying, and sharing existing films and videos that tell a variety of stories. This intentional act serves as a media literacy tool for the movement to end mass incarceration and achieve abolition.

For more, please visit: WWW.JUSTMEDIA.ORG.

EVERYBLACKGIRL, INC. is focused on ensuring all programs and strategies center the wisdom, leadership and needs of Black girls. Core components of our youth-centered strategy include allowing for youth choice, responding to youth feedback, centering youth stories, and creating opportunities for youth to learn new skills and lead.

For more, please visit: WWW.THEOFFICIALEBG.ORG.

TERMS & DEFINITIONS

Abolition | The act of ending or stopping something; in this case, the act of and movement to end mass incarceration and the criminal legal and punishment systems.

Adultification | A term pertaining to when children and young people, in particular Black girls, are inappropriately and harmfully forced to take on adult responsibilities from a young age. They are often seen as more mature and therefore less deserving of nurturing and protection than their white peers.

Anti-Blackness | Anti-Blackness refers to behaviors, ideologies, and actions that marginalize and/or dehumanize Black people both individually and collectively.

Foster Care-to-Prison Pipeline | A trend in the United States that indicates how foster care systems have historically created a direct pathway for children to become involved in the juvenile and adult criminal legal and punishment systems.

Harm Reduction | Any strategies or behaviors that help to reduce and minimize the negative consequences or impact of harm to one's self and others.

Implicit Bias | A kind of bias that happens often unconsciously and unintentionally but still encompasses judgments, behaviors, and ideologies that are discriminatory.

Institutionalized Racism | A form of racism that is ingrained into the laws, protocols, policies, regulations, and ethos of institutions, companies, organizations, government, and/or even society at large; also referred to as "systemic racism."

Intersectionality | A term originally coined by scholar Kimberlé Williams Crenshaw that offers an analytical framework for the interconnected nature of social identities; it acknowledges that discrimination doesn't happen in a vacuum, and examines the many identities individuals hold and how that impacts their experiences socially and politically.

Mass Incarceration | Refers to the specific reality in the United States that a massive amount of the population is incarcerated in federal and state prisons; the term also acknowledges that the United States incarcerates more people than any other country.

Police Brutality | Refers to the excessive and unwarranted—and often illegal—use of force and other human rights violations and harm done by police towards civilians.

Restorative Justice | A set of practices and principles that create an inclusive, harm-reduction, anti-oppression, and trauma-informed approach to repair after harm has been done or taken place within a community and/or space. The repair work typically centers around the needs, choices, and desires of the person/people harmed.

School-to-Prison Pipeline | A trend in the United States whereby students are ushered from public schools into juvenile and criminal legal and punishment systems; oftentimes this is a result of school discipline practices and policies that criminalize student behavior in a way that interrupts their learning.

School Pushout | Refers to the disciplinary practices schools use that remove students from classrooms in a way that ultimately leads to their leaving school altogether.

School Resource Officer (SROs) | Law enforcement officers who are stationed in schools with the power to arrest students.

Social Justice & Social Change | The shifting and alteration of social structures in society as pertaining to institutions, social behaviors, social relations, and culture.

Structural Inequality | Pertains to the disparities and inequities in wealth, resources, and other outcomes that are a result of discriminatory, unjust, and oppressive practices of institutions, systems, governments, organizations, and society at large.

Systemic Oppression | When oppression occurs that is rooted in and reinforced by societal systems including—but not limited to—government and organizational laws, laws, policies, practices, traditions, cultural expectations, and defaulted norms, etc.

Transformative Justice | A framework of responding to harm, violence, and abuse that seeks not only to create repair for and between those harmed, but also transform the societal systems and structures in place that led to the harm being possible.

Trauma and Trauma-Informed | Trauma refers to a lasting emotional response to a deeply distressing and/or disturbing experience that can also manifest as a physical or mental response; Trauma-informed is an approach to care that works to actively avoid re-traumatizing someone by centering an individual and/or groups' healing needs.

GENERAL OVERVIEW:

This curriculum is a collaboration between Represent Justice and JustMedia as a guide and toolkit to accompany *On These Grounds*, a documentary film directed by Garrett Zevgetis and produced by Ariana Garfinkel, Jeff Consiglio, and Chico Colvard.

Represent Justice is leading
a national impact campaign for
On These Grounds.

Please contact Lillie at Represent Justice
at lillie@representjustice.org
to request a screening of *On These Grounds*
for your classroom or school setting,
if you have not already done so.

The goal of this curriculum is to provide participants and learners with questions and activities that strengthen their understanding of the school-to-prison pipeline, the criminal legal system, police brutality, systemic and institutional racism, mass incarceration, prison reform, abolition, racial equity, and justice, as well as media literacy skills around visual media and art.

This guide has been created in hopes of being accessible for participants and learners in grades K-12, of all demographics, and communities of all sizes—whether formal educational settings, or otherwise. The purpose of the activities is to spark dialogue, discussion, and action rooted in practices of restorative and transformative justice, anti-oppression liberation work, and systemic change.

The guide is written for teachers and educators to use in their classrooms and learning spaces. We have provided multiple options for lesson length to best accommodate how much time you have available to use these lessons. There are lessons provided for one, two, three, and five-session programming, should you choose to use this anywhere from once to a full week.

THREE WAYS TO ENGAGE WITH THIS GUIDE:



Show the film and use the **full screening lesson plan**. Feel free to break the screening—and the lesson plan—up over several class periods, days, or whatever feels best for your learning environment.

Show excerpts using the **one-session; two-session; or three-session lesson plans**. Again, feel free to break the lessons up over several class periods or days.

Show the full film by using the **five-session lesson plans** that break up the entire film into five segments, providing lesson plans along the way.

AGENDAS & FRAMING:

**AS YOU'LL SEE
IN THE GUIDE, EVERY
LESSON WILL HAVE
THE SAME AGENDA
AND FRAMING:**

PART I: TEACHING GOALS AND THEME

Part I opens each lesson addressing the goals and topics of engagement. While this is specifically outlined, feel free to find ways to incorporate the content into your own lesson-planning structure. A suggested step-by-step facilitation is provided in Part II. Still, you know best what pedagogy allows your learners to most effectively engage.

Additionally, we've listed "**Core Competencies**" that will be engaged in each lesson, as well. Please find that list in the **next section** on page 21.



PART II: LESSON PLAN

Part II provides a step-by-step outline for facilitating the lesson. This section does not have to be shared or given to participants and learners. We encourage you to use it as a point of discussion, a guideline on the board, or however you see fit!

Each Lesson Plan offers multiple levels / tiers of engagement to support learners of all ages. Each “Guided Discussion” and “Creative Activity” section will offer 2 to 3 Level Options based on age and learning needs.

LESSON PLAN LEVEL OPTIONS:

LEVEL 1

Upper Elementary
To High School
and beyond*

LEVEL 2

Middle School
to High School
and beyond*

LEVEL 3

High School
and
beyond*

**This is a K-12 guide, but we intend for it to also be useful outside of traditional school settings, so this space is also for learners in after-school programs, alternative education programs, colleges and universities, summer programs, etc.)*

We encourage you to use whatever Level is best for your learners and participants, even if their needs are different than the suggested age-range. We also encourage you to merge, fuse, or adjust the options however you see fit. Discussion questions have been written with the indicated Level in mind. Please adjust or define language as needed to make the discussion more accessible for your learners.

EACH LESSON INCLUDES THE FOLLOWING SEVEN SECTIONS:

- **FRAMING ACTIVITY** – An opening prompt or question participants can write about and keep to themselves, or write about and share with the group, a partner, or a small group.
- **EXPERIENCE / WATCH FILM** – A particularly chosen excerpt of On These Grounds around which the lesson will center and focus. Everyone’s technology capabilities will vary, so we encourage you to ensure you have access to sharing the film for all to view. Time clips and descriptions will be provided for each excerpt to ensure you’re able to align the film clip to the lesson plan you’ve chosen.

***NOTE:** The film covers emotionally, physically, and mentally heavy content. We recommend previewing the clip/excerpt(s) in advance and providing any sensitivity advisories/invitations to your participants and learners based on their needs.*

- **OPEN DISCUSSION / DEBRIEF** – An initial opportunity for participants to respond to the film excerpt(s) in an open-ended way to help lay the groundwork for further learning.
- **GUIDED DISCUSSION** – A series of questions are provided to offer a guided and facilitated discussion and debrief as participants share initial responses to the excerpt of the film they’ve experienced. The goal is to begin the process of critical thinking, social and emotional and cognitive exploration around the content, and provide a collective baseline around which the rest of the lesson’s activities will be practiced.
- **CREATIVE ACTIVITY** – This activity will serve as the bulk of exploration for participants to extrapolate the themes and content provided both by the On These Grounds clip, as well as the group discussion and debrief. This activity may be rooted in creative writing, visual art, or other modalities that support learners in individually articulating the collective shared experience of watching the film. There will also be time for sharing.
- **SHARE OUT** – We recommend inviting as many participants as possible to share what they’ve created. How this happens will vary each lesson based on time and group, as well as learning set-up (i.e., in-person, remote, space, etc.). If you find you are running out of time, we recommend having several participants share a single phrase or line, so that there is always a varied, tangible, and concrete reflection provided to anchor and close the day’s lesson. Still, participants are welcome to keep whatever they create private, and we encourage you to organize your sharing protocol based on your learners’ needs.
- **CLOSING ACTIVITY** – A closing ritual activity to help bookend the lesson.



While the agenda and framework for the lesson plans have been customized and curated to best support educators in guiding participants and learners to experience the power and impact of the *On These Grounds* film, we also recognize that you know your learning space and participants best, and thus we encourage you to feel comfortable adjusting and editing as you see needed and fit.

GROUP GUIDELINES & AGREEMENTS:

Lastly, we recognize that you will most likely be using this curriculum and its lesson plans within the context of an already established and cultivated learning space. Thus, you may already have group guidelines and agreements you're using to best support your learning space.

Given the subject matter of *On These Grounds* and its curriculum guide, we recommend considering some of these additional group guidelines and agreements to help ensure as much bravery and safety as possible in co-creating curiosity and support while learning together:

- **USE "I" STATEMENTS;** encourage participants to share coming from a place of lived experience and/or personal perspective, rather than making generalizations about other people or other groups of people, or society at large.
- **PRIVACY & CONFIDENTIALITY;** the subject of the film might invite participants to have feelings or share things that make them feel vulnerable, so this helps to ensure they feel supported and comfortable taking risks
- **ASK CLARIFYING QUESTIONS;** curiosity is part of the learning process, so the hope is that there are no "silly" questions, only silly reasons for being afraid to ask.
- **MEET RISK WITH RISK;** we will honor and acknowledge where we witness others take risks and explore being vulnerable, and recognize that "risk" and "vulnerability" might be very different for each of us.
- **MAKE SPACE TO BE COMFORTABLE WITH PRODUCTIVE DISCOMFORT;** oftentimes, discomfort can be an indication that we are making space to grow and learn, especially when rooted in curiosity, the hope is to allow participants to make space to recognize when discomfort is an opportunity for growth, versus harmful.
- **ASSUME GOODWILL BUT TEND TO IMPACT;** while we can acknowledge we're doing our best and may be "messy" as we explore new or challenging topics, we will be mindful of the impact our thoughts or actions have on others.

- **ACCEPT A LACK OF CLOSURE;** the film addresses topics as large as racism and systemic oppression and mass incarceration, so conversations may come up that feel bigger than the time allotted to share. There will not be a "bow" on discussions or lessons, but there can be movement in learning and growth.
- **SELF-REGULATE SELF-CARE;** each participant knows themselves best and is the expert in their social, emotional, mental and physical needs; if participants experience being activated or overwhelmed during the lesson, they are encouraged to advocate for themselves and their needs however that might be. This might include giving participants the option—if possible—to leave the conversation or space if they are feeling overwhelmed or activated. We recommend sharing the mental health resources available in your learning environment, and providing any other supportive resources for participants.

NOTE: *During opportunities to share and during discussion, you do not have to share anything you don't want to share and can keep anything you want to keep private, private.*



CONTENT WARNING

We want to offer a general content warning for the film and the topics, themes, issues, experiences, and stories it illustrates and shares. You know your learning space best and the most accessible ways to bring bravery, support, empathy, and compassion into what content your learners consume and that you choose to teach.

While each lesson does offer framing of the topics explored, we want to still offer a general note of the content the film itself explores.

Please note that this film shows and/or references issues related to:

- *Interpersonal, institutional, systemic, and ideological racism*
- *Graphic depictions of police brutality*
- *Graphic depictions of physical violence*
- *References to sexual violence*
- *Sexism, misogyny, and misogynoir*
- *Mental health challenges*
- *Depictions of and conversations about trauma*
- *Mentions of mass school shootings*

CORE COMPETENCIES:

Please find a list of Core Competencies that will be used throughout this guide and a list of Additional Competencies that will be engaged through some of the Creative Activities:

COMPETENCIES TO BE ENGAGED THROUGHOUT GUIDE

CCSS.ELA-Literacy.CCRA.L.1 Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.CCRA.L.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.

CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.CCRA.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-Literacy.CCRA.SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

CCSS.ELA-Literacy.CCRA.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS.ELA-Literacy.CCRA.W.11 Develop personal, cultural, textual, and thematic connections within and across genres as they respond to texts through written, digital, and oral presentations, employing a variety of media and genres.

ADDITIONAL COMPETENCIES:

CCSS.ELA-Literacy.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.W.8 Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.



**FULL
SCREENING
LESSON PLAN**

FULL SCREENING LESSON PLAN

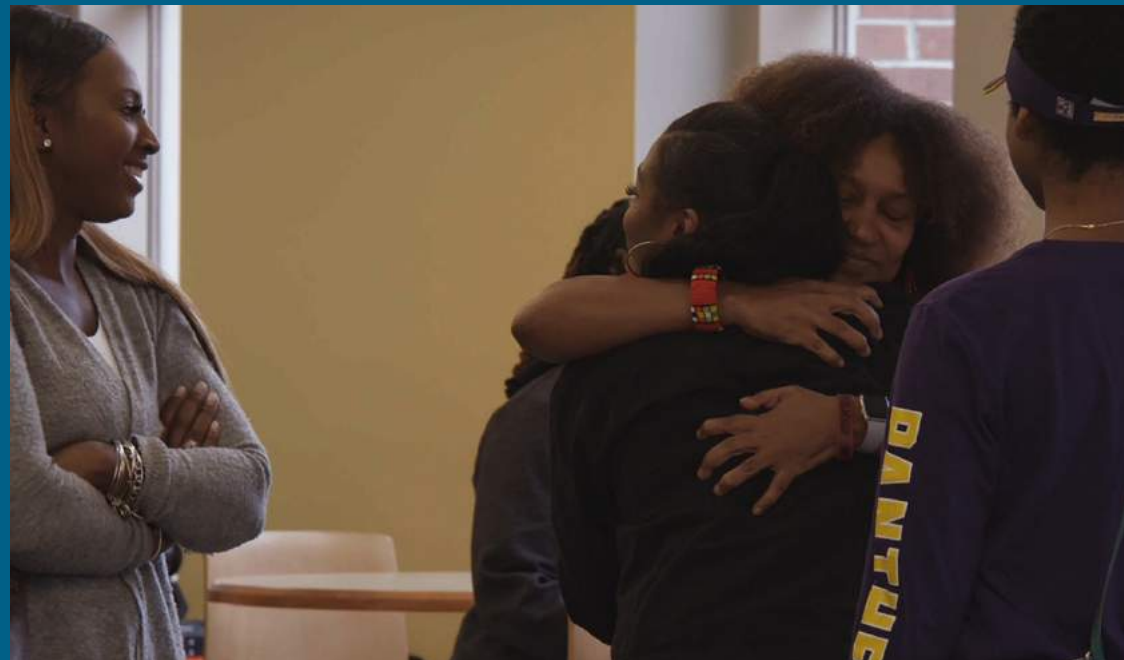
LENGTH:

148 minutes

LESSON: 140-150 minutes

(can be shortened as needed)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (100 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (10 minutes)
- **Creative Activity** (20 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



NOTE: This lesson plan was created to accompany watching the entire film. Whether you break up screening the entire film over several classes, watch it separately from the lesson, or choose to screen it as part of a half-day or day-long experience, we have created this session to support the entire film.

ON THESE GROUNDS

TOPICS TO BE ENGAGED:

- Abolition
- Adulthood
- Anti-Blackness
- Foster Care-to-Prison Pipeline
- Implicit Bias
- Institutionalized Racism
- Intersectionality
- Mass Incarceration
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- W 4. Clear/coherent writing
- W 8. Gather/synthesize information
- S&L 4. Present findings
- S&L 5. Use media

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- What is your understanding of the “**SCHOOL-TO-PRISON PIPELINE**”?
- Is this term new to you?
 - If so, what do you think it might mean?
 - If not, what is your understanding of this term?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (100 MINUTES)



Watch ***On These Grounds***

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)



Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (10 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

- From the very beginning, it’s clear that while this is a visual film, there is also a deeply intentional audio element to the film. It opens with instrumental sound, then overlaid with “No justice, no peace” which indicates an element of protest and social justice. Next, a mere 25 seconds in, we hear a person’s voice speaking about geography and place. Followed by the visceral sound of a person’s boots—presumably the speaker—walking through water.
 - What is the impact of the way ambient and environmental sound and other audio clips are used throughout the film?
 - What impact do sound editing and mixing have?
NOTE: “Mixing” refers to the way audio is edited together.
- Throughout the film, as we continue to learn about what happened in South Carolina at Spring Valley High School, as well as other schools around the United States, the visual editing interlays broadcast news and media, social media, and news clips—both visual and audio—over other footage of nature and places in South Carolina of nature and places in South Carolina.
 - What is the impact of this editing choice?
 - When juxtaposed to nature, what is the impact of this editing?
 - Why do you think these editorial choices were made?



**I THINK IN A LOT OF WAYS,
IF WE CAN UNDERSTAND WHAT
HAS HAPPENED IN SOUTH CAROLINA,
IT'LL BE A LENS TO UNDERSTAND
A WHOLE HOST OF RACIAL ISSUES
ACROSS THE COUNTRY.**

—Geographer Janae Davis

- Having seen the film in its entirety, how do you interpret Janae's quote? How did the film amplify and support her words?
- Think back to what you wrote for the framing question before watching the film. Now, having watched the film, what is your understanding of the school-to-prison pipeline? In what ways does *On These Grounds* illustrate and highlight this national trend and systemic concern?

CREATIVE ACTIVITY: (20 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

Choose from either or both of the following activities:

- Niya stood up for Shakara even though she was arrested and detained in jail as a result. Invite participants to think of a time they stood up for someone else, or someone stood up for them. Building from the guided discussion questions, invite students to create a 1-page graphic story about the incident they chose that includes at least five visual panels. From there, invite students to select a song or ambient soundtrack that helps to amplify the feelings and emotions they are hoping to convey in their panels. The hope is for them to begin to think about the ways different kinds of media collaborate in telling a story.
- Invite participants to create an advocacy poster that could be displayed at school and/or in your learning environment. The poster should focus on a short message that addresses the issue of school policing (e.g., Let kids be kids. Free to learn. We need help, not handcuffs.) Encourage participants to include art and symbols that make their posters visually appealing.



LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

Choose from any or several of the following activities:

- “Know your rights.” Remind participants that their rights don’t end just because they’re at school. <https://www.aclu.org/know-your-rights/students-rights>. In pairs or small groups, invite students to create a PSA video or podcast informing their peers of their rights at school and what rights they have if an SRO stops them. If your school or learning environment doesn’t have SROs, think about what kinds of authority figures exist in your community and use that lens.
 - Optional next step: Depending on your school’s policies, this could be an opportunity for students to share their videos on various social media platforms.
- Having watched the film, invite participants to research the school-to-prison pipeline and create an infographic that shows how the school-to-prison pipeline functions and impacts our society. Encourage them to include facts and statistics and cite their sources.
- Shakara’s experience stems from a law that criminalizes student behavior. This law makes it a criminal offense to “wilfully interfere with, disrupt, or disturb the normal operations of a school.” Invite participants to consider:
 - What are some examples of what these behaviors could look like?
 - Invite participants to draft a new policy for how schools can better manage student behavior that might be seen as challenging or disruptive. Keep in mind:

**WHAT WAYS
CAN YOU ENSURE THAT
YOUR PROPOSED POLICY IS
“TRAUMA-INFORMED”?**

*(See Terms
& Definitions)*

**WHAT WAYS
CAN YOU ENSURE
THAT YOUR PROPOSED
POLICY IS ROOTED IN
A COMMITMENT TO
“RESTORATIVE JUSTICE”?**

*(See Terms
& Definitions)*

- Write a letter to your school board explaining the negative impact that SROs have on student learning, emotional well being, and school culture and climate. Be sure to include a call to action (e.g., removing SROs, better youth training for SROs, using funding for student mental health, more opportunity for student voice, etc.)
- Invite participants to create a character map of the people featured in the film. Encourage them to include details about each individual’s experiences that contribute to the overall narrative.



- Invite students to create a list of 3–5 policies, guidelines, and/or agreements for the classroom. These understandings should focus on creating an inclusive classroom environment where all students feel welcome and supported.
- Spend some time discussing these ideas in groups or as a whole class.
- From student suggestions, make a group-wide and/or classroom-wide list of procedures that will create a positive learning environment for all students.
- Place agreed-upon rules where they will be visible in your classroom.

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- Invite participants to write an op-ed essay or article about school policing. Encourage them to be clear regarding their opinions, provide evidence for their ideas, and offer solutions on how to support their opinion and stance.
- Invite participants to write an “open letter” or a poem to any of the following recipients. The goal and intention of the open letter or poem would be for a participant to disrupt the school-to-prison pipeline, why it needs to be disrupted, and how to do so. Participants are welcome to use examples from the film, their own lives, or things they’ve seen or learned about elsewhere to support the content of their piece. Ask them to include a piece of music or a relevant artist who would serve as a backdrop for the letter or poem.
 - Their school
 - Their school district
 - The education system in the United States at large
 - The United States government
 - Law enforcement—at any level regionally or nationally
 - Any individuals they know of connected to the school-to-prison pipeline



SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they’ve chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What’s clear?
- What’s lingering?
- Invite each participant to share one word to describe something they’re feeling, something they learned, or something they’re taking away from this lesson.

ONE SESSION LESSON PLAN

ONE-SESSION LESSON PLAN

LENGTH:
69 minutes

LESSON: 50-70 minutes
(can be shortened as needed)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (26 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (10 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Adultification
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Mass Incarceration
- Police Brutality
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Structural Inequality
- Systemic Oppression
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 4. Present findings
- S&L 5. Use Media
- W 4. Clear/coherent writing
- W 8. Gather/synthesize information

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- What is your understanding of the “**SCHOOL-TO-PRISON PIPELINE**”?
- Is this term new to you?
 - If so, what do you think it might mean?
 - If not, what is your understanding of this term?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (26 MINUTES)



Watch *On These Grounds*

- Minutes 0:00 to 26:05 when Shakara finishes her first appearance, and before the film goes into a montage of FBI investigation content.

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)



Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (10 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)



**I ENCOURAGED THE KIDS
TO TAKE OUT THEIR CAMERAS
BECAUSE I JUST KNEW THAT
SOMETHING COULD GO FROM
ZERO TO A HUNDRED...
IT DEFINITELY DID.**

—Niya

- Consider Niya's statement from early in the film.
 - Where do you think that knowing comes from?
 - What similar impulses and "knowings" do you have? Where do they come from?

- As Ben watches the clip of the incident between Shakara and himself, he moves his mouth around and bites down on his lower lip. His eyes also start to get red and perhaps water. He nods his head, slowly. He blinks his eyes and clears his throat, before beginning to answer and speak with words.
 - What do Ben's body language and facial expressions indicate as he's being interviewed and asked to rewatch the video clip of the incident during which he forced a student to the ground?
 - Are there things you think Ben is thinking and feeling but not saying based on the way his body language and facial expressions communicate?
 - If you were Ben, what are some feelings and thoughts you might have?



**I DON'T WANT
TO BE CONSUMED BY IT,
SO I JUST DIDN'T GET CAUGHT UP
IN WATCHING IT. I JUST DIDN'T.
IT'S TOUGH TO WATCH.**

—Ben

- Do you think that statement indicates any kind of social privileges Ben has? If so, how? If not, why not?

- When Carlos Martin joins Chris Cuomo on CNN, Chris Cuomo asks, “Why would they take an officer who had a force issue and put him in a school?” Carlos Martin responds by saying, “That is the question of the day.”
 - Do you understand what a “force issue” is?

***NOTE:** If students don’t know the meaning of this term, that’s okay. Please take this opportunity to discuss the meaning with your students.*
 - What answer do you have for this question?
 - What questions do you have for this question?
- Officer Shawn McDaniels notes that 88 percent of the school arrests in his office are African American and Black students.
 - What thoughts do you have hearing this statistic?
 - What questions do you have hearing this statistic?
- What is your reaction to what Ben’s friends say about how he didn’t do anything wrong and how the video is “not Ben?”
 - Do you have people in your life who have done things that other people might have seen as harmful, but you are able to think about differently because of how well you know them in other ways?
 - Have you ever had to tell someone in your life that something they did was harmful, if so, what made you want to do so?

- During Sheriff Leon Lott’s interview, the camera cuts to objects around the room in which he’s being interviewed.
 - What is the impact of those pan and focused shots of his world?
 - A montage is a technique of piecing together separate visuals like a collage in order to show a larger story of how those images connect. How do you see this film and editing technique in conversation with the editing and montage of media earlier in the film? Specifically, the image of a superman action figure during the line about “trust law enforcement was gonna do the right thing”?
 - What impact does this technique have on enhancing and amplifying the storytelling in this film, and storytelling at large?
 - In what ways does this impact the film-viewing experience?
- Vivian advocates for removing police from schools and promoting more trauma-informed and social-emotional care.
 - What does Vivian mean by “trauma-informed” and “social-emotional care”?

***NOTE:** Feel free to use the definitions in this guide.*

 - What do you think would happen to individual students and the school community if everyone received this type of support?



I THINK THIS INCIDENT IS ILLUSTRATIVE OF SO MANY DYNAMICS THAT ARE RELEVANT IN THIS MOMENT. AS A WHITE PERSON, I'M GONNA ASK WHITE PEOPLE TO TRY A PARTICULAR LENS ON. I'M JUST GONNA ASK YOU TO GRAPPLE WITH IT. THIS LENS IS WHITENESS.

*—Robin DiAngelo,
Author, *White Fragility**

- What does DiAngelo mean by “lens”?
- Why is this “lens” whiteness?
- How does our own racial identity and/or experience with race shape our understanding of the Spring Valley incident?
- What ways do you think your own social identities impact the choices you are able to make in the media and content you do or do not choose to consume?



IN A PLACE LIKE COLUMBIA, LAW AND ORDER IS A CORE VALUE. THE IDEA THERE IS RESPECT FOR AUTHORITY, THAT THERE'S A WAY THINGS ARE DONE AND NOT DONE. THAT IS A DEEP VALUE OF NOT JUST THE SOUTH, BUT A LOT OF PLACES AROUND THE WORLD.

*—Amanda Ripley,
Journalist*

- Where do you think that core value comes from?
- How might that core value be related to anti-Blackness and structural inequality?
- How is “law and order” connected to the history of slavery, segregation, and institutionalized racism in the United States?
- It is not until minute 25 that we meet Shakara for the first time.
 - What is the impact of not hearing from Shakara directly until this moment in the film?
 - What would have been different about the previous interviews and footage if we had met and/or heard from Shakara directly sooner?
 - What might have been the impact if we didn't hear from her at all?

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- After Officer Shawn McDaniels lists the statistics around African American and Black student arrests in schools, he then says:



**THAT'S NOT A NEW STORY,
THAT'S NOT A NEW NARRATIVE.
BUT IT NOW FILTERS
INTO THE SCHOOL.**

—Shawn McDaniels

- How does this comment illustrate the school-to-prison pipeline and how it is connected to and part of systemic racism at large?

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

Choose from the following activities:

- Niya stood up for Shakara even though she was arrested and detained in jail as a result. Invite participants to think of a time they stood up for someone else, or someone stood up for them. Building from the guided discussion questions, invite students to create a 1-page graphic story about the incident they chose that includes at least five visual panels. From there, invite students to select a song or ambient soundtrack that helps to amplify the feelings and emotions they are hoping to convey in their panels. The hope is for them to begin to think about the ways different kinds of media collaborate in telling a story.
- Invite participants to create an advocacy poster that could be displayed at school and/or in your learning environment. The poster should focus on a short message that addresses the issue of school policing (e.g., Let kids be kids. Free to learn. We need help, not handcuffs.) Encourage participants to include art and symbols that make their posters visually appealing.





KNOW YOUR RIGHTS.

- Remind participants that their rights don't end just because they're at school. <https://www.aclu.org/know-your-rights/students-rights>.

In pairs or small groups, invite students to create a PSA video or podcast informing their peers of their rights at school and what rights they have if an SRO stops them. If your school or learning environment doesn't have SROs, think about what kinds of authority figures exist in your community and use that lens.

- Officer Shawn McDaniels says one of the two main complaints his office receives is around engaging with students with disabilities from an uninformed position. He notes that his office of Student Resource Officers does not have a policy on how SROs should best work with students with disabilities. He also notes that there are both visible and unseen/invisible disabilities students might have.
- Invite participants to take a few minutes to write down thoughts, feelings, and reactions to the following questions. They will not have to share their thoughts with anyone, but there will be space to share, if they'd like:

DO YOU THINK POLICIES SHOULD BE THE SAME OR DIFFERENT FOR ALL STUDENTS?

WHAT DO YOU THINK MIGHT HAPPEN IF ANY AND ALL POLICIES CENTERED AROUND STUDENTS EXPERIENCING ANY KIND OF MARGINALIZATION, INCLUDING WITH REGARDS TO RACE, GENDER, NEURODIVERSITY, BODY ABILITY, AND MORE?

WHAT DO YOU THINK MIGHT HAPPEN IF ANY AND ALL POLICIES ARE CENTERED AROUND SUPPORTING AND PROTECTING STUDENTS WITH DISABILITIES?

WHAT DO YOU THINK MIGHT HAPPEN IF ANY AND ALL POLICIES CENTERED AROUND STUDENTS WERE TRAUMA-INFORMED?

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

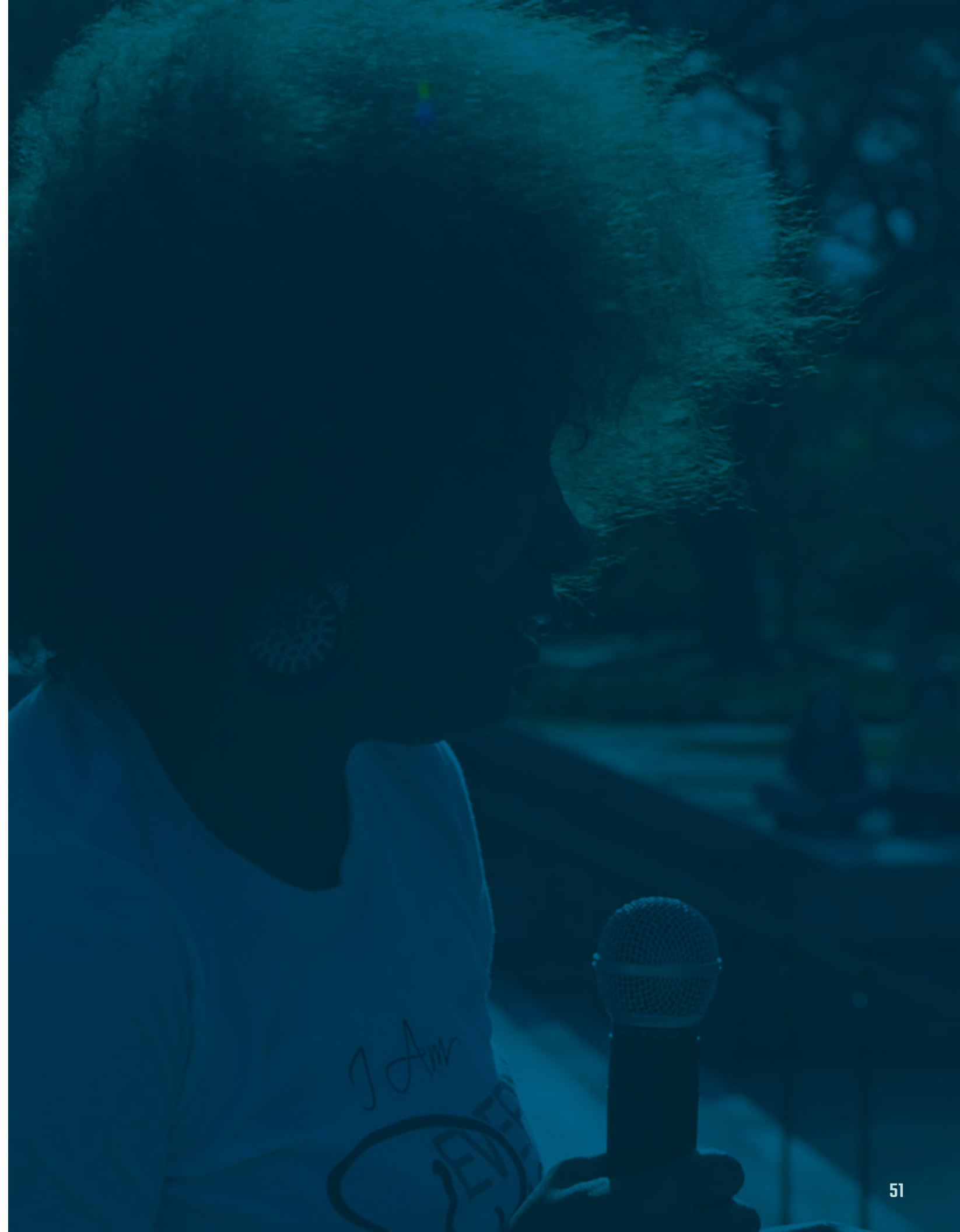
- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.



FIVE SESSION LESSON PLAN

SESSION ONE

SESSION ONE

LENGTH:

51 minutes (45-55 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (18 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (10 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Adulthood
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Mass Incarceration
- Police Brutality
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Structural Inequality
- Systemic Oppression
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- W 4. Clear/coherent writing
- S&L 4. Present findings

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- What is your understanding of the “**SCHOOL-TO-PRISON PIPELINE**”?
- Is this term new to you?
 - If so, what do you think it might mean?
 - If not, what is your understanding of this term?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (18 MINUTES)

Watch *On These Grounds*

- Minutes 0:00 to 18:35 after Amanda Ripley finishes speaking

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (10 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)



**I ENCOURAGED THE KIDS
TO TAKE OUT THEIR CAMERAS
BECAUSE I JUST KNEW THAT
SOMETHING COULD GO FROM
ZERO TO A HUNDRED...
IT DEFINITELY DID.**

—Niya

- Consider Niya's statement from early in the film.
 - Where do you think that knowing comes from?
 - What similar impulses and "knowings" do you have? Where do they come from?

- As Ben watches the clip of the incident between Shakara and himself, he moves his mouth around and bites down on his lower lip. His eyes also start to get red and perhaps water. He nods his head, slowly. He blinks his eyes and clears his throat, before beginning to answer and speak with words.
 - What do Ben's body language and facial expressions indicate as he's being interviewed and asked to rewatch the video clip of the incident during which he forced a student to the ground?
 - Are there things you think Ben is thinking and feeling but not saying based on the way his body language and facial expressions communicate?



**I DON'T WANT
TO BE CONSUMED BY IT,
SO I JUST DIDN'T GET CAUGHT UP
IN WATCHING IT. I JUST DIDN'T.
IT'S TOUGH TO WATCH.**

—Ben

- Do you think that statement indicates any kind of social privileges Ben has? If so, how? If not, why not?

- When Carlos Martin joins Chris Cuomo on CNN, Chris Cuomo asks, “Why would they take an officer who had a force issue and put him in a school?” Carlos Martin responds by saying, “That is the question of the day.”
 - Do you understand what a “force issue” is?

***NOTE:** If students don’t know the meaning of this term, that’s okay. Please take this opportunity to discuss the meaning with your students.*
 - What answer do you have for this question?
 - What questions do you have for this question?
- Officer Shawn McDaniels notes that 88 percent of the school arrests in his office are African American and Black students.
 - What thoughts do you have hearing this statistic?
 - What questions do you have hearing this statistic?
- What is your reaction to what Ben’s friends say about how he didn’t do anything wrong and how the video is “not Ben?”
 - Do you have people in your life who have done things that other people might have seen as harmful, but you are able to think about differently because of how well you know them in other ways?
 - Have you ever had to tell someone in your life that something they did was harmful, if so, what made you want to do so?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)



I THINK THIS INCIDENT IS ILLUSTRATIVE OF SO MANY DYNAMICS THAT ARE RELEVANT IN THIS MOMENT. AS A WHITE PERSON, I’M GONNA ASK WHITE PEOPLE TO TRY A PARTICULAR LENS ON. I’M JUST GONNA ASK YOU TO GRAPPLE WITH IT. THIS LENS IS WHITENESS.

*—Robin DiAngelo,
Author, White Fragility*

- What does DiAngelo mean by “lens”?
- Why is this “lens” whiteness?
- How does our own racial identity and/or experience with race shape our understanding of the Spring Valley incident?
- What ways do you think your own social identities impact the choices you are able to make in the media and content you do or do not choose to consume?



**IN A PLACE LIKE COLUMBIA,
LAW AND ORDER IS A CORE VALUE.
THE IDEA THERE IS RESPECT FOR AUTHORITY,
THAT THERE'S A WAY THINGS ARE DONE
AND NOT DONE. THAT IS A DEEP VALUE
OF NOT JUST THE SOUTH, BUT
A LOT OF PLACES AROUND
THE WORLD.**

*—Amanda Ripley,
Journalist*

- Where do you think that core value comes from?
- How might that core value be related to anti-Blackness and structural inequality?
- How is “law and order” connected to the history of slavery, segregation, and institutionalized racism in the United States?

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- After Officer Shawn McDaniels lists the statistics around African American and Black student arrests in schools,



**THAT'S NOT A NEW STORY,
THAT'S NOT A NEW NARRATIVE.
BUT IT NOW FILTERS
INTO THE SCHOOL.**

—Shawn McDaniels

- How does this comment illustrate the school-to-prison pipeline and how it is connected to and part of systemic racism at large?

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)



**THICK PLACES
ARE PLACES WHERE
THERE ARE LAYERS AND
LAYERS AND LAYERS
OF HISTORY.**

—Janae Davis

- Just like geography is shaped by history, you are shaped by your family, customs, and traditions. Invite participants to write down some of the things that make them who they are. This can include holiday traditions, favorite desserts, the book they've reread a dozen times, a special trip, or anything else that's important to them.
- Invite participants to use the list to write an "I am" poem. Each line should start with "I" (e.g., I am, I hope, I dream, I wonder, I like, etc.)
- Invite students to share the list in small groups or pairs if they feel comfortable. Ask students:
 - Were you surprised by what you learned about each other?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- Officer Shawn McDaniels says one of the two main complaints his office receives is around engaging with students with disabilities from an uninformed position. He notes that his office of Student Resource Officers does not have a policy on how SROs should best work with students with disabilities. He also notes that there are both visible and unseen/invisible disabilities students might have.
- Invite participants to take a few minutes to write down thoughts, feelings, and reactions to the following questions. They will not have to share their thoughts with anyone, but there will be space to share, if they'd like:

**DO YOU THINK
POLICIES SHOULD BE
THE SAME OR DIFFERENT
FOR ALL STUDENTS?**

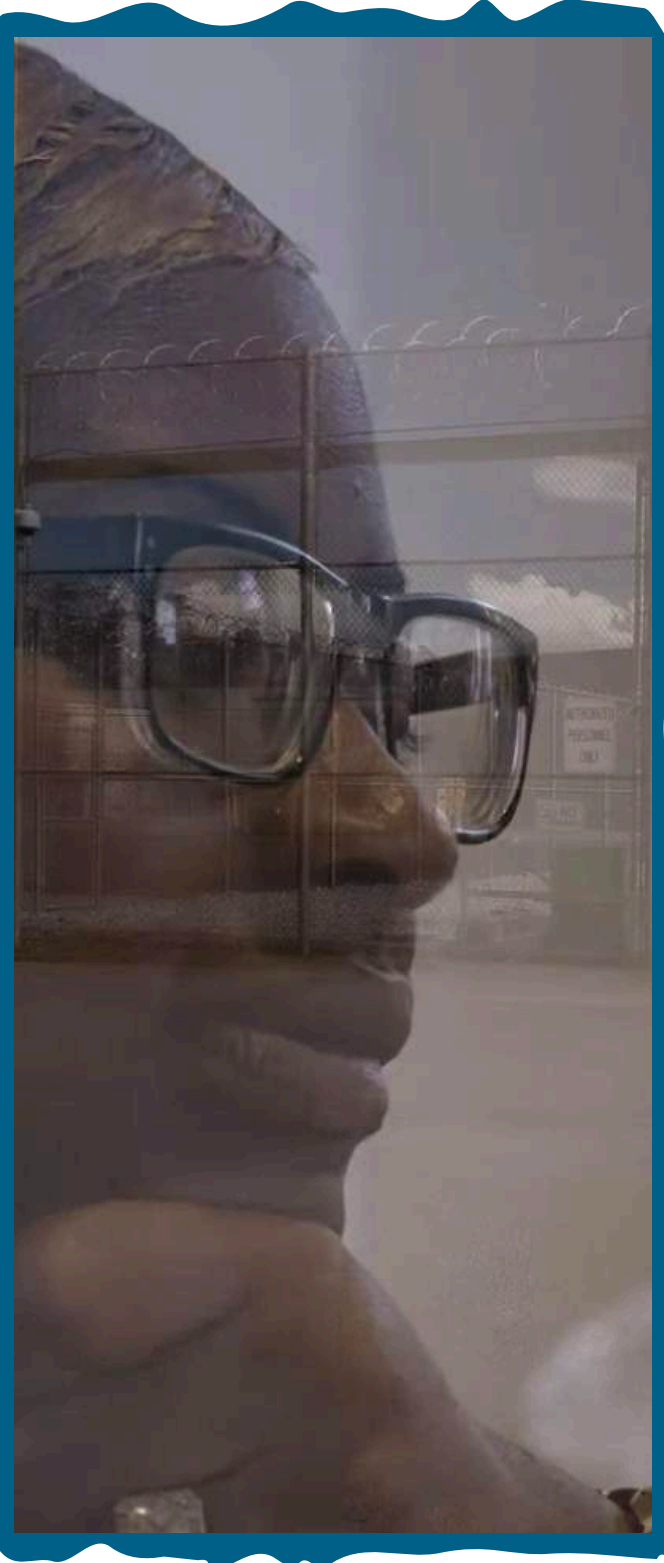
**WHAT DO YOU
THINK MIGHT HAPPEN
IF ANY AND ALL POLICIES
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WITH DISABILITIES?**

**WHAT DO YOU
THINK MIGHT HAPPEN
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AROUND STUDENTS EXPERIENCING
ANY KIND OF MARGINALIZATION,
INCLUDING WITH REGARDS TO RACE,
GENDER, NEURODIVERSITY,
BODY ABILITY,
AND MORE?**



INVITE VOLUNTEERS TO SHARE THEIR THOUGHTS.

- Invite participants to reflect on what they would like to see happen in the future at their school:



Invite participants to make a list of 3 to 5 challenges, issues, or concerns they see impacting students at your school and/or learning environment.

Invite participants to choose one they feel most passionate about changing.

Invite participants to make a list of 3 to 5 barriers / challenges that keep this issue from improving.

Invite participants to make a list of 3 to 5 solutions that could help improve this issue.

Invite participants to write a policy that they would like to see enacted at your school and/or learning environment that centers around the students and community members most impacted by this issue.
(5 to 8 minutes)

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

FIVE SESSION LESSON PLAN

SESSION TWO

SESSION TWO

LENGTH:

51 minutes (45-55 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (18 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (10 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Intersectionality
- Mass Incarceration
- Police Brutality
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 4. Present Findings
- S&L 5. Use Media

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- How do you like to engage with the past?



JOURNALING?



THINKING?



CONVERSATIONS?

What brings the most clarity to you when you revisit experiences or things that have happened to you in the past tense?

- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (27 MINUTES)



Watch *On These Grounds*

- Minute 18:35 when Vivian is introduced coming out of a home to 44:57 when it shifts to overhead views of landscape

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)



Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- During Sheriff Leon Lott's interview, the camera cuts to objects around the room in which he's being interviewed.
 - What is the impact of those pan and focused shots of his world?
 - A montage is a technique of piecing together separate visuals like a collage in order to show a larger story of how those images connect. How do you see this film and editing technique in conversation with the editing and montage of media earlier in the film? Specifically, the image of a superman action figure during the line about "trust law enforcement was gonna do the right thing"?
 - What impact does this technique have on enhancing and amplifying the storytelling in this film, and storytelling at large?
 - In what ways does this impact the film-viewing experience?
- Vivian advocates for removing police from schools and promoting more trauma-informed and social-emotional care.
 - What does Vivian mean by "trauma-informed" and "social-emotional care"?

NOTE: Feel free to use the definitions in this guide.

- What do you think would happen to individual students and the school community if everyone received this type of support?
- The film suggests that Shakara's behavior didn't get more disruptive, but rather bringing Ben in is what made things disruptive to the other students.
 - Do you agree with this? Why or why not?
 - How might this dynamic play out in school or society at large?
 - Have you ever witnessed or experienced a scenario when bringing in authority figures under the guise of creating "law and order" caused more disruption?
 - What examples can you think of in your life or in history or the world at large?
 - Who or what could have defused the situation?
- As you learn more about what happened to Shakara, how does your opinion about the incident shift, change, and/or remain the same?
 - Cinematically, what's the impact of having the rundown of the incident go back and forth between Ben Fields and Shakara with a slow-motion review of the video footage 33 minutes into the film?
 - "Retrospective" means to look back at an experience or situation. What is Shakara's retrospective retelling and recounting like?
 - What is Ben Fields' retrospective retelling and recounting like?
 - What do you make of the report notes that detail Shakara's injuries?
- Ben Fields talks about how what happened with Shakara "could have been worse." What are your thoughts on the "could have been worse" outlook?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- It is not until minute 25 that we meet Shakara for the first time.
 - What is the impact of not hearing from Shakara directly until this moment in the film?
 - What would have been different about the previous interviews and footage if we had met and/or heard from Shakara directly sooner?
 - What might have been the impact if we didn't hear from her at all?
- During the footage about the FBI investigation, what's the impact of the editing of South Carolina landscape footage with the video and the FBI investigation over it? What does that refrain of landscape do in this particular moment, and how does that impact the film?
- During the montage of other incidents around the country, consider:
 - What is the impact of this montage?
 - What is the impact of a stationary map of the United States versus the movement of landscape and other kinds of background footage in other media montages throughout the film?
 - Why do you think the footage then takes over the whole screen? What is that impact?
- Robin DiAngelo says that in order for white people to have what they perceive to be a "safe neighborhood," it depends on a state system that controls Black people. What are your thoughts on this and how, when, and where do you witness this play out in your community, state, or the country at large?

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- Amanda Ripley says, "On the one hand, law and order is an important thing. And having respect for authority figures is important. At the same time, it's also the case that in the South, politicians used to talk about segregation forever. And when that became outlawed, they started talking about law and order a lot more." Based on the historical perspectives Ripley, Professor Josh Gupta-Kagan, and Dr. Bobby Donaldson provide, how do you think the school-to-prison pipeline is connected to systemic and institutionalized racism and oppression in the United States? In the past? Now/today?



CREATIVE ACTIVITY: (10 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

Choose from either or both of the following activities:



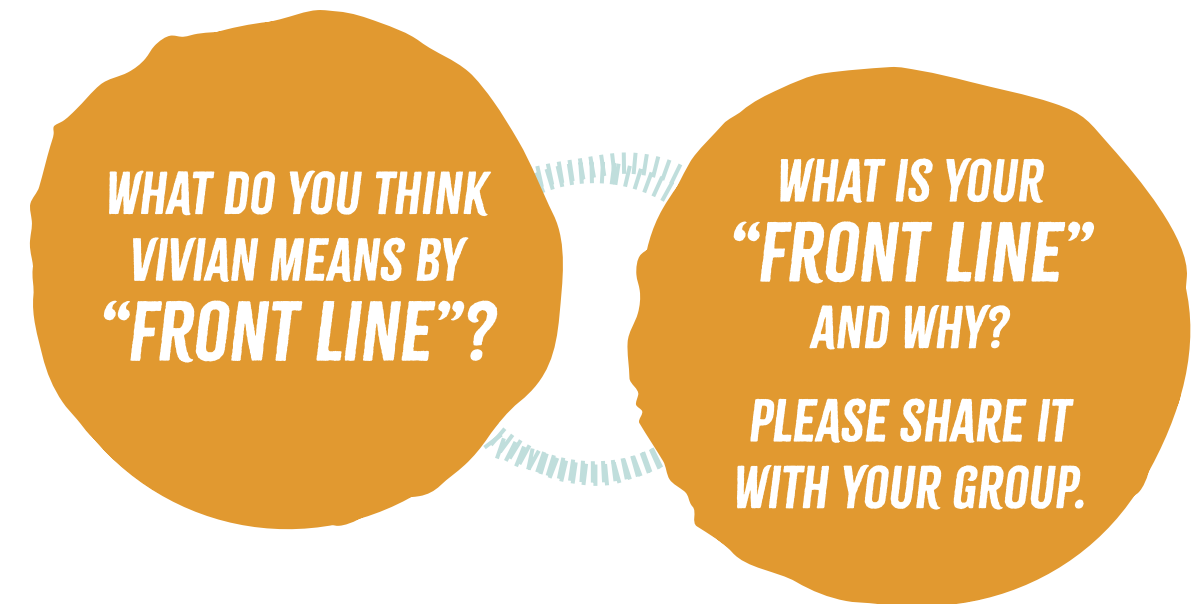
- Consider what Vivian tells the girls.
 - Invite students to think about their "what's next" and what they want to create for themselves. Remind them to dream big and consider the following:



- Invite students to use these ideas to write a letter or poem to themselves about their "what's next."

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- Invite students to consider the following quote from Vivian: "We know what it means to silence trauma. That's how we get all our 'isms,' our alcoholisms, all our addictions. That's my front line."
 - Invite participants to break into small groups of 2 to 3 and consider:



- Invite each small group to make a "poster" of images and/or words showcasing their individual front lines and finding ways their front lines support each other's efforts and passions.
- Invite students to consider the following: Given the spectrum of sides, perspectives, and experiences you've been presented about the incident at Spring Valley, describe your rundown of the incident.
 - How do you think the situation escalated?
 - What did you think once you learned Ben Fields had previously been in contact with Shakara?

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

FIVE SESSION LESSON PLAN

SESSION THREE

SESSION THREE

LENGTH:

57 minutes (50-60 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (19 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Abolition
- Adultification
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Intersectionality
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 4. Present findings

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- Are there any physical places in your life that you feel carry stories? This could be a room, a playground, a landscape, an area near where you spend time, a part of a loved one's home or community—anything at all.

- Make a list. Share something on your list with a partner.



- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (19 MINUTES)

Watch *On These Grounds*

- Minute 18:35 when Vivian is introduced coming out of a home to 44:57 when it shifts to overhead views of landscape

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- Geographer Janae Davis, whose voice and work opened the film, speaks about Murphy Island and how it's currently uninhabited. She talks about the trauma that the land holds, and how nature has taken over. But she says the issues still remain because history doesn't work the same way that nature does. How does it make you feel when you hear Janae's feet crunching on the ground?
- Janae says, "We have to recognize that slavery is white people's history too." What are your thoughts on this?
- As Vivian shares her own personal experience, she talks about a social worker who had asked her, "Who hurt you?" and the impact that had on her in that moment and in her life. She then posits, "What if somebody just asked this little girl what was going on?"
 - Do you ever behave differently when you are feeling



TIRED

|



SAD

|



HUNGRY | ETC.?

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

**With adjustment-see comments*

- Vivian and Ben have an honest conversation with one another that could be perceived to be hard, challenging, or difficult given the subject matter involved.
- Invite participants to break into pairs (whether you assign them, or they choose) and practice having a conversation about a hard or difficult topic. They may choose to pick their own, or you may offer suggestions from the film, or things you've been discussing in your classroom or learning environment of late.
**For younger students, you may wish to provide lower-stakes topics to discuss such as pizza vs. tacos or sports vs. video games.*
- Ask that each participant not speak when their partner is speaking or sharing. They will need a timer (or you can guide them) so that everyone begins with 2 minutes each to share / listen. And then, the dialogue can become open, so everyone is getting a chance to share/practice.
- Have each pair start by making a list of 5 agreements and guidelines that will help them to have this conversation in a compassionate way. Have them write these down, as they may be shared in the Share Out.
- Then have them participate in their conversations using these agreements and guidelines.
- At the end of their conversation (once you've indicated there is a minute or two left to go), invite them to please list the 1 or 2 most pressing takeaways they got from their conversation.

- What is the impact of beginning conversations like these with questions and curiosities about feelings and social experiences, rather than focusing first on behavior?
- What do you think would happen if adults asked kids how they are feeling before punishing them?
- Restorative justice is a set of practices and principles that create an inclusive, harm-reduction, anti-oppression, and trauma-informed approach to repair after harm has been done or taken place within a community and/or space. The repair work typically centers around the needs, choices, and desires of the person/people harmed.
- What elements do you think are important for conversations like this? Do you think they are productive and/or impactful?



- Can you think of a time when you've had a hard conversation with someone? What did that feel like before? During? After? What elements do you think are important for conversations like this? Do you think they are productive and/or impactful?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- We've now continued seeing these landscape images throughout the film. What's the impact of these images and Janae's footage now after everything we've since watched and experienced so far in the film?
- Activist Bree Newsome is shown full screen. Does this impact the previous footage of Confederate flags that are also full screen? What is the impact of the interplay between how archival footage is displayed?

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

FIVE SESSION LESSON PLAN

SESSION FOUR

SESSION FOUR

LENGTH:

56 minutes (50-60 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (18 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Adulthood
- Anti-Blackness
- Foster Care-to-Prison Pipeline
- Implicit Bias
- Institutionalized Racism
- Intersectionality
- Mass Incarceration
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- W 4. Clear/coherent writing

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:



- What does the word **REPAIR** mean to you?
- How do you like to approach situations of repair in your life? In the world?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (18 MINUTES)

Watch **On These Grounds**

- Minute 1:04:51 when Ben is in a car to 1:21:58 after Robin DiAngelo speaks and right before the EveryBlackGirl conference

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- How do you feel about Ben comparing his facial birthmark to the experience of racism?
- Ben says the fact that he's dubbed racist as a result of one short video is dangerous. What are your thoughts on this? How much do you think a small snapshot can indicate about a person and their behaviors / actions?
- Ben's friend Shauna Bell says he is portrayed in a way that isn't true to who he is, similar to his friends in the first excerpt we watched.

**WHAT
DO YOU THINK
OF SHAUNA BELL
COMING ON
TO SHARE?**

**WHAT DO YOU
MAKE OF BEN'S BODY
LANGUAGE AND FACIAL
EXPRESSIONS WHILE
SHAUNA IS SHARING
AND DEFENDING
HIM?**

NOTE: Feel free to adjust/simplify language for participants.

- Ben says that the only person punished the day of the incident was himself because he lost his job.
 - Do you think that's true?
 - Do you think Shakara and Niya—and anyone else—were also punished? If so, how? If not, why not?
 - Why do you think Ben says he was the only person punished?
 - How do you feel about Ben saying that?



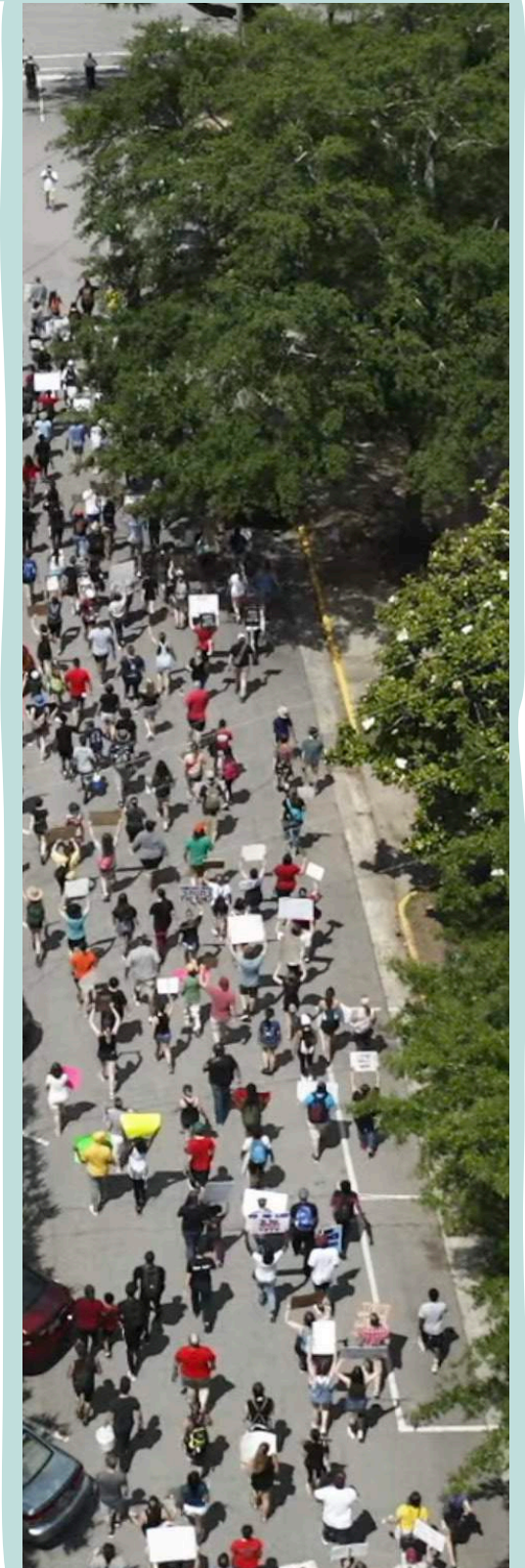
IT IS NOT
CRIMINAL BEHAVIOR
FOR ME TO ROLL MY EYES
AT A TEACHER.

—Vivian

- Why might criminalizing emotional reactions to our lived experiences be a problem?
- Can you think of a time when you had an authentic emotional response to something and received a reaction that felt unfair?
- Robin DiAngelo says there is a “defensiveness that functions to refuse any challenge to your world view—that’s white fragility—and that’s what we’re seeing in Ben—a refusal for growth and a refusal to see the impact.”
 - What are your thoughts about this refusal?
 - Ben doesn’t seem to take responsibility for his actions. Why is it important for law enforcement and other people in positions of power, especially white people, to take responsibility for their actions?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- Judy Kidd talks about teachers with “out of control students.” Relate this back to what Vivian said in the last lesson’s excerpt about social-emotional support, and her suggestion to ask a student what’s going on, rather than focusing first on their behaviors. What do you think the impact might be if actual policies and procedures start with asking why someone is behaving the way they are instead of reacting to it?
- Vivian’s colleague tells Ben, “I don’t feel you actually really care, but the breadth of your reading is confined into one area because it supports the ideas you want to foster that tells you nothing you did was wrong.”
 - What are your thoughts on this?
 - What do you make of Ben’s body language, and responses?
 - Do you think Ben is being personally attacked like he says he is?



CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- Think about a time or times someone made a false assumption about you.
 - Make a list of 2 to 3 times that come to mind.
 - Circle one to explore further.
 - Make a list of 2 to 3 feelings you had during or shortly after that moment.
 - Make a list of 2 to 3 questions you had and/or still have for the person or people or group who made the assumption about you.
- Write a poem of what you would like to say to that person / group about how that felt. You can include the things you've written about already, or start fresh or select song lyrics that speak to your feelings and emotions.



LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)



**WE KNOW, CONCLUSIVELY
FROM RESEARCH,
THAT BLACK KIDS
DO NOT ENGAGE IN MORE
DISCIPLINABLE TYPE OFFENSES
IN THEIR SCHOOLS....**

**SO WE NEED
TO THROW AWAY THAT
FRANKLY RACIST NOTION
THAT KIDS OF COLOR ARE WORSE,
AND EDUCATE ALL OF OUR KIDS
LIKE WE BELIEVE IN THEM.**

*—Catherine Lhamon,
Chair of the US Commission
on Civil Rights*

- Invite students to create a list of 3-5 policies, guidelines, and/or agreements for the classroom. These understandings should focus on creating an inclusive classroom environment where all students feel welcome and supported.
- Spend some time discussing these ideas in groups or as a whole class.
- From student suggestions, make a group-wide and/or classroom-wide list of procedures that will create a positive learning environment for all students.
- Place agreed-upon rules where they will be visible in your classroom.

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- Shawn McDaniels talks about implicit bias.

- What is implicit bias?

NOTE: Feel free to use the term/definition in this guide.

- Invite participants to make a list of 2 to 3 times they have experienced being the recipient of implicit bias (this could be with regards to any kind of social identity—i.e., race, gender, sexuality, body ability, nationality, socio-economic class, religion, ethnicity, etc.).
- Invite participants to make a list of 2 to 3 times they themselves have had implicit bias for someone else (this could be with regards to any kind of social identity—i.e., race, gender, sexuality, body ability, nationality, socio-economic class, religion, ethnicity, etc.).
- Have everyone circle one experience from each list.
- Invite participants to write a personal poem from the perspective of each experience, whereby the experience itself becomes a person with a voice.



SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

FIVE SESSION LESSON PLAN

SESSION FIVE

SESSION FIVE

LENGTH:

56 minutes (50-60 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (18 minutes)
- **Open Discussion / Debrief** (5 minutes)
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Abolition
- Adulthood
- Anti-Blackness
- Institutionalized Racism
- Intersectionality
- Mass Incarceration
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 5. Use Media

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- The word transformation means “a thorough or dramatic change in form or appearance.”

DRAW A PICTURE OR VISUAL MAP

image of a transformation you’ve experienced or witnessed in your life, or in the world at large.



- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (18 MINUTES)

Watch *On These Grounds*

- Minute 1:21:58 right before the EveryBlackGirl conference to the end of the film

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?



GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- Vivian says, “We chose these grounds because the South got something to say, and even more so, we got something to teach.”
 - The film is called *On These Grounds*. Now that you’ve heard this line, what are your thoughts on the title and how it relates to the film at large? Why do you think the filmmakers chose this title?
- We see Shakara introduce the Black Girl Magic award. What did it feel like to see Shakara up there sharing her story and giving the award?
- Vivian says, “They say Ben was just one bad apple. Well no, this whole barrel is contaminated.”
 - What does Vivian mean when she says that the whole barrel is contaminated? What is she really talking about?
- Much of this film is centered around the idea that the entire system (our laws, rules, and policies) all need to be changed.
 - What can you as a student do to change the system and make a positive difference in the world?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- Janae says that for people of color, and Black people in particular, “Your space is to make white people comfortable by not talking about race, by not acting out, by changing the way we talk, and changing the way we act so that white people feel comfortable. When those unsaid rules of who belongs where is challenged, that’s when the wrath is felt.”
 - What are your thoughts in response to Janae’s sharing?
 - How have you seen these notions of belonging show up in school spaces, especially with regard to policing and surveillance? Are some students made to feel they belong more than others?
- Vivian says, “Schools are a microcosm of what we see in our world, just like what happened in Spring Valley, what brought us here to start this whole stuff around, there was a 17-year-old girl who stood watching three authority figures in a room harm a Black body and say ‘no you can’t do this.’ George Floyd was killed and a 17-year-old Black girl stood and filmed the whole thing and said ‘no you can’t do this,’ and so the nation just had enough.”
- A “microcosm” is “a community, place, or situation regarded as encapsulating in miniature the characteristic qualities or features of something much larger.” What are your thoughts/response(s) to the part about schools being a microcosm? How? How not?
 - What is your response to “the nation just had enough”? Who do you believe is “the nation”?
- Regarding the statistics shared at the end that note, “Despite calls to remove police from schools, officers still patrol more than half of American public schools,” and also that, “School policing is the fastest growing area of law enforcement”:
 - Are there police in your school? If so, what impact does their presence have? If not, what does their lack of presence have?
 - What are your thoughts on this?
 - Why do you think that is the case?
 - What do you think needs to happen to detour / change / shift / stop this?

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- Aneatra Brown Spann talks about having Shakara as a student and the goals Shakara set, especially with struggles around math. Aneatra shares how she supported Shakara and how that helped Shakara succeed.
 - How does Aneatra’s response provide a model for what Vivian and others have advocated for throughout the film regarding social-emotional support?
 - What might that look like in practice on a larger, systemic level?



- Transformative justice is a framework of responding to harm, violence, and abuse that seeks not only to create repair for and between those harmed, but also transform the societal systems and structures in place that led to the harm being possible.
- What does transformation look like in your life?
- What does transformation look like in your school or community?

**WHAT RISKS
ARE YOU WILLING
TO TAKE TO HELP
IMPLEMENT THOSE
TRANSFORMATIONS**

**IN YOUR
LIFE**

**IN YOUR
SCHOOL**

**IN YOUR
COMMUNITY?**

- What do you think needs to be transformed regarding racial equity and systemic and structural racism in the United States?

**WHAT RISKS
ARE YOU WILLING
TO TAKE TO HELP
IMPLEMENT RACIAL EQUITY
AND HELP DISMANTLE
STRUCTURE AND
SYSTEMIC RACISM?**

**WHAT RISKS
WOULD YOU LIKE
TO SEE ADULTS TAKE
TO HELP IMPLEMENT
RACIAL EQUITY?**

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)



**WE'RE AT
THE TIPPING POINT.
AND I THINK
WE'VE ACTUALLY
TIPPED OVER.**



**WE GONE
CHANGE IT NOW,
OR GONE NEVER
CHANGE IT AGAIN.
THIS IS THE
MOMENT.**

—Vivian

- Make a list of 5 to 10 things you'd like to see change and get better in the world. They can be as personal and individual as things in your own life, and as large and big as things impacting the entire world.
- Circle 5 things from your list to further explore.
- Draw a word map, where you find ways to connect the 5 things and help to create your world that you'd like to help build. Feel free to use images, visuals, more words, anything at all that helps to illustrate the world in which you want to live and the kinds of things you want to be in it.
- Review the lyrics of a song that promotes the types of change you would like to see in your personal life or the world?

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)



**WE'RE AT
THE TIPPING POINT.
AND I THINK
WE'VE ACTUALLY
TIPPED OVER.**



**WE GONE
CHANGE IT NOW,
OR GONE NEVER
CHANGE IT AGAIN.
THIS IS THE
MOMENT.**

—Vivian

- Thoughts on this? Do you agree? Why? Why not?
- What about that moment in 2020 do you think inspired Vivian to say that?
- Do you think that the moment and tipping point is still happening?
- Think about the world you want to live in and help co-create. What would transformation look like? How does it relate to what Vivian said?
 - Make a map, or write a proposal for what you want to see happen.
 - You can make it in list form, prose form, a poem—anything at all.



SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

TWO SESSION LESSON PLAN

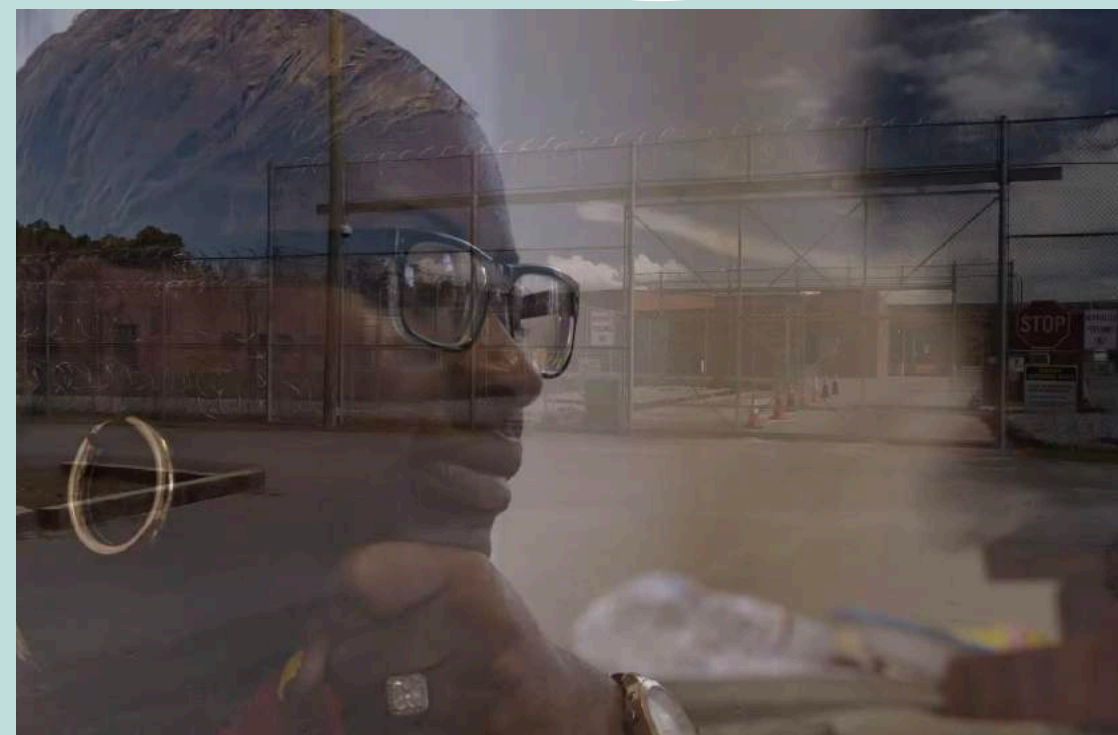
SESSION ONE

SESSION ONE

LENGTH:

64 minutes (55-65 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (26 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Adultification
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Mass Incarceration
- Police Brutality
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Structural Inequality
- Systemic Oppression
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- W 4. Clear/coherent writing
- S&L 4. Present findings

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

What is your understanding of the “**SCHOOL-TO-PRISON PIPELINE**”?

- Is this term new to you?
 - If so, what do you think it might mean?
 - If not, what is your understanding of this term?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (26 MINUTES)

Watch *On These Grounds*

- Minutes 0:00 to 26:05 when Shakara finishes her first appearance, and before the film goes into a montage of FBI investigation content.

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See One-Session lesson plan | [Link to Discussion Questions](#) (Page 56)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See One-Session lesson plan | [Link to Discussion Questions](#) (Page 59)

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- See One-Session lesson plan | [Link to Discussion Questions](#) (Page 61)

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session One | [Link to Creative Activity](#) (Page 62)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session One | [Link to Creative Activity](#) (Page 63)

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

TWO SESSION LESSON PLAN

SESSION TWO

SESSION TWO

LENGTH:

57 minutes (50-60 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (19 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Abolition
- Adulthood
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Intersectionality
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 4. Present findings

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:



- What does the word **REPAIR** mean to you?
 - How do you like to approach situations of repair in your life? In the world?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (19 MINUTES)

Watch ***On These Grounds***

- Minutes 45:00 when Janae returns to 1:04:51 when Ben is in a car

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Three | [Link to Discussion Questions](#) (Page 81)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Three | [Link to Discussion Questions](#) (Page 82)

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Three | [Link to Creative Activity](#) (Page 83)

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

THREE SESSION LESSON PLAN

SESSION ONE

SESSION ONE

LENGTH:

64 minutes (55-65 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (26 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Adultification
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Mass Incarceration
- Police Brutality
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Structural Inequality
- Systemic Oppression
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- W 4. Clear/coherent writing
- S&L 4. Present findings

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

What is your understanding of the “**SCHOOL-TO-PRISON PIPELINE**”?

- Is this term new to you?
 - If so, what do you think it might mean?
 - If not, what is your understanding of this term?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (26 MINUTES)

Watch *On These Grounds*

- Minutes 0:00 to 26:05 when Shakara finishes her first appearance, and before the film goes into a montage of FBI investigation content.

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See One-Session lesson plan | [Link to Discussion Questions](#) (Page 56)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See One-Session lesson plan | [Link to Discussion Questions](#) (Page 59)

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- See One-Session lesson plan | [Link to Discussion Questions](#) (Page 61)

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session One | [Link to Creative Activity](#) (Page 62)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session One | [Link to Creative Activity](#) (Page 63)

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

THREE SESSION LESSON PLAN

SESSION TWO

SESSION TWO

LENGTH:

57 minutes (50-60 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (19 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Abolition
- Adulthood
- Anti-Blackness
- Implicit Bias
- Institutionalized Racism
- Intersectionality
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 4. Present findings

FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:



- What does the word **REPAIR** mean to you?
 - How do you like to approach situations of repair in your life? In the world?
- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (19 MINUTES)

Watch **On These Grounds**

- Minutes 45:00 when Janae returns to 1:04:51 when Ben is in a car

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?

GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Three | [Link to Discussion Questions](#) (Page 81)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Three | [Link to Discussion Questions](#) (Page 82)

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

***With adjustment-see comment**

- See Five-Session lesson plan, Session Three | [Link to Creative Activity](#) (Page 83)

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
- Have participants come to the front of the learning space open mic style.
- Have participants pick numbers and share according to the number they've chosen.
- Have participants share in a circle or small groups.
- Allow students to record themselves sharing what they created.

Support students in creating a learning space ritual for how to respond after a peer finishes sharing their work (snaps, claps, waving hands, chant, call and response, etc.). As participants get more comfortable with this curriculum and programming, you can also begin to incorporate peer feedback using the “I like,” “I notice,” “I wonder” model and rubric, which helps to continually foster a supportive and brave space.

CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.

THREE SESSION LESSON PLAN

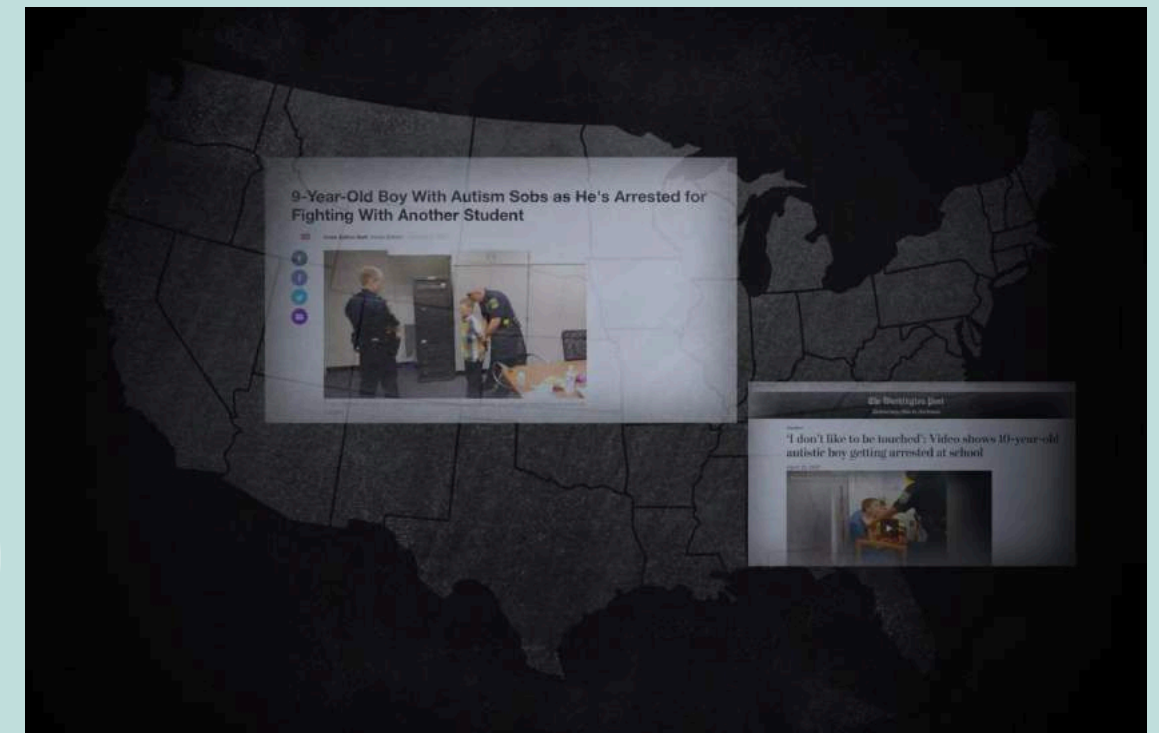
SESSION THREE

SESSION THREE

LENGTH:

56 minutes (50-60 minutes)

- **Framing Activity** (5 minutes)
- **Experience / Watch Film Excerpt** (18 minutes)
- **Open Discussion / Debrief** (5 minutes) *Optional*
- **Guided Discussion** (5 minutes)
- **Creative Activity** (15 minutes)
- **Share Out** (5 minutes)
- **Closing Activity** (3 minutes)



TOPICS TO BE ENGAGED:

- Abolition
- Adulthood
- Anti-Blackness
- Institutionalized Racism
- Intersectionality
- Mass Incarceration
- Police Brutality
- Restorative Justice
- School-to-Prison Pipeline
- School Pushout
- School Resource Officer (SROs)
- Social Justice & Social Change
- Structural Inequality
- Systemic Oppression
- Transformative Justice
- Trauma or Trauma-Informed

ADDITIONAL COMPETENCIES TO BE ENGAGED:

- S&L 5. Use Media

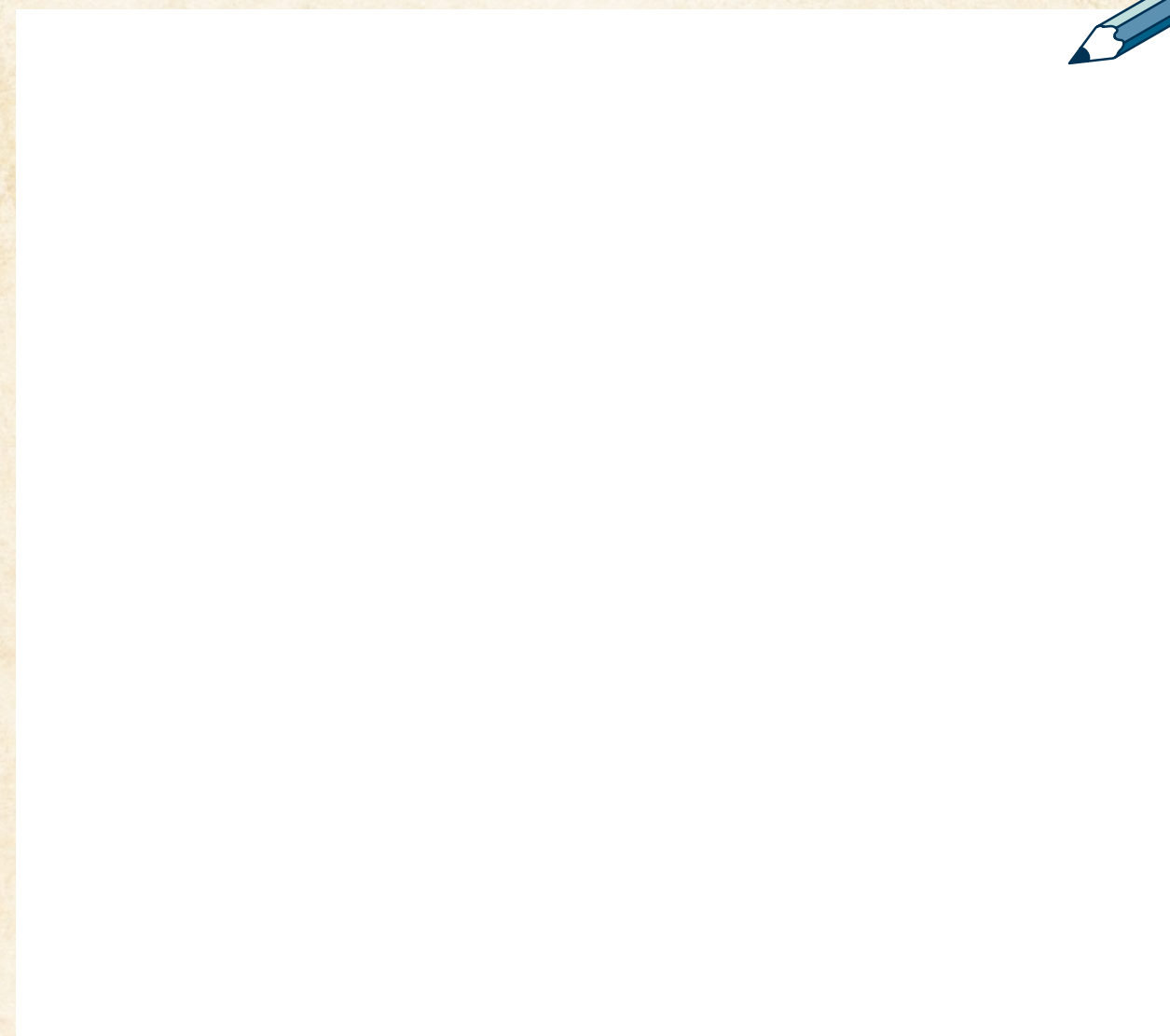
FRAMING ACTIVITY: (5 MINUTES)

Ask participants to consider or take notes answering the following questions:

- The word transformation means “a thorough or dramatic change in form or appearance.”

DRAW A PICTURE OR VISUAL MAP

image of a transformation you’ve experienced or witnessed in your life, or in the world at large.



- If there is time, invite volunteers to share their answers and thoughts.

EXPERIENCE / WATCH FILM: (18 MINUTES)

Watch *On These Grounds*

- Minute 1:21:58 right before the EveryBlackGirl conference to the end of the film

OPEN DISCUSSION / DEBRIEF: (5 MINUTES)

Invite participants to consider—and perhaps share—their initial responses to the film:

- What did you notice?
- What stood out?
- What resonated?
- What answers—if any—have you discovered?
- What questions—if any—do you have?



GUIDED DISCUSSION / DIALOGUE: (5 MINUTES)

NOTE: Depending on how much time you have, the size of your group, and the learning styles and needs of the participants with whom you are learning, feel free to use any or all of the below guided prompts. You might also find they work well for another lesson; feel free to do that too!

Invite participants to consider any of the following questions:

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Five | [Link to Discussion Questions](#) (Page 101)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Five | [Link to Discussion Questions](#) (Page 102)

LEVEL 3 (HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Five | [Link to Discussion Questions](#) (Page 103)

CREATIVE ACTIVITY: (15 MINUTES)

LEVEL 1 (UPPER ELEMENTARY TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Five | [Link to Creative Activity](#) (Page 104)

LEVEL 2 (MIDDLE TO HIGH SCHOOL AND BEYOND)

- See Five-Session lesson plan, Session Five | [Link to Creative Activity](#) (Page 105)

SHARE OUT: (5 MINUTES)

Ask volunteers to share what they created, and feel free to share as well—be a model! In addition to having participants share their work, we strongly encourage you to explore myriad ways to share out as it promotes vulnerability and student participation, such as:

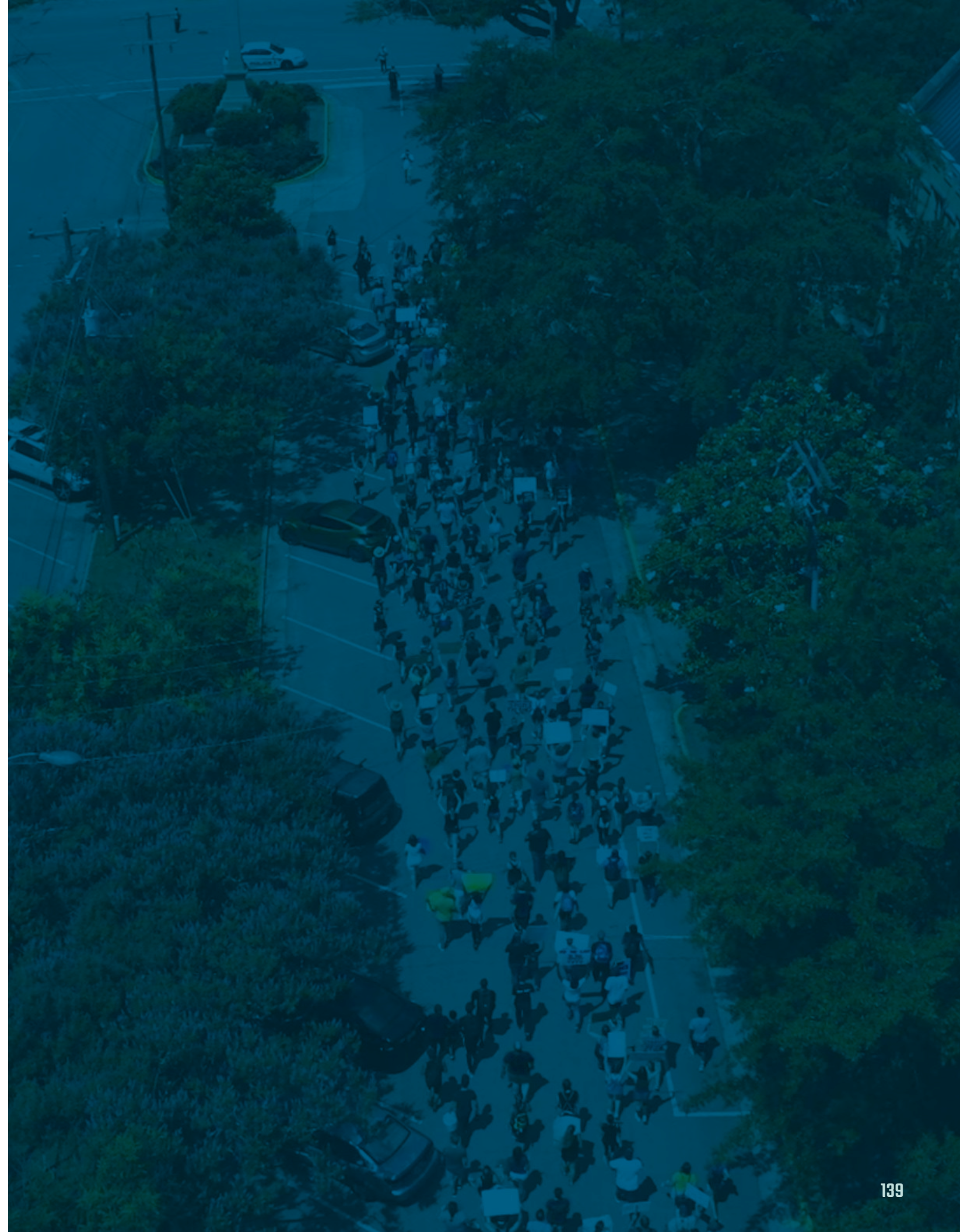
- Underline a favorite part and share that line.
- Star a portion that surprises you and share it.
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CLOSING ACTIVITY: (5 MINUTES)

Having now experienced and discussed *On These Grounds*, invite participants to answer—either out loud to the group, in small groups, or on their own in writing (if space allows, use flip chart paper around the room to add movement):

- What's clear?
- What's lingering?
- Invite each participant to share one word to describe something they're feeling, something they learned, or something they're taking away from this lesson.



CLOSING

Thank you for joining us in this journey using film and audio-visual storytelling as a catalyst for knowledge-building, creative generation, and systemic change. We believe young people and educators must be centered in envisioning what transformative and restorative justice looks like in the classroom and beyond, and that we must invest in resources that support young people's mental health in schools.

There are powerful youth organizations and communities around the United States leading this movement that train, center, and uplift youth voices. Some of these organizations and communities are youth-led, while others provide youth programs and support youth doing advocacy work.

This list is only a beginning exploration into the widespread collective efforts to enact and impact liberation and systemic change through youth-led and centered empowerment and organizing. We encourage you to check out these organizations and share them with your participants and colleagues as a way to empower them to take action and remain engaged with this curriculum guide and the content of *On These Grounds*.



EveryBlackGirl: EveryBlackGirl, Inc seeks to address the conditions that lead to the arrest and incarceration of Black girls. Specifically, EveryBlackGirl, Inc provides programming to prevent and address school disciplinary referrals, suspensions, and expulsions.

The Advancement Project:

Advancement Project works to create a caring, inclusive, and just democracy through community-centered racial justice lawyering.

Black Swan Academy: The Black Swan Academy empowers Black youth in under-served areas to become civic leaders committed to improving themselves and their communities.

Colorado Circles for Change: Colorado Circles for Change offers programs for youth and families to end the circle of violence and equip youth with the skills they need to avoid the juvenile justice system and realize their full potential.

Girls for Gender Equity: Girls for Gender Equity works to achieve gender and racial justice through advocacy and youth-centered programming.

Peer Defense Project: The Peer Defense Project provides litigation, education, and advocacy in response to legalized cases of segregation and the criminalization of New York City youth.

Restorative Justice for Oakland Youth: Restorative Justice for Oakland Youth provides education and training in restorative justice approaches within schools and communities.

Students Deserve: Students Deserve seeks to end policing in schools and invest in Black youth and communities.

Urban Word NYC: Urban Word champions, centers, and elevates young marginalized voices as leaders at the intersection of the literary arts and civic engagement.

Urban Youth Collaborative:

Urban Youth Collaborative is a coalition of over 135 church partners that support student-led faith clubs at over 100 middle and high schools.

Ya-Ya Network: The YA-YA Network empowers youth to become activists and leaders in social and economic justice through training and leadership experience.

In addition to looking towards these organizations—and organizations like them—as a way to ignite action and change, we encourage you to check out ***Represent Justice's On These Grounds discussion guide for all audiences on their website***. It includes a list of resources for additional learning and activation.

***THANK YOU
AGAIN FOR BEING
PART OF
THIS WORK.***

***IN SOLIDARITY AND LIBERATION—
WE WISH YOU WELL.***

For more, please visit:
WWW.REPRESENTJUSTICE.ORG

