

Purpose for Viewing

Watch to hear Jennifer Lopez
sing at President Joe Biden's
inauguration ceremony.

***“This Land is Your Land”* Reflection**

1. What emotions does this song evoke?
2. Whose perspective does the song represent?
3. What is the message of the song?

Purpose for Viewing

Watch to hear a response from
an indigenous woman to “This
Land is Your Land” being
performed at the inauguration.

***“This Land is Native Land”* Reflection**

1. What emotions does this song evoke?
2. Whose perspective does the song represent?
3. What is the message of the song?

“This Land is Native Land” Lyrics

This land is Native land

This land is Native land

From the Erie Core to Coast Salish Islands

From the Tule River Tribe to the Navajo

This land was Stolen from my people

This land is stolen land, this land is stolen land

**From where our buffalo roamed and where our salmon
swam**

**To attempted genocide and assimilation, colonization,
stole more than you know**

Purpose for Reading

Read to learn how many indigenous Americans reacted to the decision to play “This Land is Your Land” at Biden’s Inauguration ceremony.

**What can we learn from
listening to these two songs
back to back?**



What makes a song an American anthem?

What would it sounds like?

What lyrics would it have?

What moments & communities would it represent?



Focus Question: What makes a song an American Anthem?

<u>Smells Like Teen Spirit</u> -Nirvana (lyrics)	<u>I Won't Back Down</u> -Tom Petty (lyrics)	<u>9 to 5</u> -Dolly Parton (lyrics)	<u>Born this Way</u> -Lady Gaga (lyrics)
<u>We're Not Gonna Take It</u> - Twisted Sister (lyrics)	<u>Dancing in the Street</u> -Martha and the Vandellas (lyrics)	<u>God Bless the USA</u> -Lee Greenwood (lyrics)	<u>La Bamba</u> -Ritchie Valens (lyrics)
<u>Sweet Home Alabama</u> -Lynyrd Skynyrd (lyrics)	<u>Fight the Power</u> -Public Enemy (lyrics) <i>explicit</i>	<u>To Be Young, Gifted and Black</u> -Nina Simone (lyrics)	<u>I Still Haven't Found What I'm Looking For</u> - U2 (lyrics)

Pick one song to focus on!

Read to learn why NPR believes this song is an American anthem

<u>Smells Like Teen Spirit</u> <u>-Nirvana</u>	<u>I Won't Back Down</u> <u>-Tom Petty</u>	<u>9 to 5</u> <u>-Dolly Parton</u>	<u>Born this Way</u> <u>-Lady Gaga</u>
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American Anthems *What makes a song an American Anthem?*

This Land Is Your Land (2021 Inauguration) **Performed by Jennifer Lopez** **Lyrics by Woody Guthrie & Jennifer Lopez**

*This land is your land, this land is my land
From the California to the New York island
From the redwood forest to the Gulf Stream waters
This land was made for you and me*

*As I went walking down that ribbon of highway
I saw above me that endless skyway
I saw below me that golden valley
This land was made for you and me, oh
This land
This land
This land was made for you and me, oh
This land
Oh, this land
This land was made for you and me
You and me, oh*

*America America god shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea*

*Una nación
bajo Dios
indivisible
con libertad y justicia para todos*

*Let's get loud
This land was made for you and me*

1. What emotions does this song evoke?
2. What is the message of the song?
3. Whose perspective does the song represent?

4. What emotions does this song evoke?
5. What is the message of the song?
6. Whose perspective does the song represent?
7. What can we learn from listening to these two songs back to back?

NPR's American Anthems

NPR's American Anthem series launched on July 4, 2018 with a simple goal: To tell 50 stories about 50 songs that have become galvanizing forces in American culture, each representing a cause or group or identity through music. Choose one song to focus on from their list of 50 anthems.

Step 1: Choose a song

The song I'll focus on as an American anthem is...

I chose this song because...

Step 2: Listen to the song and read the lyrics. Take notes below on how this song connects to some aspect of America.

What communities might feel connected to or represented by this anthem?

Lyrics that support that connection are...

How does this song represent American history or culture?

Lyrics that support that connection are...

Step 3: Read the corresponding article. Reflect on our focus question below in at least 3 complete and detailed sentences.

According to NPR, _____ is an American anthem because...

A quote from the article that explains this perspective is...

Focus Question: What makes a song an American Anthem?

<u>Smells Like Teen Spirit</u> -Nirvana (lyrics)	<u>I Won't Back Down</u> -Tom Petty (lyrics)	<u>9 to 5</u> -Dolly Parton (lyrics)	<u>Born this Way</u> -Lady Gaga (lyrics)
<u>We're Not Gonna Take It</u> - Twisted Sister (lyrics)	<u>Dancing in the Street</u> -Martha and the Vandellas (lyrics)	<u>God Bless the USA</u> -Lee Greenwood (lyrics)	<u>La Bamba</u> -Ritchie Valens (lyrics)
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Pick one song to focus on!

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<u>Sweet Home Alabama</u> <u>-Lynyrd Skynyrd</u>	<u>Fight the Power</u> <u>-Public Enemy</u>	<u>To Be Young, Gifted and Black</u> <u>-Nina Simone</u>	<u>I Still Haven't Found What I'm Looking For</u> <u>- U2</u>

YOUR PERSONAL ANTHEMS

NAME:

ERA

REFLECT

How would you describe your personality in the past?

What and/or who was important to you?

What are some important experiences that you've had in the past?

SONG

What song represents this time in your life? (Include the title & artist)

CONNECT

Why does this song best represent your past?

LYRICS

Select two-three lines from this song that best represent your past

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ERA

REFLECT

How would you describe your personality now? How have you changed?

What and/or who is important to you?

What are important experiences that you're having now?

SONG

What song represents this time in your life? (Include the title & artist)

CONNECT

Why does this song best represent your past?

LYRICS

Select two-three lines from this song that best represent your past

ERA

REFLECT

Where do you imagine yourself 5, 10, or even 20 years from now?

What do you look forward to about your future?

What and/or who keeps you motivated to reach your goals?

SONG

What song represents this time in your life? (Include the title & artist)

CONNECT

Why does this song best represent your past?

LYRICS

Select two-three lines from this song that best represent your past

Welcome Stations

- **Station One-** Student Survey
- **Station Two-** Syllabus Search
- **Station Three-** Community Agreements
- **Station Four-** Friendship Bracelets & Art
- **Station Five-** Why Study History?



12
minutes
per
station!

Station One: Survey

NOTE: This station has two packets, one with Donohoe's completed survey and one with blank copies for you to write on.

1. Read Ms. Donohoe's completed survey to learn a little more about her, and to see a model for completing the survey.
2. Fill out a copy of the survey to introduce yourself to Ms. Donohoe. Please note that the survey is confidential and information will not be shared publicly.
3. Leave your completed survey in white binder on Ms. Donohoe's desk at the back of the room.

Station Two: Syllabus

NOTE: This station has two packets, the course syllabus (blue paper) and syllabus reflection (white paper). Please take one of each paper.

1. Read our syllabus to learn the goals for and expectations of this course. Keep the syllabus in your binder.
2. Complete the syllabus reflection to identify key information for being successful in this course.
3. Have your syllabus reflection signed by your adult by Monday, January 22.

Station Three: Community Agreements

NOTE: This station has three posters, each with a reflection question about what you need to be successful this semester.

1. Reflect on what you need in order to feel supported, successful, and joyful in our Ethnic Studies class.
2. Add your reflections to the posters in this station.
3. Feel free to add stars to things other folks have written that you agree with.

These will hang in our classroom this semester,
so I invite you to write neatly and thoughtfully.

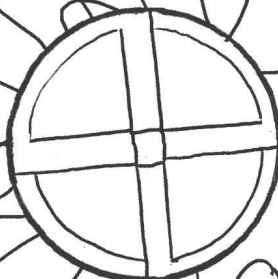
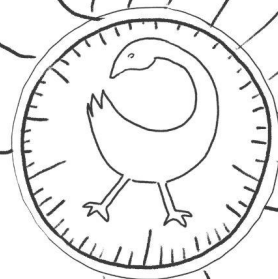
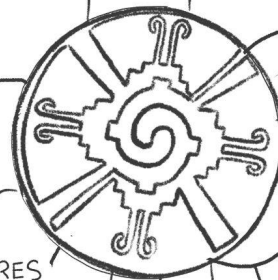


Station Four: Friendship Bracelets & Coloring

NOTE: This station is a box of friendship bracelet making materials and coloring sheets. Please be respectful of these items, they are meant to be shared by 100 students.

1. Use the beads to make a friendship bracelet to represent our connection as an Ethnic Studies community.
2. If you prefer, you can color at this station.

ETHNIC STUDIES



Twitter @ROBERTTRES

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Instagram @ROBERT_TRES

SMUHSD PRA_000568

NOTE FROM THE ARTIST Robert Trujillo

The symbols in this drawing:

Top right-The Sankofa-an adinkra symbol referring to going back to get knowledge from the past

Top Left- 4 directions. Native American ceremonies often pray in four directions. Its a super og symbol usually in Black, white, yellow, and red.

Bottom Left-Hmong weaved/stitched patternwork because I hear so little about ethnic minorities in Asia.

Bottom Right-Mayan symbol that Ive always heard representing N' Lakech, you are my other, I am your other. Or, we are connected.

What do you need from
MS. DONOHOE
in order to have a
successful semester?

What do you need from
YOURSELF
in order to have a
successful semester?

What do you need from
YOUR CLASSMATES
in order to have a
successful semester?

Station Five: Why Study History?

NOTE: This station has a reflection guide for you to write on and keep in your binder.

1. Read the perspective of four different historians about why we study history.
2. Complete the reflection guide and store it in your binder.

Ethnic Studies Welcome Stations

- **Station One-** Student Survey
- **Station Two-** Syllabus Search
- **Station Three-** Community Agreements
- **Station Four-** Friendship Bracelets & Art
- **Station Five-** Why Study History?

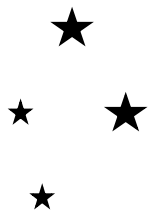
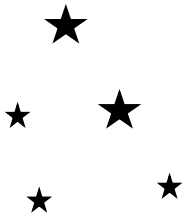


12
minutes
per
station!

***If you finish the station early, work on your
Personal Anthems reflection & slides.***

Ethnic Studies SYLLABUS REFLECTION

Where should my cell phone & earbuds stay during class?	Which unit are you looking forward to most this year?
What are the daily materials I need?	There is only one way to fail this class. What would you have to do to fail?
Who should I contact if I need any materials?	Which community expectation will be the easiest for you to follow?
What should I do if something happens/is said in our classroom that makes me uncomfortable?	Which community expectation will be the most challenging?
When is the best time to get support for our class?	Name: Signature: Adult Signature:



Ethnic Studies Student Survey

PLEASE COMPLETE THIS FORM SO I CAN LEARN A LITTLE BIT ABOUT YOU. THANK YOU!

THIS INFORMATION WILL BE KEPT PRIVATE.

WHAT IS YOUR NAME?

WHAT CLASS PERIOD ARE WE TOGETHER?

4 5 7

WHAT SHOULD I CALL YOU?

ONE WORD TO DESCRIBE YOUR SUMMER IS...

WHAT PRONOUNS ARE RESPECTFUL FOR YOU?

RECOMMEND SOMETHING TO ME!
(A SHOW, RECIPE, BOOK, ANYTHING!)

BESIDES SCHOOL, WHAT ELSE IS ON YOUR PLATE THIS YEAR?

WHAT MAKES THIS COOL?

WHAT IS SOMETHING YOU WISH YOUR TEACHERS HAD KNOWN LAST YEAR?

WHO LIVES IN YOUR HOME?

DO YOU HAVE GOALS FOR WHAT YOU'LL DO AFTER MILLS?
IF YES, WHAT?
IF NO, WHAT IS SOMETHING YOU DEFINITELY DO NOT WANT TO DO?

WHAT OTHER CLASSES ARE YOU TAKING THIS YEAR?

WHAT MAKES YOU FEEL JOYFUL?

WHAT CLASS WAS MOST CHALLENGING LAST YEAR?

WHAT MADE IT DIFFICULT?

WHAT IS SOMETHING A TEACHER HAS DONE IN THE PAST THAT YOU LOVED AND I CAN LEARN FROM?

WHAT ELSE WOULD YOU LIKE TO SHARE WITH ME?

Ethnic Studies

2023- MILLS HIGH SCHOOL -2024

Welcome to Ethnic Studies!

I am so happy to be your teacher this year!

It is my intention to provide you with a rigorous, engaging Introduction to Ethnic Studies course that supports you in developing academic reading, writing, and speaking skills to serve you throughout your social science career. I will work diligently to ensure that is my impact.

Let's enjoy a wonderful year together!

With respect & care,
Ms. Tara Donohoe

course framing questions

- What is Ethnic Studies; what are the historical origins; and how do students and communities continue to defend & affirm Ethnic Studies?
- How solidarity has been used to transform systems of inequity and inequality throughout history by challenging traditional power structures?
- What role do individuals play in the transformation of themselves, their community and larger society?

course description

This course is designed for students to be politically, socially and economically aware about their personal connections to local and global histories. By studying the histories of race, ethnicity, nationality, sexuality, and culture, students will cultivate respect and empathy for individuals and solidarity with groups of people locally, nationally, and globally in order to foster compassion, active social engagement and community building. Students will learn how to become critical thinkers who examine and analyze current day issues. Students will work collaboratively to brainstorm solutions that help promote active citizenship, community advocacy and civic engagement. This course is intended to help build inter-ethnic understanding and socio-cultural bridges in an increasingly more multicultural and multiethnic nation, which is imperative to creating a just society.

daily materials

Let Ms. Donohoe know if you need any of these items provided :)

Notebook

Folder

Charged
Chromebook

Canvas &
Google Drive

Pencils/
Pens

course content goals

SMUHSD Students will...

- have a better understanding of their multiple and intersecting identities in the context of the history of the United States and our contemporary society.
- be able to explore and investigate their identities and intersectionalities and positionality, including race, ethnicity, culture, sexuality and nationality and the ways these categories are socially constructed and how they affect students' lives and the lives of others.
- be able to explain the dynamics among internalized, interpersonal, and institutional oppression and resistance.
- develop academic skills in reading, critical analysis, speaking, and writing of explanatory and/or persuasive historical narratives which can be applied in multiple academic courses.

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UNIT ONE: Stories (Self & Community)

Students will define the concept of Precious Knowledge for themselves and within Ethnic Studies by centering stories of self and community. Students will be able to apply the concept of Precious Knowledge, In Lak'ech, and the Ethnic Studies tenets in their examination of the past and present. Students will build empathy by deepening their own understanding of their multiple and intersectional identities, while also learning from the diverse perspectives found in their classroom space. Using the foundational concepts of Ethnic Studies, students will leverage their story to learn and explore systems and solidarity as a means to take action through the lens of joy and justice.

UNIT TWO: Systems & Solidarity

Students will learn the concepts of race, ethnicity, gender, and sexuality and how they were created, transformed, and have been maintained. They will learn about the factors that determine a dominant or subordinate group and the relationship between the two. Additionally, students will be able to distinguish the ways race, ethnicity, gender, and sexuality have constructed modern society. Students will learn about how diverse populations remain on the margins of dominant social, cultural, linguistic, and economic landscapes.

UNIT THREE: Joy & Justice

Students will reflect on and demonstrate their learning (of self, community, and systems) to affirm and celebrate their diverse identities, determine their own course of action to dismantle systems of oppression in their communities, and assume responsibility in the co-creation of a just and more equitable world (as an individual, part of a community, or member of society). Students will learn about and be able to discuss various social and political movements led by various ethnic and racial groups to achieve change, recognizing the major contributions of diverse groups of people have made to the USA and analyzing how various movements may have influenced their own lives and identities. This unit will focus on ways students can amplify their voices and celebrate the cultural and community wealth within themselves in order to begin their individual (and join the collective) lifelong process of advocacy.

ethnic studies tenets

Healing & Regenerative

Co-construct spaces with students to holistically address historical and contemporary traumas through decolonial processes which includes the protection and honoring of life, knowledge, and all relations.

Liberatory Praxis

Provides opportunities for students to engage in reflection, research, and action to dismantle systems of oppression to reimagine and construct a more equitable future.

Community & Culturally Responsive

Utilizes students' backgrounds, knowledge (s), culture, and lived experiences in the pedagogy and curriculum to address the holistic needs of the students.

Social Justice & Democratic Project

Facilitate spaces to analyze inequitable relations of power between traditionally racialized and marginalized groups and dominant groups to create a more social just and democratic society.

Identity

Centers/privileges the experiences of traditionally racialized and marginalized groups within the pedagogy and curriculum. This centering leads to the development of strong cultural, social, racial and ethnic identities.

"The function of education is to teach one to think intensively and to think critically. Intelligence plus character - that is the goal of true education."

Reverend Dr. ~~Phyllis K. Lee~~ **SMUHSB PRA-000579** Jr

grades & feedback

Please remember, your grade is not given, it is earned.
I am merely the bookkeeper of the scores **you** work to earn.

Grades will be regularly posted on Canvas. Please be in the habit of checking your scores to ensure you're on track for personal success.

20% PROGRESS

Skill and knowledge building work.
Notes/diagrams, primary source analyses,
in-class assignments, informal writing, etc.

This is where you will practice social science skills (reading, writing, thinking, discussion), develop a deep understanding of content, play with ideas, and work to draw connections.

Feedback on assignments is complete (1) or incomplete (0).

80% PERFORMANCE

Assessment of your skills and knowledge.
Exams, quizzes, projects, assignment checks, formal writing, etc.

This is where you demonstrate your mastery of social science skills and content.

Students must submit all performance assessments to pass the course.

ADVANCED | 100-89

Your work demonstrates advanced mastery of the standard.

A

Exceeds the standard of achievement by demonstrating advanced mastery of the knowledge and/or skills of the expected standards.

MEETING | 88-80

Your work demonstrates that you have met the standard.

B

Met the standard of achievement by demonstrating mastery of the knowledge and/or skills of the expected standards.

PROGRESSING | 79-70

Your work is progressing toward the standard.

C

Nearly met the standards of achievement and may require further development to demonstrate the knowledge and/or skills of the expected standards.

NEEDS SUPPORT | 69-59

Your work needs support to meet the standard.

D

Has not yet met the standard of achievement and needs substantial growth to demonstrate the knowledge and/or skills of the expected standards.

IF/F

INCOMPLETE/ FAIL | 59-0

Missing assignments

reassessment practices

PROGRESS ASSIGNMENTS

Progress assignments will be accepted until the end of the six week grading period.

PERFORMANCE ASSIGNMENTS

Students will have the opportunity to redo Performance assignments that have been scored a C or D.

Students will have until the end of the six week grading period to demonstrate further progress toward the standard. Scores of a C or D will be changed to a B if a student meets the standard for that assignment.

Students must **choose** to take steps toward reassessment; I will encourage you, but will not prompt you.

To take advantage of this opportunity, students will:

- Choose to attend our Flex class or after school office hours to work together to develop their progress toward the standard.
- Complete the Donohoe Double Check! Google Form to indicate to me that they have redone the assignment.

smuhsd equity mission and vision

Vision: All students will learn in a safe, inclusive and equitable environment that validates, respects, and honors their unique backgrounds, interests, and identities.

Mission: We will continually identify, disrupt, and eliminate institutional biases and barriers to ensure that all students have the skills and knowledge to thrive physically, emotionally, and academically.

The way to
right
wrongs is to
turn the
light of
truth upon
them

Ida B. Wells

community expectations

As Vikings we are...

Curious

We listen with heart and integrity.
We ask questions, draw connections, and share ourselves.
We seek to grow & reflective in emotional discomfort.

Responsible

We are accountable for our behaviors, even missteps.
We do not engage in plagiarism or cheating.
We prioritize our impact over our intentions.

Respectful

We treat ourselves and others with loving kindness.
We uphold and follow Mills High School rules and policies.
We care for our space and keep our campus clean.

Present

We choose to engage fully in our learning.
We are on time, with our materials, ready to learn.
We avoid distraction- cell phones & earbuds stay in backpacks.

conversation norms

Conversation plays a powerful role in our social science classroom.

In investigating history, we'll find windows into other experiences, and mirrors of ourselves. Studying history allows us to develop a clearer and more nuanced understanding of our present. In our studies, we will face instances of injustice and consider the role of identity and privilege in upholding or denying human rights.

These conversations are critical for our growth, but growth can often feel uncomfortable. In our classroom discussions, we will give graces to ourselves and others when we make a mistake, and address harmful behavior when it arises. We will participate to the fullest of our ability, while creating space for all voices. We will challenge ideas, not people, and listen with the intention of understanding, not responding.

Please remember, it is my job to ensure you feel safe in our classroom. If something happens that you are not comfortable with, please talk to me so I can step in and ensure you feel respected and heard.

communication

tdonohoe@smuhsd.org

Email is the best way to reach me. I will do my best to respond to you as soon as possible. Please be professional in tone, polite, and patient.

Our classroom is Room 131.

Please join me during Flex Time for support.

SMUHSD PRA_000581



🐦 @ROBERTTRES

ROBDONTSTOP.COM

📷 @ROBERT_TRES

Why Study History?

POLITICAL CARTOON:



Four different historians were asked how they approach writing about history to young people and why they believe learning about history is important.

“Which brings me to this book’s theme. It is this: I believe the United States of America is the most remarkable nation that every existed. No other nation, in the history of the world, has ever provided so much freedom, so much justice, and so much opportunity to so many people.”

Joy Hakim, A History of US

“I have come to see that my story reflects the story of multicultural America—a story of disappointments and dreams, struggles and triumphs, and identities that are separate but also shared. We must remember the histories of every group, for together they tell the story of a nation peopled by the world. As the time approaches when all Americans will be minorities, we face a challenge: not just to understand the world, but to make it better. A Different Mirror studies the past for the sake of the future.”

Ronald Takaki, A Different Mirror

“I am not worried about disillusioning young people by pointing to the flaws in the traditional heroes. We should be able to tell the truth about people whom we have been taught to look upon as heroes, but who really don’t deserve that admiration. My point of view, which is critical of war, racism and economic injustice, carries over into the situation we face in the United States today.”

Howard Zinn, A Young People’s History of the United States

“In writing on this subject as an American one who has served in the U.S. Air Force, I am predisposed like all American historians toward a pro-American bias. Yet I strive to paint the events in this book with accuracy and objectivity to the best of my ability. Rather than attempting to steer readers one way or another, I have worked to embrace these shades of gray and present as real and authentic a portrait as possible.”

Derek W. Beck, Igniting the American Revolution
SMUHS PRA_000583

Station #5: Why Study History?

→ Use the political cartoon to respond to the following three prompts

What do you see in the illustration?	What do you think the message of the cartoon is?	Do you agree or disagree with the message of the cartoon? Why?

→ Read the quotes from the four historians and complete the following sentence starters.

We should study history because...

Historians think American History is important for different reasons. One historian said,

I agree | disagree (circle one) because....

THIS LAND EXPLORATION: WHAT IS THE HISTORY OF THIS LAND?



SOURCE #	QUESTION 1 RESPONSE	QUESTION 2 RESPONSE
The topic of this source is...		
The topic of this source is...		
The topic of this source is...		
The topic of this source is...		SMUHSD PRA_000585

SOURCE #	QUESTION 1 RESPONSE	QUESTION 2 RESPONSE
The topic of this source is...		
The topic of this source is...		
The topic of this source is...		
The topic of this source is...		

EXPLORATION: WHAT IS THE HISTORY OF THIS LAND?

Directions: Choose eight sources to investigate from this exploration board.

After reading/watching the source, respond to the two reflection questions on your handout.

SOURCE 1



[Explore this map to learn the name of the people indigenous to the land Millbrae is built on](#)

[Enter 94030 to locate Millbrae](#)

1. What Native Nation is indigenous (native) to this land?
2. What connections do you notice about the nations that are native to the Bay Area?

SOURCE 2



[Read to learn about the relationship between the Ramaytush Ohlone people and the land of the Peninsula](#)

1. How did the land of the Peninsula support the Ramaytush Ohlone people?
2. Based on the reading, what values were important to the Ramaytush Ohlone people?

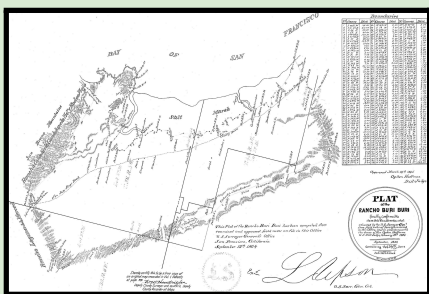
SOURCE 3



[Read to learn the importance of this land to the story of Ramaytush Ohlone & Spanish contact](#)

1. How did the Ramaytush Ohlone respond to the Spanish when they were exploring the Peninsula?
2. Ultimately, how will contact with the Spanish impact the Ramaytush Ohlone and other native people across the Americas?

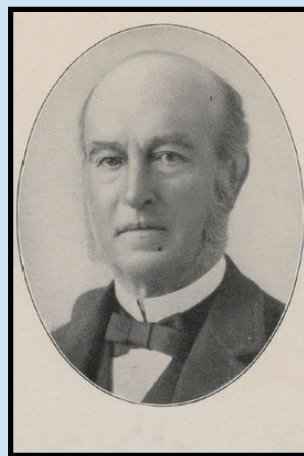
SOURCE 4



[Read to learn about Rancho Buri Buri, the name for this land when California was under Spanish and Mexican control](#)

1. What nation had control of the Peninsula when Rancho Buri Buri

SOURCE 5



[Read to learn about the life and work of Darius Ogden Mills, the man who Millbrae is named for](#)

SOURCE 6



[Watch to take a tour of Millbrae's Oldest Home](#)

1. What stands out to you about Millbrae's oldest home, the Alfred Green House?
2. Should the city of Millbrae have special laws in place to protect

was established?

2. What eventually forced the Sanchez family to lose control of Rancho Buri Buri?

[Check this out too! :\)](#)

1. What business was Darius Ogden Mills involved in?
2. What three words would you use to describe the home that Darius Ogden Mills built on the Peninsula?

the house from being remodeled or knocked down? Why or why not?

SOURCE 7



[Read to learn how the San Francisco Peninsula changed after World War II](#)

1. What social changes did the Peninsula experience in the period after World War II?
2. What geographic changes did Millbrae undergo in the period after World War II?

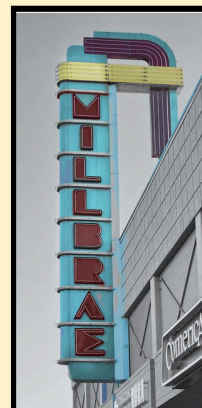
SOURCE 8



[Watch to learn the history of Millbrae Pancake House \(a Peninsula icon!\)](#)

1. What was Millbrae Pancake House's original name?
2. What does Millbrae Pancake house contribute to the Millbrae community?

SOURCE 9



[Read to learn the United States Census Data for Millbrae, California](#)

1. Using the census data, write a short description of the community of Millbrae, California. Include data like racial breakdown, education level, age, and income levels.

SOURCE 10



[Read to learn the basics about Millbrae, California, including climate, demographics, and government](#)

1. In your opinion, which months of the year does Millbrae have the best weather? Why?
2. What is important to know about education in Millbrae, California?

SOURCE 11



[Examine to take a virtual journey on the Millbrae History Walk](#)

1. What two locations on the tour are you unfamiliar with? What is something you learned about those locations from this tour?
2. What is a location in Millbrae

SOURCE 12



[Skim to learn about graduation rates at Mills High School \(page 17\) and consider what contributes to those graduation rates.](#)

1. Describe the graduation rate for students at Mills High School.

that you would add to this tour?
Why?

2. List two factors from the source that may contribute to the graduation rate at Mills High.



MILLS HIGH SCHOOL LOGO

How well does our current school logo represent the history, identity, and culture of Millbrae?



Design a new MHS logo that reflects the history of this land and the current identity of Millbrae. Pull from your research and your symbol brainstorm to decide what elements best represent our **history** and **identity** as a community.



To ensure we are considering the past, present, and future of this land, be sure to include at least:

- ☐ Three elements that represent the history of the land now called Millbrae
- ☐ Two elements that represent the modern identity of Millbrae
- ☐ One element that represents the future you envision for Millbrae

Consider the following elements as you design your logo:

Symbols: You have researched the significant historical people, events, and places of Millbrae past. Consider how you can incorporate these elements into symbols that showcase our history, roots, and cultural heritage.

Colors: Choose colors that are symbolic of Millbrae history. Use colors that represent historical events, historical buildings, or the natural features that define the Peninsula.

Community: To celebrate the diversity within our community, highlight how different cultures and backgrounds have come together to shape our history. Perhaps consider including different languages that reflect the people in Millbrae.

School Identity: Incorporate elements that tie the logo to our current school identity, such as our school name or mascot.

Storytelling: Your logo should tell a story about our Millbrae journey. Think about how each design element contributes to the narrative of this land's past, present, and future eras.



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Artist Name (b. Year of birth)

Title of Piece, Year of creation

Materials used on paper

To represent the history of the land we know as Millbrae, we've included

This represents the history of this land because

To represent the history of the land we know as Millbrae, we've included

This represents the history of this land because

To represent the history of the land we know as Millbrae, we've included

This represents the history of this land because

To represent the present identity of Millbrae, we've included

This represents the present identity of Millbrae because

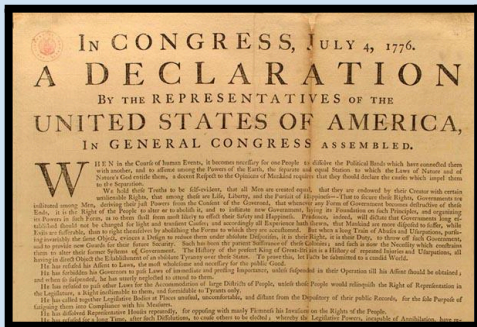
To represent the present identity of Millbrae, we've included

This represents the present identity of Millbrae because

To represent the future identity of Millbrae, we've included

This represents our vision for the future identity of Millbrae because

DEFINE



PARTICIPATE



WATCH



IMAGINE



***What story
does the
United
States tell
about the
4th of July?***

TEXTSET

ENGAGE



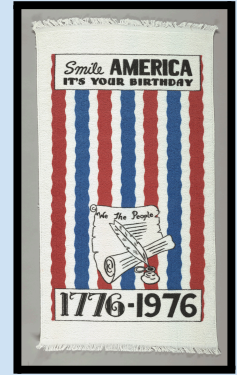
LISTEN



CREATE



EXAMINE



HISTORY, IDENTITY, & STORIES

THE HISTORY OF THIS LAND & OUR MILLS LOGO

--	--	--	--

QUICK WRITE

--

HISTORY	IDENTITY	STORIES

Our _____ is often rooted in our personal and collective _____.

The _____ we tell about ourselves are a way to construct and express our identity and history.

--	--	--	--	--

REFLECTION QUESTION 1

REFLECTION QUESTION 2

TEXT OF THE DECLARATION OF INDEPENDENCE

In CONGRESS, July 4, 1776

A Declaration By the Representatives of the United States of America, In General Congress Assembled.

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the Separation.

We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness—That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great-Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good.

He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them, and formidable to Tyrants only.

He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of fatiguing them into Compliance with his Measures.

He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his Invasions on the Rights of the People.

He has refused for a long Time, after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the Dangers of Invasion from without, and Convulsions within.

He has endeavoured to prevent the Population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their Migrations hither, and raising the Conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and sent hither Swarms of Officers to harass our People, and eat out their Substance.

He has kept among us, in Times of Peace, Standing Armies, without the consent of our Legislatures.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a Jurisdiction foreign to our Constitution and unacknowledged by our Laws; giving his Assent to their Acts of pretended Legislation:

For quartering large Bodies of Armed Troops among us:

For protecting them by a mock Trial from Punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all Parts of the World:

For imposing Taxes on us without our Consent:

For depriving us in many Cases, of the Benefits of Trial by Jury:

For transporting us beyond Seas to be tried for pretended Offences:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries, so as to render it at once an Example and fit Instrument for introducing the same absolute Rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures, and declaring themselves invested with Power to legislate for us in all Cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the Lives of our People.

He is, at this Time, transporting large Armies of foreign Mercenaries to compleat the Works of Death, Desolation, and Tyranny, already begun with circumstances of Cruelty and Perfidy, scarcely paralleled in the most barbarous Ages, and totally unworthy the Head of a civilized Nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the Executioners of their Friends and Brethren, or to fall themselves by their Hands.

He has excited domestic Insurrections amongst us, and has endeavoured to bring on the Inhabitants of our Frontiers, the merciless Indian Savages, whose known Rule of Warfare, is an undistinguished Destruction, of all Ages, Sexes and Conditions.

In every stage of these Oppressions we have Petitioned for Redress in the most humble Terms: Our repeated Petitions have been answered only by repeated Injury. A Prince, whose Character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in Attentions to our British Brethren. We have warned them from Time to Time of Attempts by their Legislature to extend an unwarrantable Jurisdiction over us. We have reminded them of the Circumstances of our Emigration and Settlement here. We have appealed to their native Justice and Magnanimity, and we have conjured them by the Ties of our common Kindred to disavow these Usurpations, which, would inevitably interrupt our Connections and Correspondence. They too have been deaf to the Voice of Justice and of Consanguinity. We must, therefore, acquiesce in the Necessity, which denounces our Separation, and hold them, as we hold the rest of Mankind, Enemies in War, in Peace, Friends.

We, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS, Assembled, appealing to the Supreme Judge of the World for the Rectitude of our Intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly Publish and Declare, That these United Colonies are, and of Right ought to be, FREE AND INDEPENDENT STATES; that they are absolved from all Allegiance to the British Crown, and that all political Connection between them and the State of Great-Britain, is and ought to be totally dissolved; and that as FREE AND INDEPENDENT STATES, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which INDEPENDENT STATES may of right do.

And for the support of this Declaration, with a firm Reliance on the Protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

**Signed by ORDER
and in BEHALF of the CONGRESS,
JOHN HANCOCK, PRESIDENT**

ATTEST, CHARLES THOMSON, SECRETARY

PHILADELPHIA: PRINTED BY JOHN DUNLAP

“We hold these truths to be self-evident, that all men are created equal.”

Founding
Ideal
1

What ideals does the Declaration of Independence center our nation around?

SMU HSCU PRA 100598

*“That they are
endowed by their
Creator with certain
unalienable Rights”*

Founding
Ideal
2

What ideals does the Declaration of Independence center our nation around?

SMITHSONIAN PRAIRIE

*“That among
these are Life,
Liberty [...]”*



Founding
Ideal
3

What ideals does the Declaration of Independence center our nation around?

SMU-HSC-PRAC-100000

*“ [...]and the
pursuit of
Happiness.”*



Founding
Ideal
4

What ideals does the Declaration of Independence center our nation around?

SMU-HSC-PRAC-100001

“That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.”



Founding
Ideal
5

What ideals does the Declaration of Independence center on?

SMU-HSCU-PRA-000002

Founding Ideals & the Declaration of Independence			
Quote from the DOI	What founding ideal is established by these words?	With these words, what promise is the new United States making to its people?	What symbol could represent this ideal?

<u>The Practice of Slavery</u>	<u>Indian Removal Act & Trail of Tears</u>	<u>Dred Scott v. Sanford</u>
<u>Anti-Chinese Racism in San Francisco</u>	<i>How has the United States historically failed to uphold its founding ideals?</i>	<u>Abolitionist Movement & "Gag" Rule</u>
<u>The Three-Fifths Compromise</u>	<u>Mexican American Land Rights</u> <u>(Check this too!)</u>	<u>Women's Suffrage Movement</u>

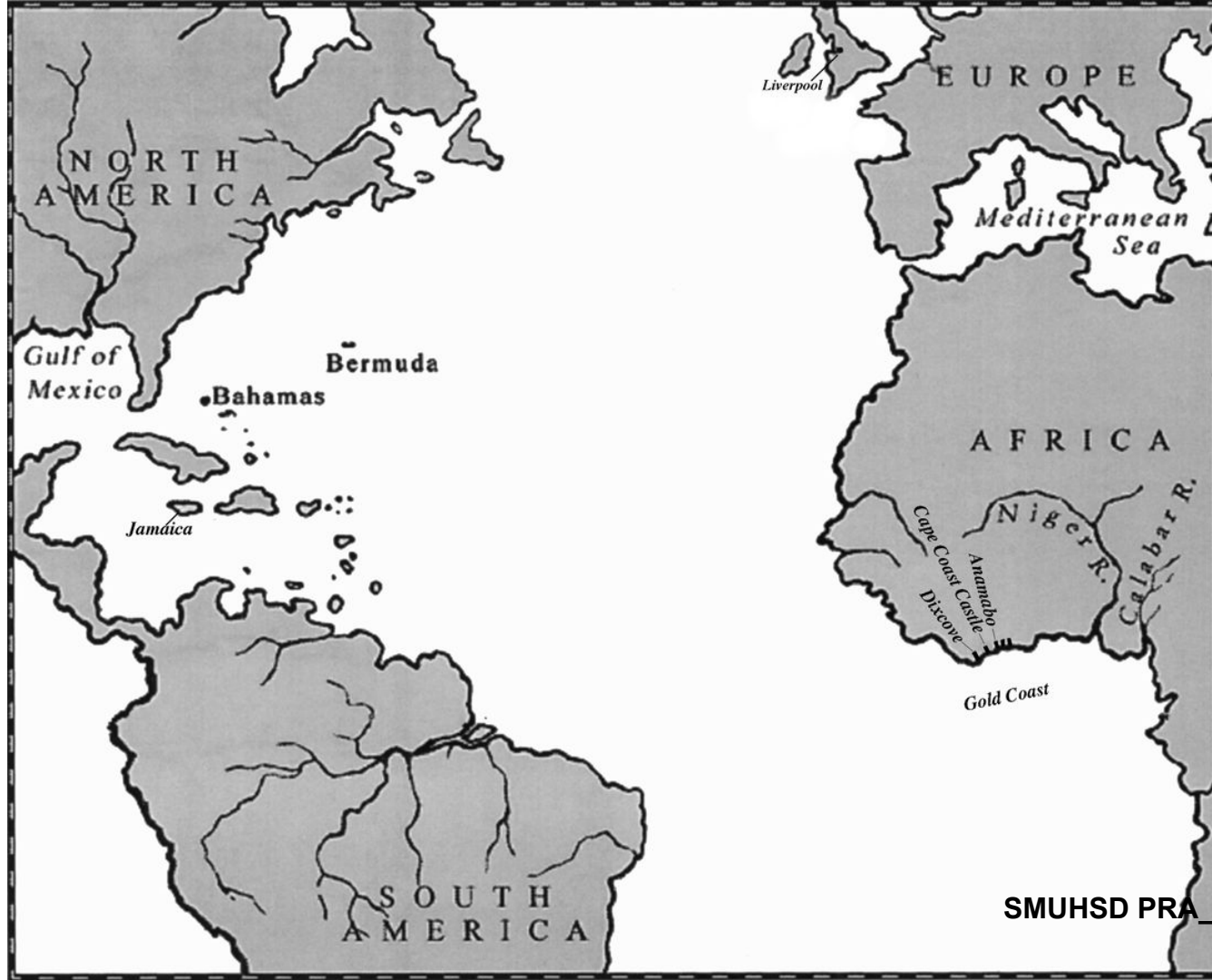
****These examples are all from United States history to approximately 1865- the end of the Civil War, where many Ethnic Studies students reported ending the years in eighth grade.***

How has the United States historically failed to uphold its founding ideals?

Identity & Power

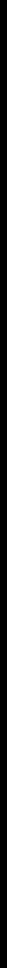
1.	2.	3.
4.		

INVISIBLE LINE OF PRIVILEGE



SMUHSD PRA_000611

LABOR IN COLONIAL AMERICA



BACON'S REBELLION: INVENTING BLACK & WHITE

1. Both African (Black) and European (white) indentured servants were involved in Bacon's Rebellion. How did the social status of these two groups change after the rebellion? (Reflect on new racial categories)
2. Reflect on the concept of "divide and conquer." How did the white colonial elite benefit from promoting divisions among Black and white laborers? How did the colonial authorities use racial divisions to maintain control and prevent future rebellions like Bacon's Rebellion?

Elizabeth Key Wins Her Freedom



Elizabeth Key was born in 1630 in Warwick County, Virginia, to an enslaved African woman. Her father, Thomas Key, was an English planter. Elizabeth was baptized in the Church of England, and, because she was an “illegitimate child,” placed in indentured servitude. Like all indentured servants, Elizabeth would eventually become free, her father stipulated that Elizabeth would be freed at 15 years old.

Elizabeth’s indenture was held by a man named John Mottram. However, when John Mottram died in 1655, his heirs claimed Key as enslaved, not indentured, and argued that she belonged to the

Mottram family and would not be freed.

Elizabeth Key sought her freedom. Her case hinged on several key arguments. One was the fact that her father, Thomas Key, was English, and that according to English law one’s legal status as free or enslaved followed that of the father. Secondly, she had been indentured servitude for ten years longer than he should have: Thomas Key had stipulated that she was to be set free when she was fifteen. Finally, she argued that she had been baptized as a child and was a practicing Christian, and therefore should not be enslaved.

A committee was formed to investigate, and they sided with Elizabeth, determining that she was free based on her father’s status and baptism.

The following is an excerpt from the committee’s report:

It appears to us that she is the daughter of Thomas Key by several Evidence. [...] That by the Common Law the Child of a Woman slave begot by a freeman ought to be free. That she hath been long since Christened [...] For these Reasons we conceive the said Elizabeth ought to be free and that her last Master should give her Corn and Clothes and give her satisfaction for the time she hath served longer than She ought to have done.

With this report from the committee, Elizabeth won their freedom on July 21, 1656. Elizabeth married William Grinstead and had two sons. Elizabeth lived out the rest of her life in freedom with her two sons.

What do you predict the colony of Virginia did after Elizabeth Key’s case was freed?

Purpose for reading: Read to learn why Virginia lawmakers began creating separate laws for Black and White people.

In 1600s Virginia, Elizabeth Key successfully appealed to the colony's legal system to set her free after she had been wrongfully enslaved. By the 1700s, the laws and customs of Virginia had begun to distinguish black people from white people, making it impossible for most Virginians of African descent to do what Key had done.

Why did Virginia lawmakers make these changes? Many historians point to an event known as Bacon's Rebellion in 1676 as a turning point.



Bacon's Rebellion: Inventing Black & White

English settlers in Jamestown, Virginia came to North America to get rich. They discover a commodity, tobacco, which is tremendously profitable, however, in order to capitalize on this they need labor. One source is the Native American population, and they try to use them as laborers. Another source is the European population who are used as indentured servants. Indentured servants are people who are essentially enslaved for a period of years. They also transport Africans as forced laborers- with some African people are held as enslaved, some as indentured servants. This creates a multi-racial society in 17th century Virginia. Native Americans, people of African descent, and people of European descent are jumbled up in a variety of ways; they work together, live amongst each other, have romantic relationships, and more. Although enslaved people clearly occupied the lowest position in the social hierarchy and suffered the most under the plantation system, the condition of indentured whites was barely better, and the majority of free whites lived in extreme poverty.

Varying accounts of Bacon's Rebellion abound, but the basic facts are these: Nathaniel Bacon developed plans in 1675 to seize Native American lands in order to acquire more planting property for himself and others. When the planter elite refused to provide Virginia military support for his scheme, Bacon organized his own militia, consisting of white and black indentured servants and enslaved black people, who joined in exchange for freedom, and attacked nearby tribes. Although Bacon died a month later and the rebellion fell apart, Virginia's wealthy planters were shaken by the fact that a rebel militia had united white and black servants and slaves.

Legal scholar Michelle Alexander writes:

The events in Jamestown were alarming to the planter elite, who were deeply fearful of the multiracial alliance of [indentured servants] and slaves. Word of Bacon's Rebellion spread far and wide, and several more uprisings of a similar type followed. In an effort to protect their superior status and economic position, the planters shifted their strategy for

maintaining dominance. They abandoned their heavy reliance on indentured servants in favor of the importation of more black slaves.

After Bacon's Rebellion, Virginia's lawmakers began to make legal distinctions between "white" and "black" inhabitants. Fearful that such measures might not be sufficient to protect their interests, the planter class took an additional precautionary step, a step that would later come to be known as a "racial bribe." Deliberately and strategically, the planter class extended special privileges to poor whites in an effort to drive a wedge between them and black slaves. White settlers were allowed greater access to Native American lands, white servants were allowed to police slaves through slave patrols and militias, and barriers were created so that free labor would not be placed in competition with slave labor. These measures effectively eliminated the risk of future alliances between black slaves and poor whites.

By permanently enslaving Virginians of African descent and giving poor white indentured servants and farmers some new rights and status, they hoped to separate the two groups and make it less likely that they would unite again in rebellion. Historian Ira Berlin explains:

Soon after Bacon's Rebellion they [The Virginia Government] increasingly distinguish between people of African descent and people of European descent. They enact laws which say that people of African descent are hereditary slaves. And they increasingly give some power to independent white farmers and land holders . . .

What we see here in Virginia in the late 17th century, around Bacon's Rebellion, is that freedom and slavery are created at the same moment.

According to the Oxford English Dictionary, the first appearance in print of the adjective *white* in reference to "a white man, a person of a race distinguished by a light complexion" was in 1671. Colonial charters and other official documents written in the 1600s and early 1700s rarely refer to European colonists as white. As the status of people of African descent in the British colonies was challenged and attacked, and as white indentured servants were given new rights and status, the word *white* continued to be more widely used in public documents and private papers to describe the European colonists. People of European descent were considered white, and those of African descent were labeled black.

Historian Robin D. G. Kelley explains:

Many of the European-descended poor whites began to identify themselves, if not directly with the rich whites, certainly with being white. And here you get the emergence of this idea of a white race as a way to distinguish themselves from those dark-skinned people who they associate with perpetual slavery.

Adapted from Facing History and Learning for Justice

<https://www.facinghistory.org/holocaust-and-human-behavior/chapter-2/inventing-black-and-white>

<https://www.learningforjustice.org/sites/default/files/general/Slavery%20as%20a%20Form%20of%20Racialized%20Social%20Control.pdf>

Reflection Questions

1. Both African (Black) and European (white) indentured servants were involved in Bacon's Rebellion. How did the social status of these two groups change after the rebellion? (Reflect on new racial categories)
2. Reflect on the concept of "divide and conquer." How did the white colonial elite benefit from promoting divisions among Black and white laborers? How did the colonial authorities use racial divisions to maintain control and prevent future rebellions like Bacon's Rebellion?

Ten Things Everyone Should Know About Race

Directions: Respond to the following questions to demonstrate your understanding of race and racism.

- ☐ Incorporate the question into your response.
 - ☐ Incorporate evidence from the text to support your response.
 - ☐ Utilize correct grammar and punctuation.
 - ☐ Respond in complete sentences.
1. Provide two examples of why societies have historically enslaved other groups of people, besides race.
 2. According to the text, is the human race essentially similar or dissimilar? What biological evidence do we have to support this?
 3. Besides slavery, what other events in American history did white people use their “superiority” to justify?
 4. How were white Americans able to state that “all men are created equal” and still practice slavery?
 5. What advantages does racism create for white people? Provide specific examples.
 6. The ancient Greeks did not divide people according to race. How did the Greeks divide people and when was the idea of race first developed?
 7. What must Americans, and all people, do in order to end racism?

Final Reflections

8. Ta-Nehisi Coates says, “But race is the child of racism, not the father.” What does he mean by this? How is this connected to the story of race & power in America that we unpacked in our class this week?
9. What is one question that you still have about the history of race and/or racism in the United States?

Narratives and Counternarratives

Why is it important to tell different stories of the past?

Part 1: Scan the US history book covers. Note the details that help you determine the focus of each book.

1. Why do you think we have so many different versions of US History?

Pick one book to focus on. Write the title here:

- 2.

Part 2: Read the excerpts below and highlight/underline the evidence that helps you answer the focus question.

EXCERPT 1 - Daina Ramey Berry and Kali Nicole Gross, *A Black Women's History of the United States*

Whose/why is this story being told?

Why does the author use the metaphor of "lifting chains" when describing the purpose of the book?

What historical evidence supports your point?

What question do you have about this book or the community/perspective this book represents?

EXCERPT 2 - Paul Ortiz, *An African American and Latinx History of the United States*

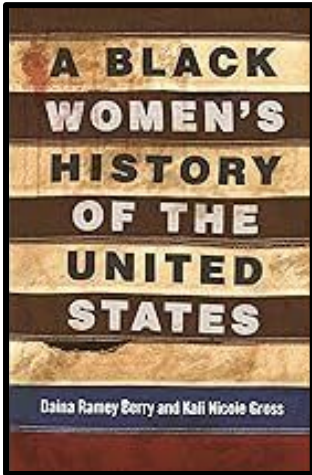
Whose/why is this story being told?	How does the acknowledgment of the struggles and achievements of African American and Latinx people contribute to a more inclusive national identity? What historical evidence supports your point?	What question do you have about this book or the community/perspective this book represents?
--	--	---

EXCERPT 3 - Roxanne Dunbar-Ortiz adapted by Jean Mendoza and Debbie Reese, *An Indigenous Peoples' History of the United States for Young People*

Whose/why is this story being told?	How does might examining the difficult parts of history help us grow as a nation? What historical evidence supports your point?	What question do you have about this book or the community/perspective this book represents?
--	--	---

Narratives & Counternarratives

Why is it important to tell different stories of the past?



EXCERPT 1

Daina Ramey Berry and Kali Nicole Gross
A Black Women's History of the United States

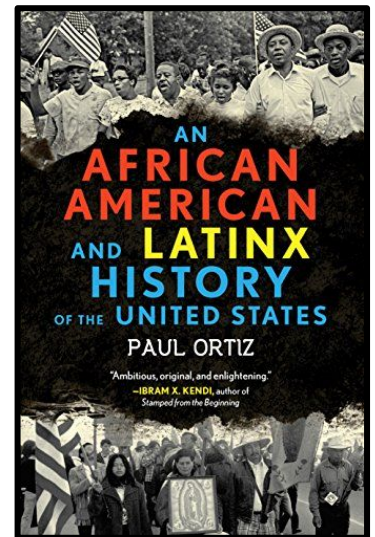
There are no chains so galling as the chains of ignorance [said Maria Stewart, a Black female abolitionist.] . . . Maria's challenge drives this book and informs our thinking about creating a more inclusive history. Her mission guided our writing of this history of the United States in which Black women and their contributions are on full display. Here we lift the chains and explore the knowledge and influence of women like Maria who had something to say about their place in history.

EXCERPT 2

Paul Ortiz

An African American and Latinx History of the United States

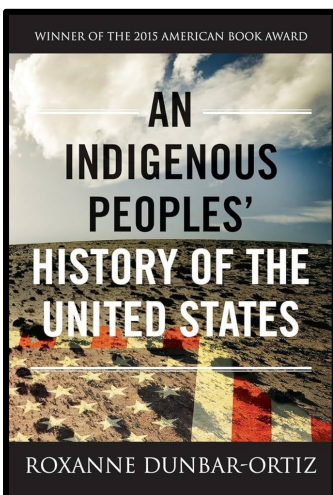
I wrote this book because as a scholar I want to ensure that no Latinx or Black children ever again have to be ashamed of who they are and where they come from. Collectively speaking, African Americans and Latinx people have nothing to apologize for. Every democratic right we enjoy is an achievement that our ancestors fought, suffered and died for. When I was growing up their struggle was not part of the curriculum.

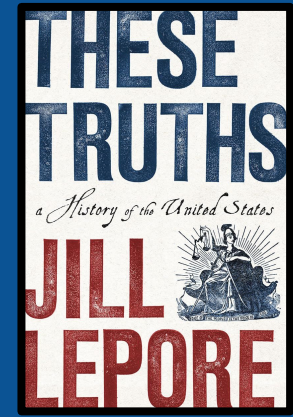
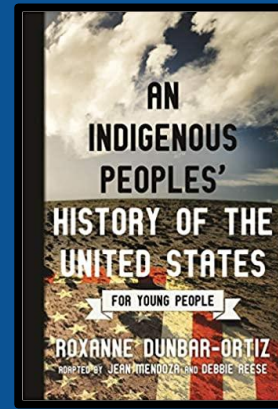
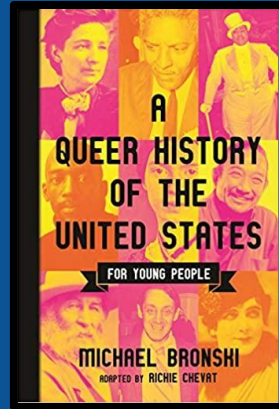
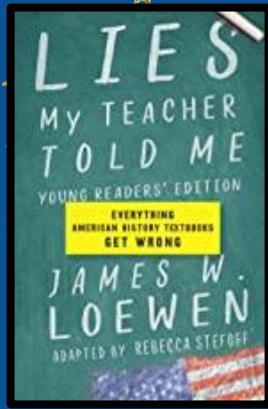


EXCERPT 3

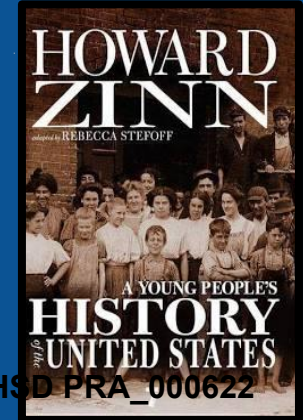
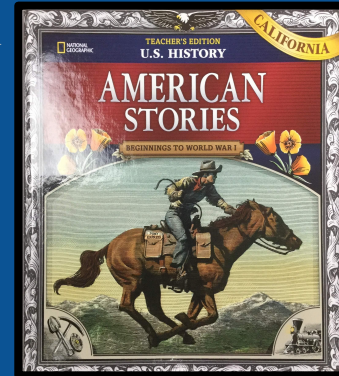
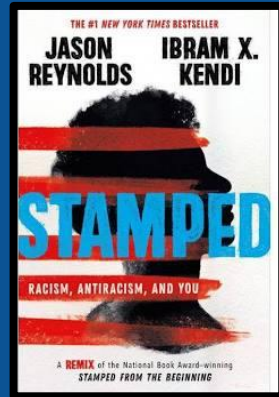
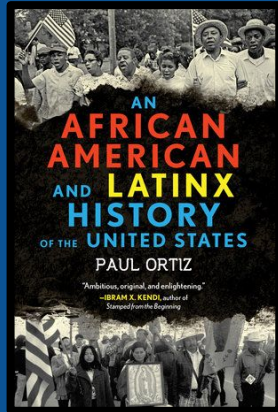
Roxanne Dunbar-Ortiz adapted by Jean Mendoza and Debbie Reese
An Indigenous Peoples' History of the United States for Young People

Like most people, Americans want to think well of themselves, their ancestors, their history, and what they and their leaders do. As advanced technology makes the experiences of Indigenous peoples around the world more readily available, it is necessary that Americans learn to think more completely and more critically about their own history, because it can help them be better citizens of the world. Part of that critical thinking involves recognition that "America" is a name given to two land masses by European colonizers. Indigenous peoples had, and have words for the land in their own languages.





Why is it important to tell different stories of the past?



SMUHS D PRA_000622

Reading & Reflection Questions | *A Different Mirror* by Ronald Takaki

Directions: As you read, complete the following reading questions in complete sentences. Be prepared to discuss your answers with the class. All responses *MUST* be in your own words.

Introduction: My Story, Our Story PDF Pages 23-24

1. Explain what you think the title, "A Different Mirror" means.
2. According to the author, what does "multicultural America" mean?

Chapter 1: Why A Different Mirror? PDF Pages 25-34

3. How does Takaki define the "master narrative" in the United States?
4. In Oscar Handlin's book, *The Uprooted* (1951), why do you think he wrote as if the only immigrants who really mattered were from Europe?
5. What evidence does he provide to support his argument that this "master narrative" is inaccurate?

6. Beginning with “But what happens when...”, Takaki describes “A Different Mirror,” how does this explanation compare/differ from your initial idea of the title in question 1?

Reflections

7. What impact does the “master narrative” have on the people of the United States who do not fit the narrative (like the author Ronald Takaki)?

8. What impact does the “master narrative” have on people who fit the narrative (like Presidents Biden & Trump)?

9. How do **you** think we can challenge the master narrative?

10. Ms. Zink (Ms. Donohoe’s wonderful Ethnic Studies teaching partner!) wonders if calling it a “master narrative” means it can never be changed, and will always be what we learn. And saying “counter narrative” means it will always be the alternative story, not the main story.

Do you agree? What language would you use to describe a study of history that includes a fuller picture of history from multiple identity perspectives?

Chapter 3: The Hidden Origins of Slavery (Pages 47-62)

11. What created a growing demand for labor in the American colonies?
12. Why did European indentured servants come to colonial America?
13. What similarities and differences were there between European indentured laborers and African enslaved laborers?
14. How did wealthy whites in the colonies respond to **solidarity** (aligning to support each other) between Black and white laborers?

ETHNIC STUDIES SIX WEEK REFLECTION

Look back through your Ethnic Studies binder to see the topics we've explored and activities we've engaged with during our first six weeks.

Which assignments helped you learn the best/most so far? Highlight them on the lists below:

- | | | |
|--|---|---|
| <ul style="list-style-type: none"> American Anthems Personal Anthems Why Study History? What is the History of This Land? Exploration Mills Logo Redesign Project | <ul style="list-style-type: none"> History, Identity, & Stories: Founding Ideals of the United States Identity & Power: Invisible Line of Privilege | <ul style="list-style-type: none"> History of Race & Racism Things Everyone Should Know About Race Reflection Why do we Need Different Versions of History? A Different Mirror Reading Reflection |
|--|---|---|

Which assignment helped you learn the best/most? Why?

Which assignment was the least helpful? Why OR what questions do you still have about it?

What is one new thing you've learned in our class so far?

How did you know when you were learning in our class?

How does what you learned these past six weeks connect with other classes and/or with real life?

**Our class developed an agreement in our first week together.
We said we would commit to: respect, productivity, focus, kindness, contribution, and laughter.
How have you helped our classroom community live these agreements?**

**Reflect on your thinking, learning, and community membership during our first six weeks.
What were you most proud of?**

Is there anything else you want Ms. Donohoe to know at this time?

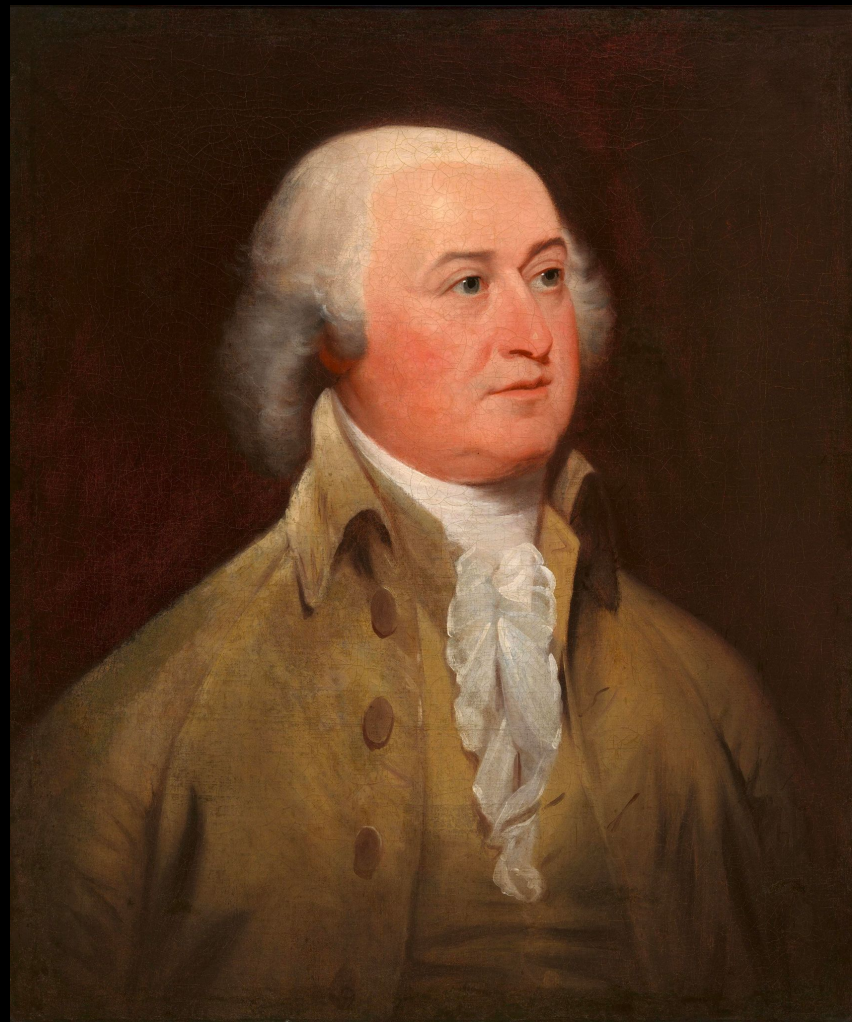
**FINAL STEP: Select two binder assignments from the past six weeks that you are proud of.
Take a photo of each assignment and upload the photos to this assignment on Canvas.**

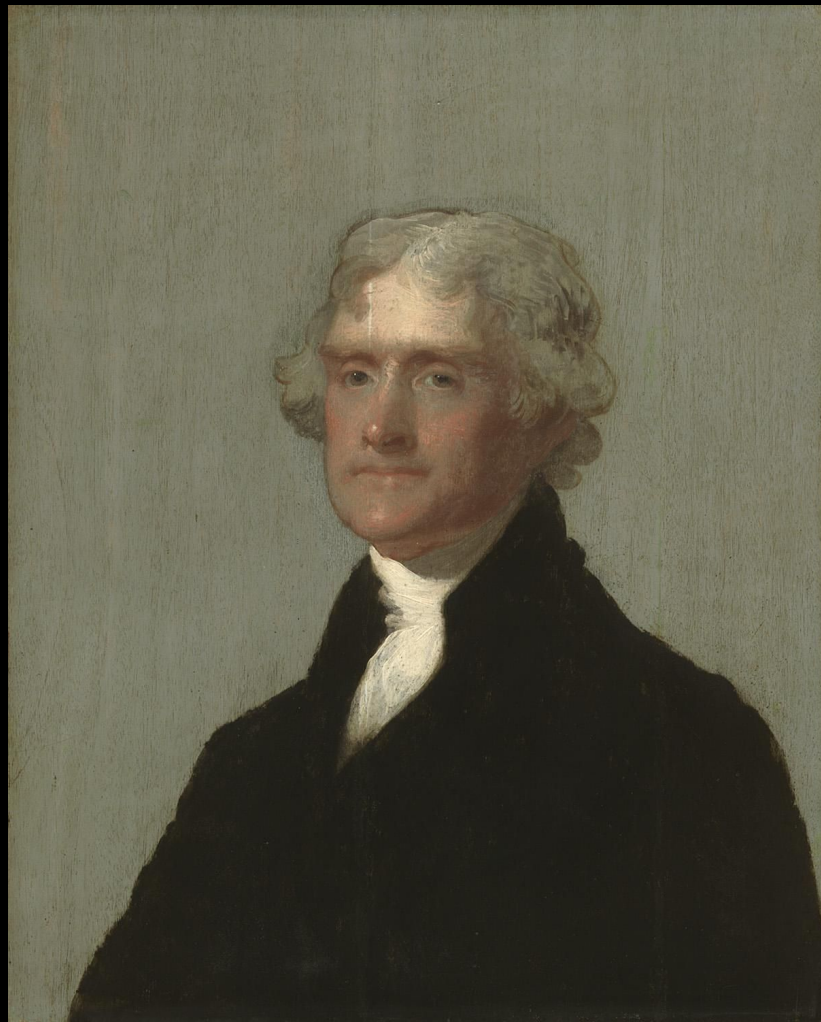
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Thank you for your thoughtful contributions during our first six weeks of Ethnic Studies!















NPG

purpose for viewing

Watch to meet artist
Kehinde Wiley, and learn
more about his approach
to modern American art.

purpose for reading

Read to learn what sets
Kehinde Wiley's portrait
of President Barack
Obama apart from other
presidential portraits.

“That’s the power of art. We all go to museums and and we all feel inspired by these images of dignity and grace, and it means something when young African American kids can go into a museum and see someone who looks like themselves, it gives a sense of, ‘I belong to the conversation around power. Who has it, who’s allowed to inherit that dignity.’”

Kehinde Wiley

“As a means to create a scaffolding for a better future, we have to be able to go back and dig out some of those stories that were not necessarily told or given light to, so that we can point light to where we want to move to.”

Kehinde Wiley

SMUHSD PRA_000637

**“It’s the desire to be
seen- the desire to be
alive- that the work is
about.”**

Kehinde Wiley

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Step One: Visual Tour		
What do you notice?	What is your reaction?	What do you think it means/represents?

SMUHSD PRA_000639

Step Two: Audio Tour

Title of piece	Sketch of the piece	What does the audio tour reveal about the meaning behind the piece?	What is your reaction to the piece?

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SMUUSD PRA 000641

Kehinde Wiley: An Archaeology of Silence Part I



SMUHSO PRA 000642

**Listen to learn Kehinde Wiley's intentions in
creating the exhibit *An Archaeology of Silence***



SMUHSO PRA 000643

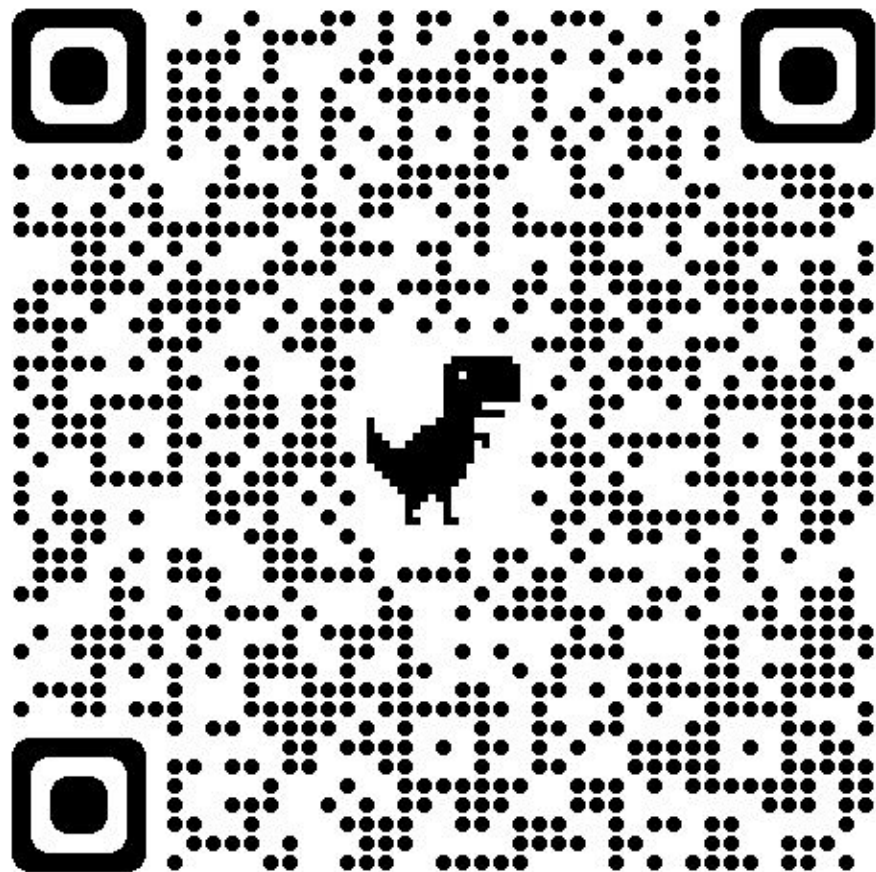
An aerial photograph of a school campus. In the foreground, there's a paved area with a bus stop shelter and a crosswalk. A large palm tree stands prominently in the center. The background shows a green lawn, more trees, and a clear blue sky. The text is overlaid on a white rectangular box in the upper half of the image.

**Explore to consider what
themes and patterns are
included in Wiley's exhibit,
An Archaeology of Silence.**

Museum Etiquette Expectations

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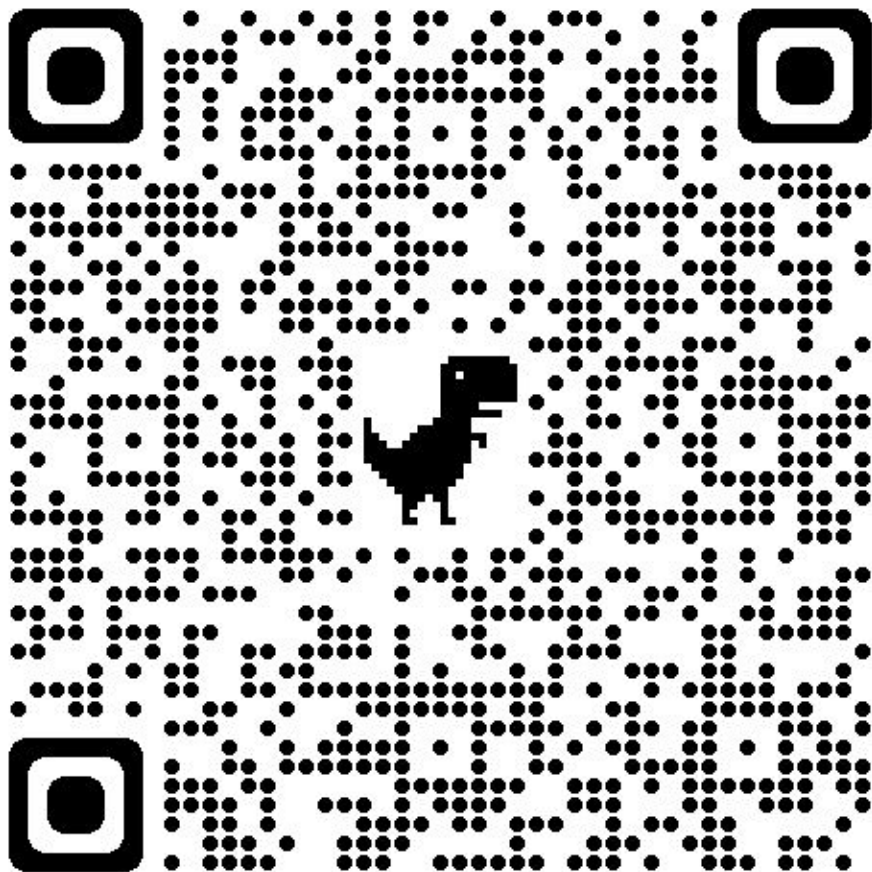
- **Soft Voices**
 - Allow others to focus & think!
- **Spread Out**
 - Allow everyone to see each piece, don't block people!
- **Be Curious**
 - Be open minded and consider your opinion of each piece!



KEHINDE WILEY
AN ARCHAEOLOGY
OF SILENCE

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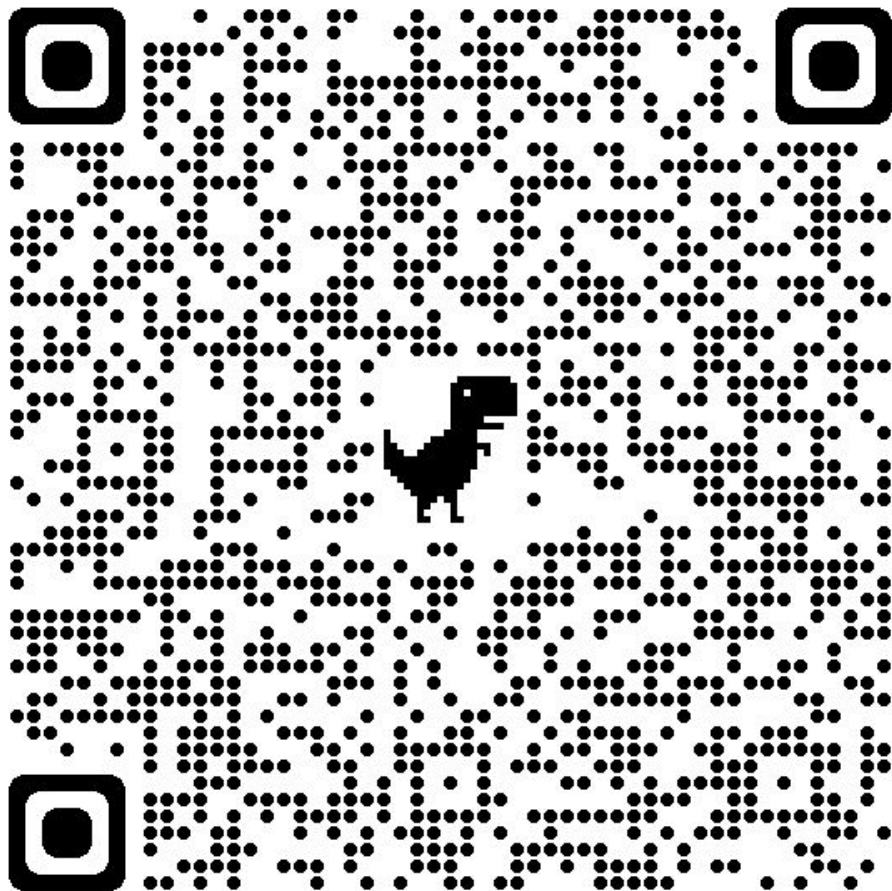
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OF SILENCE

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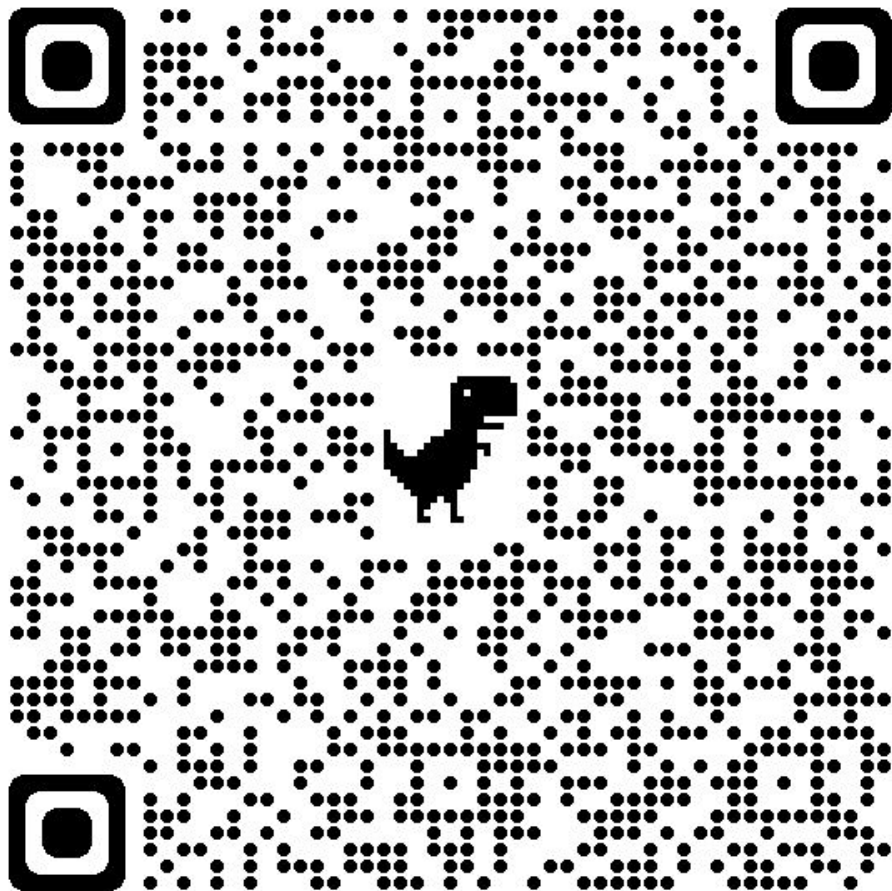
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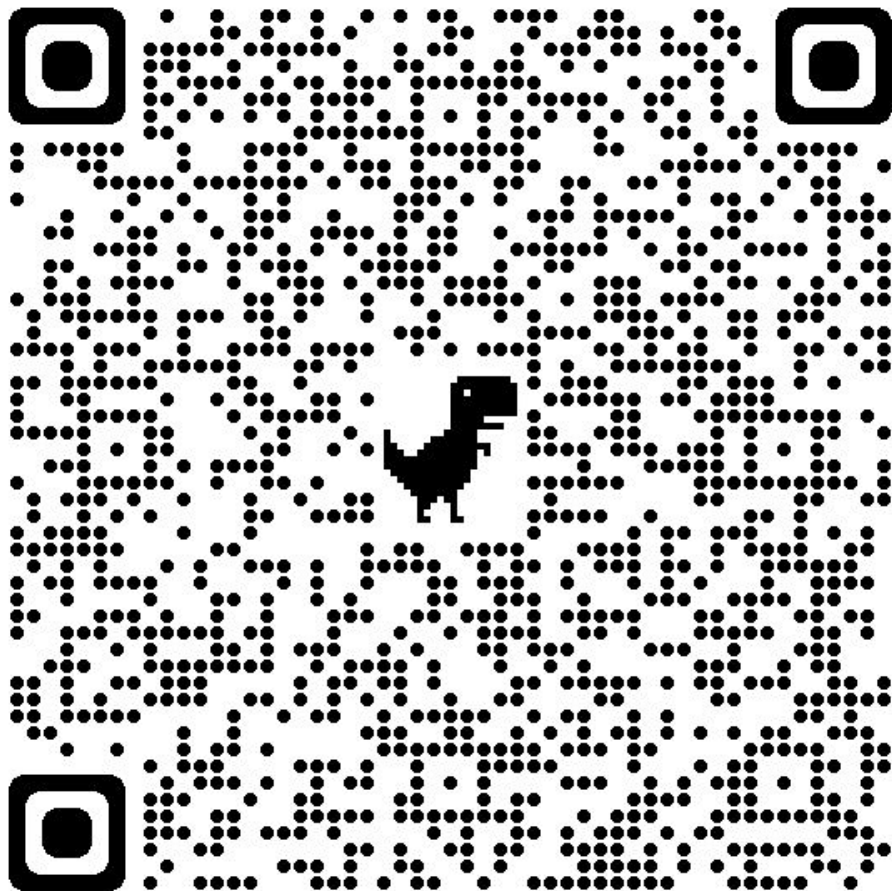
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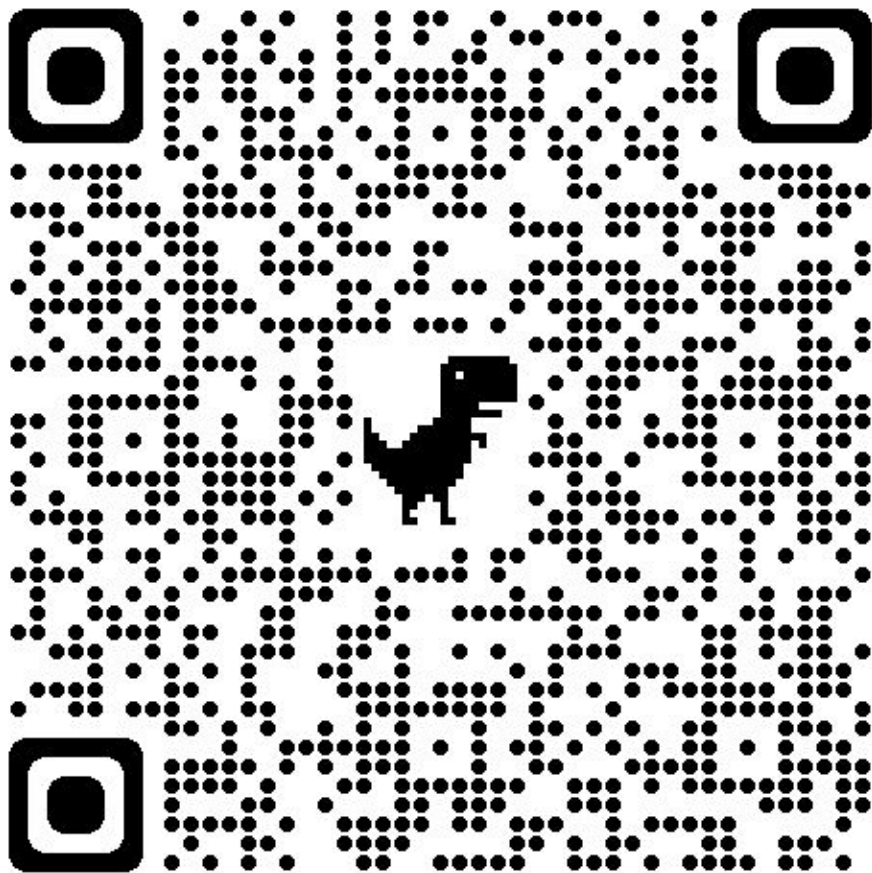
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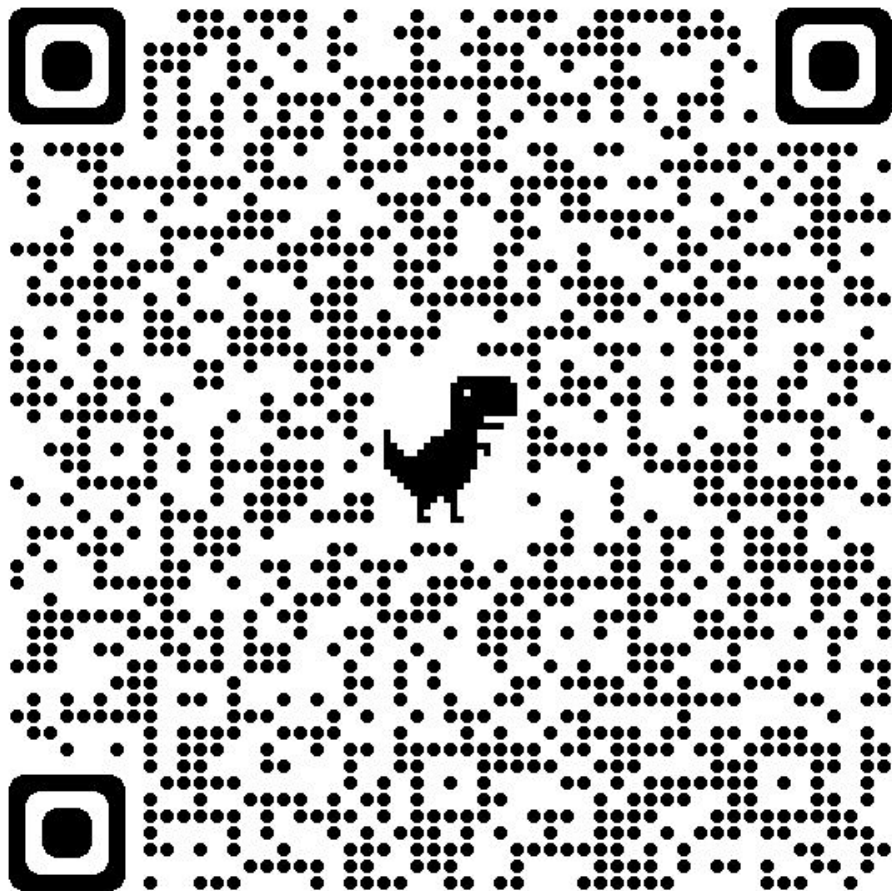
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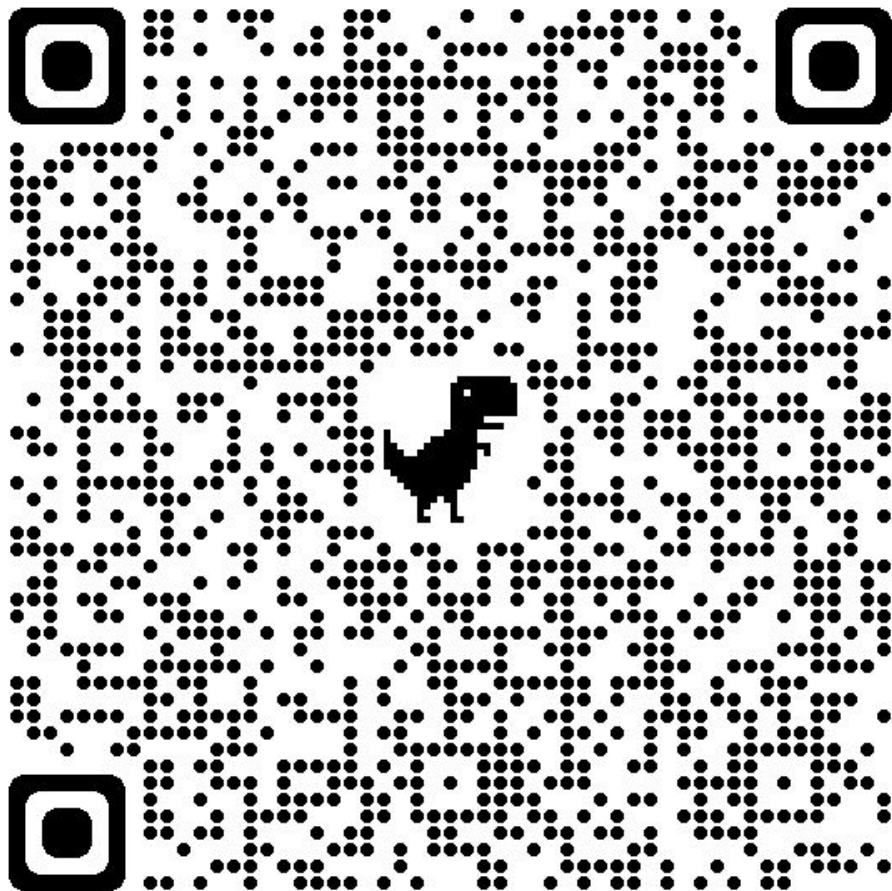
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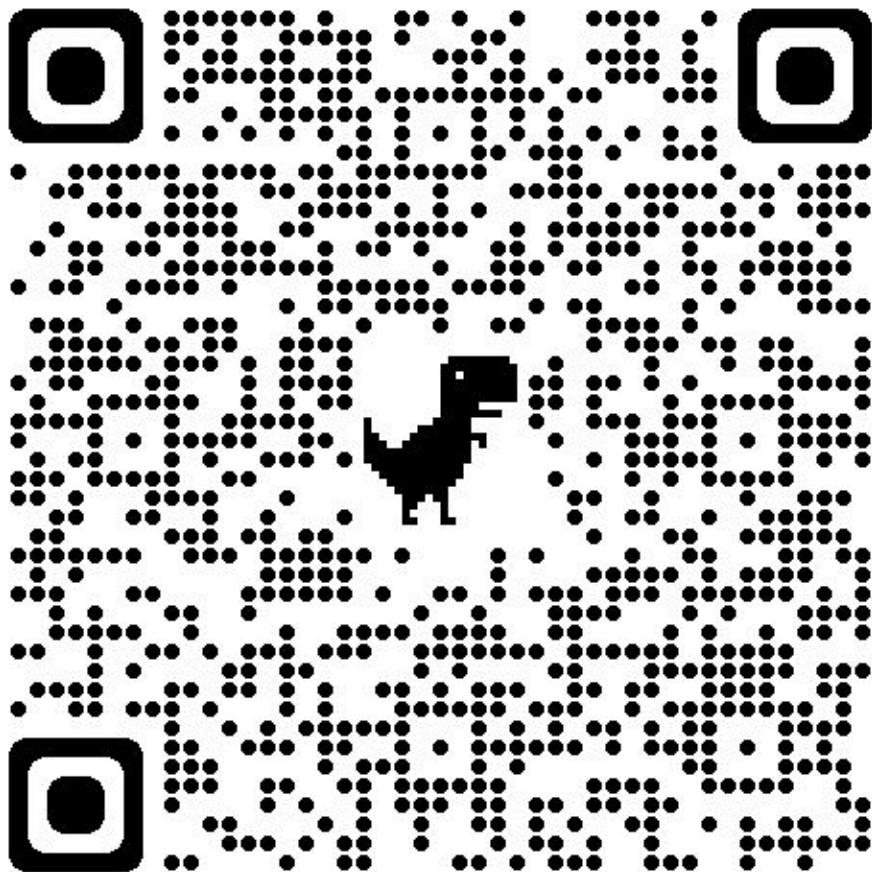
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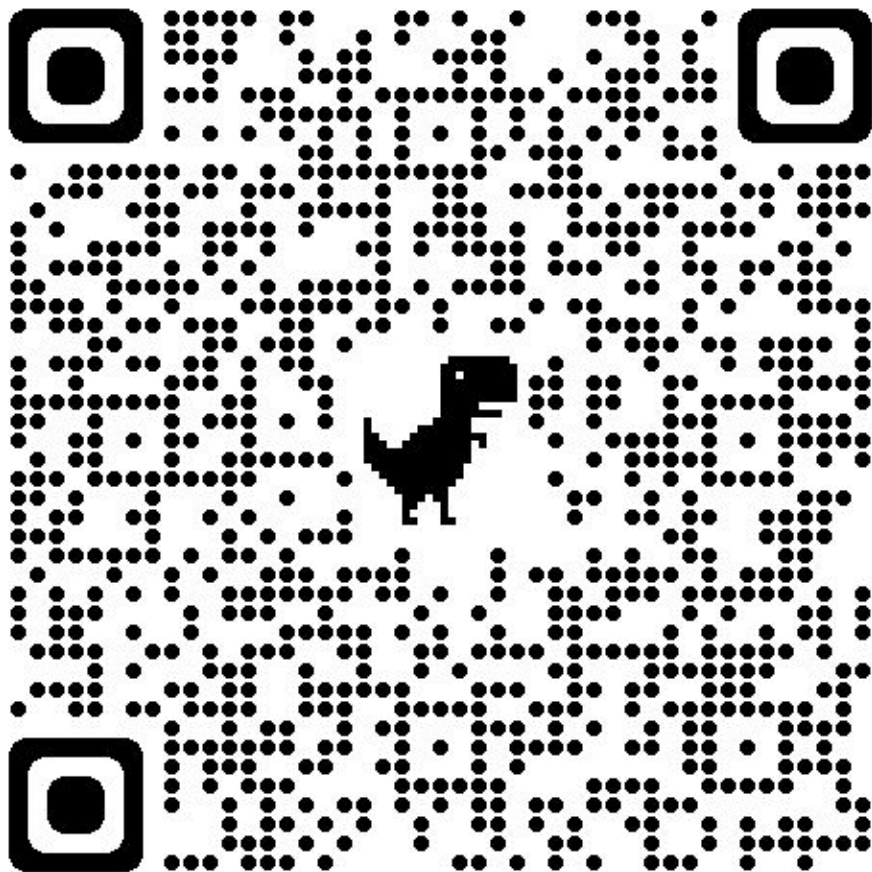
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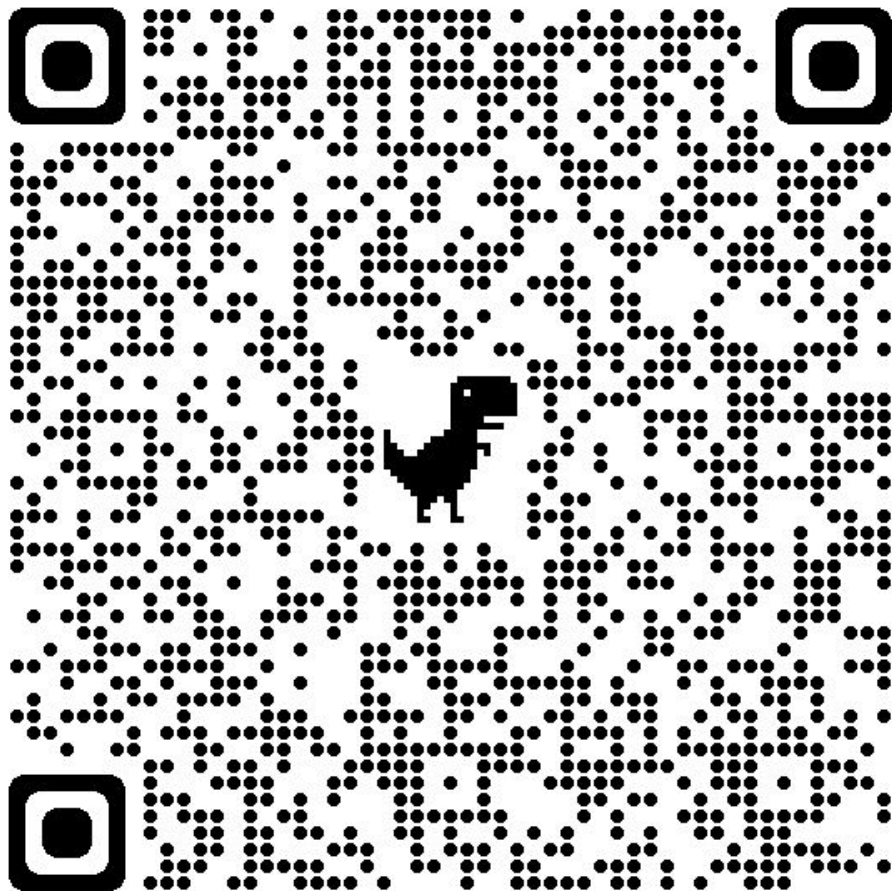
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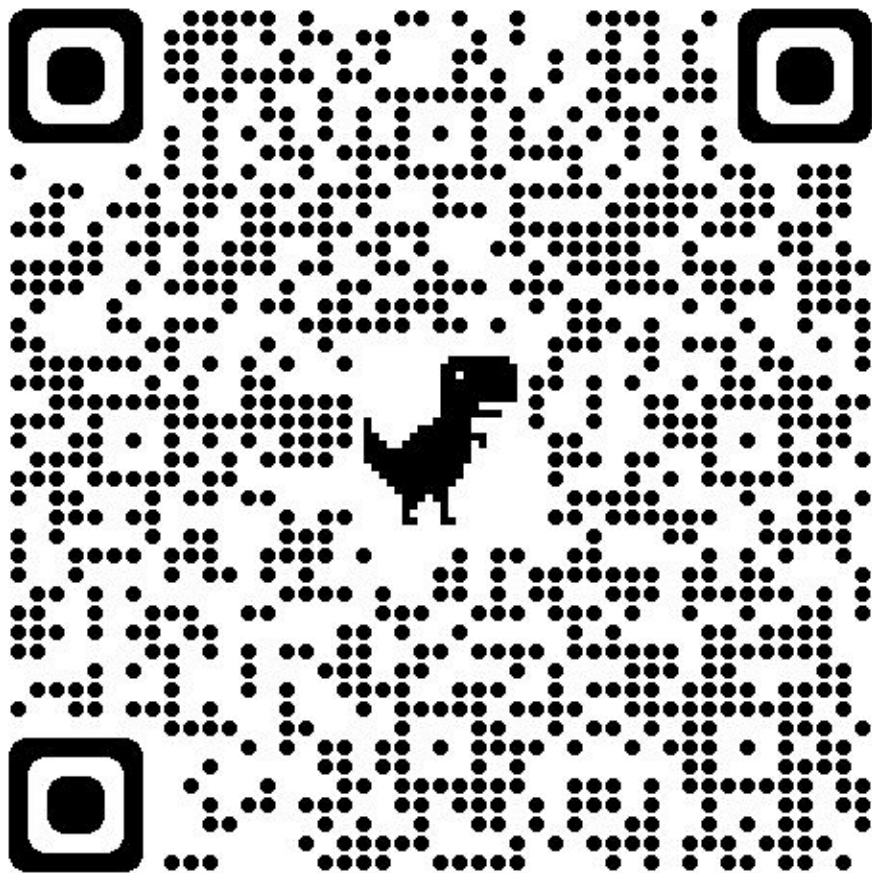
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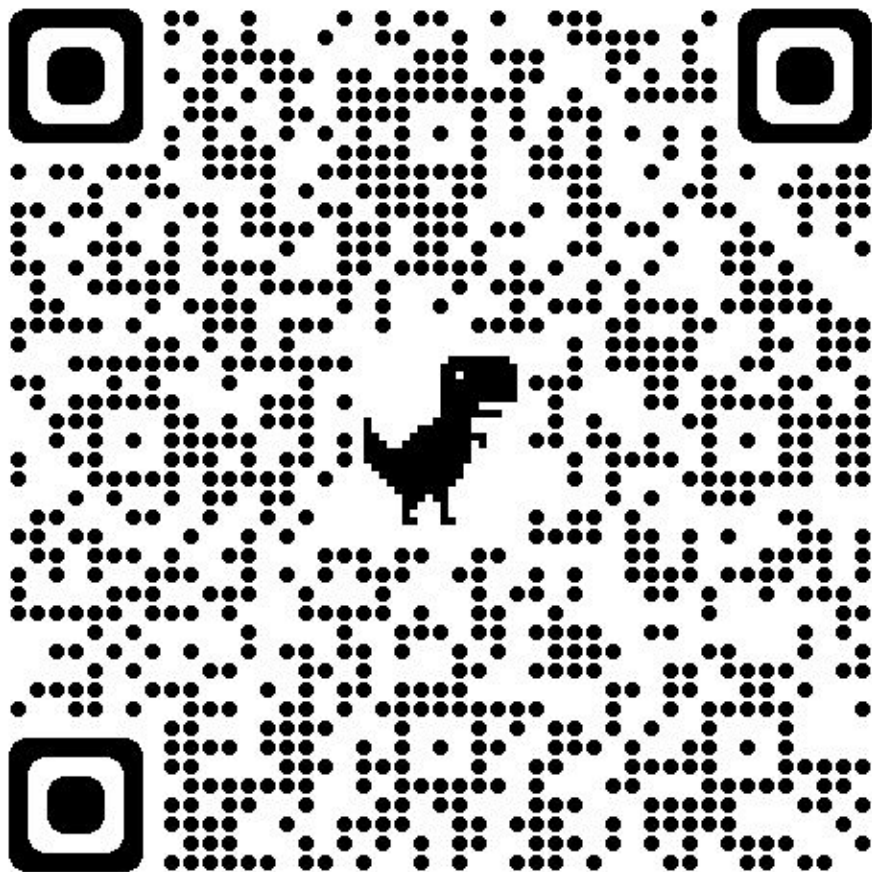
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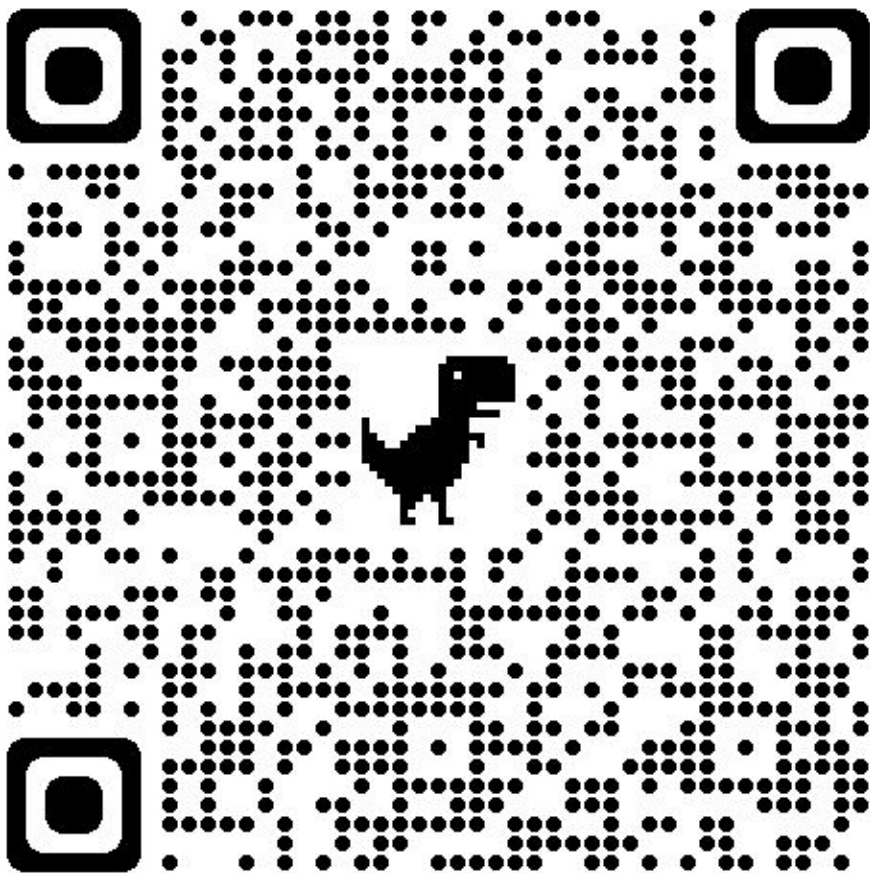
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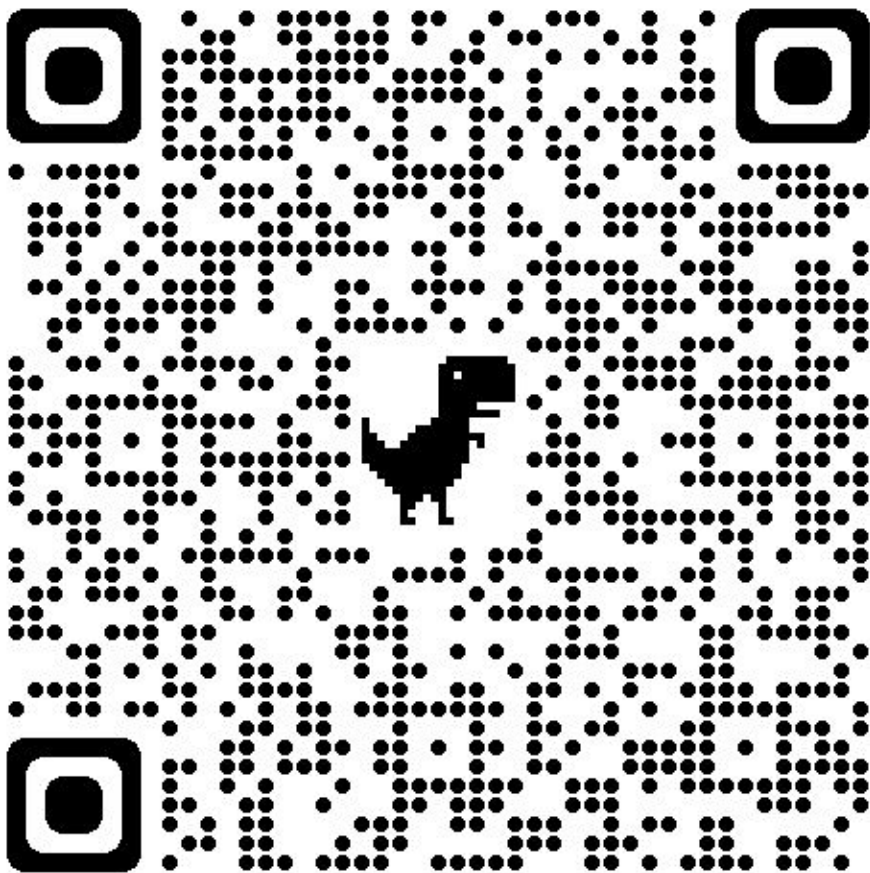
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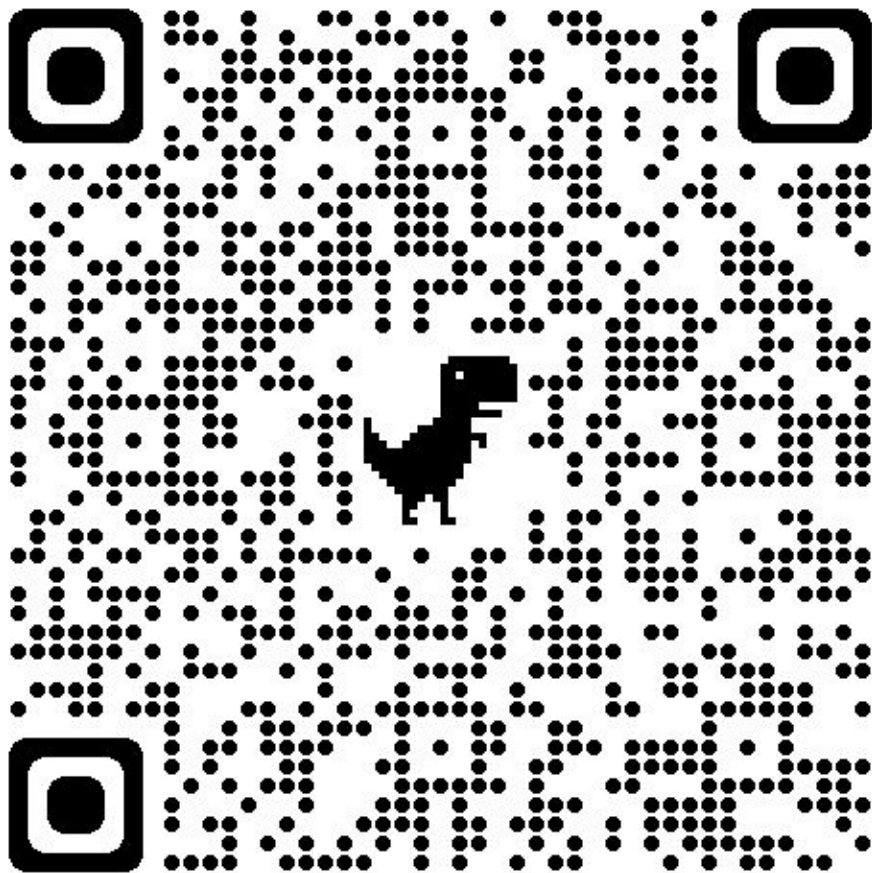
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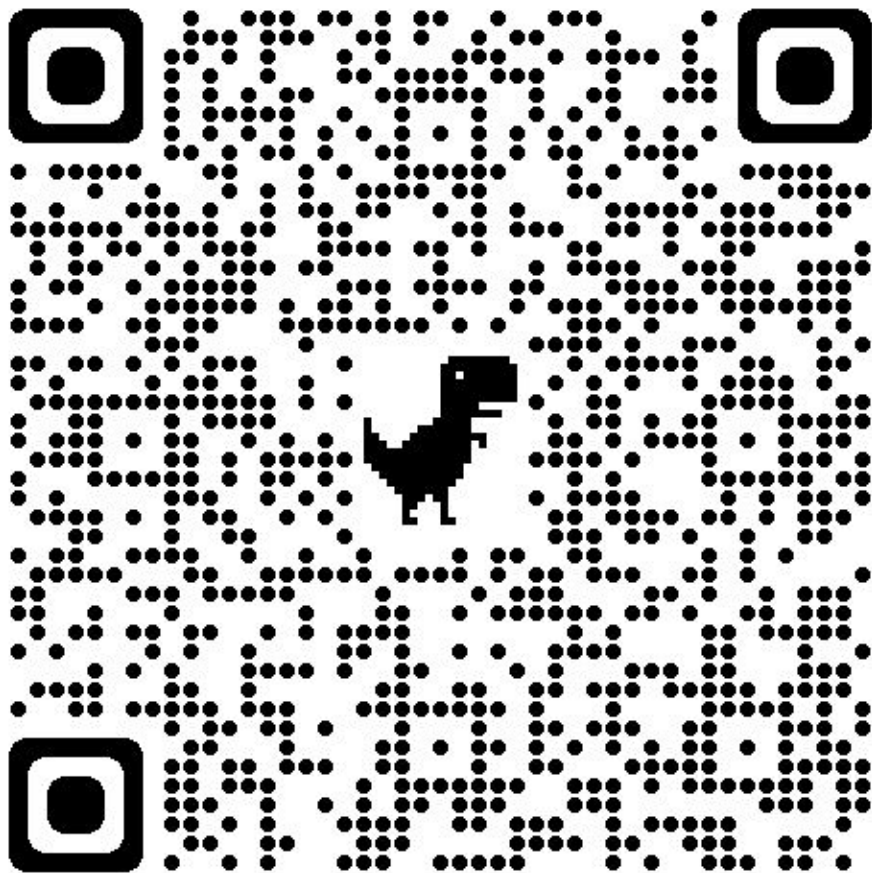
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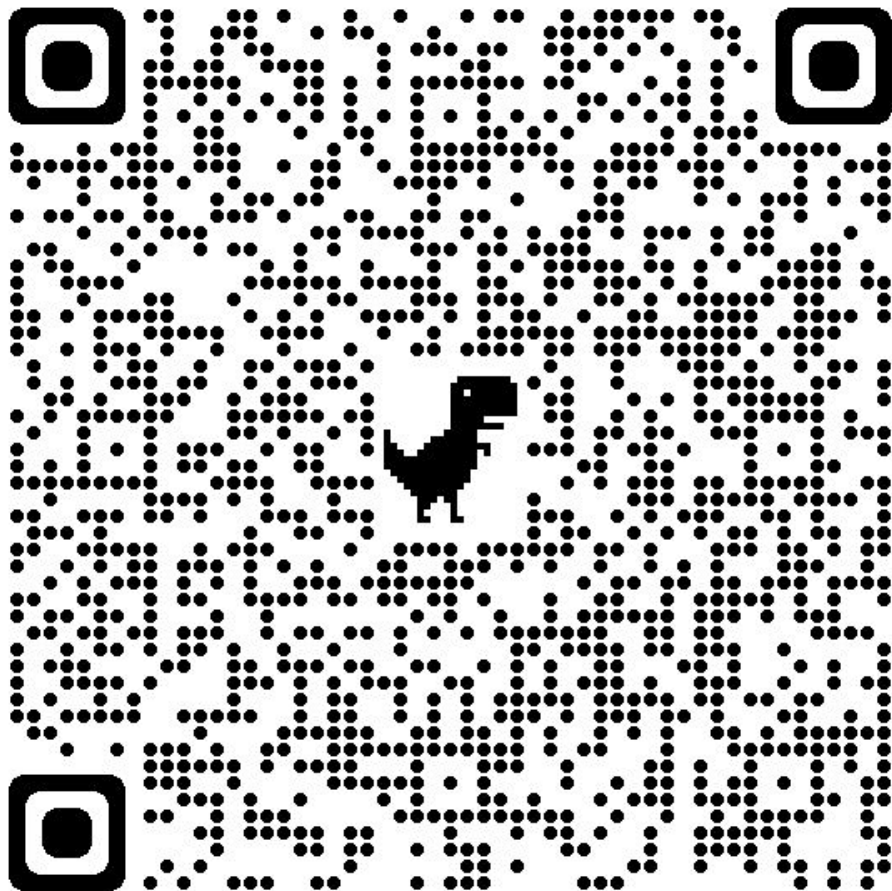
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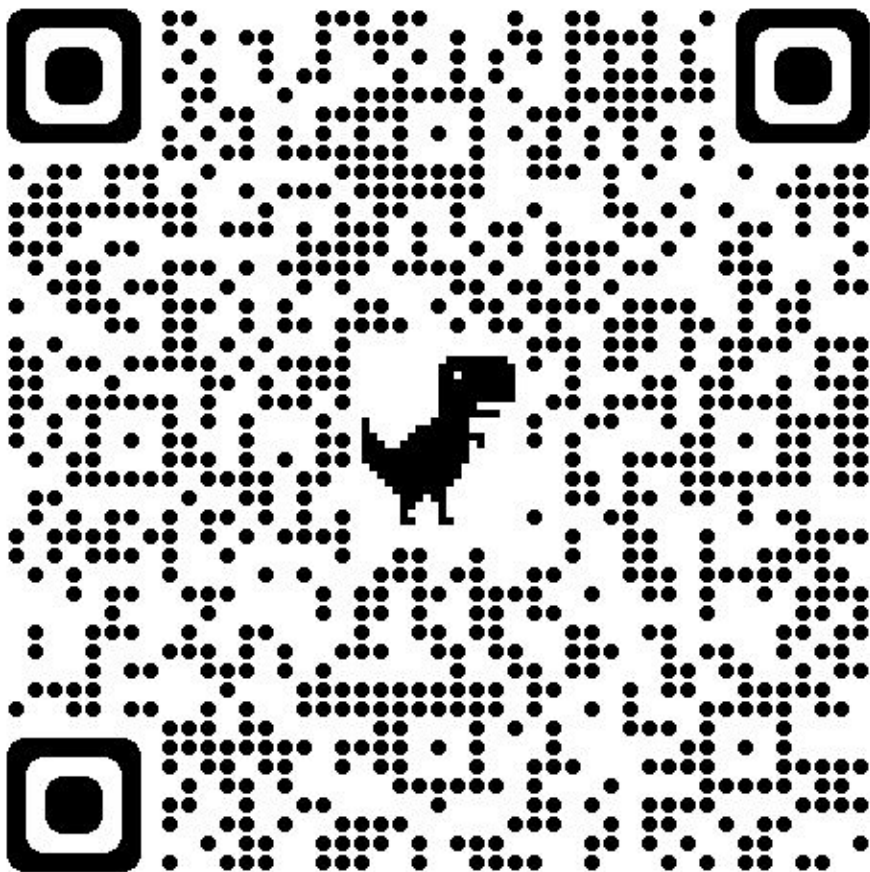
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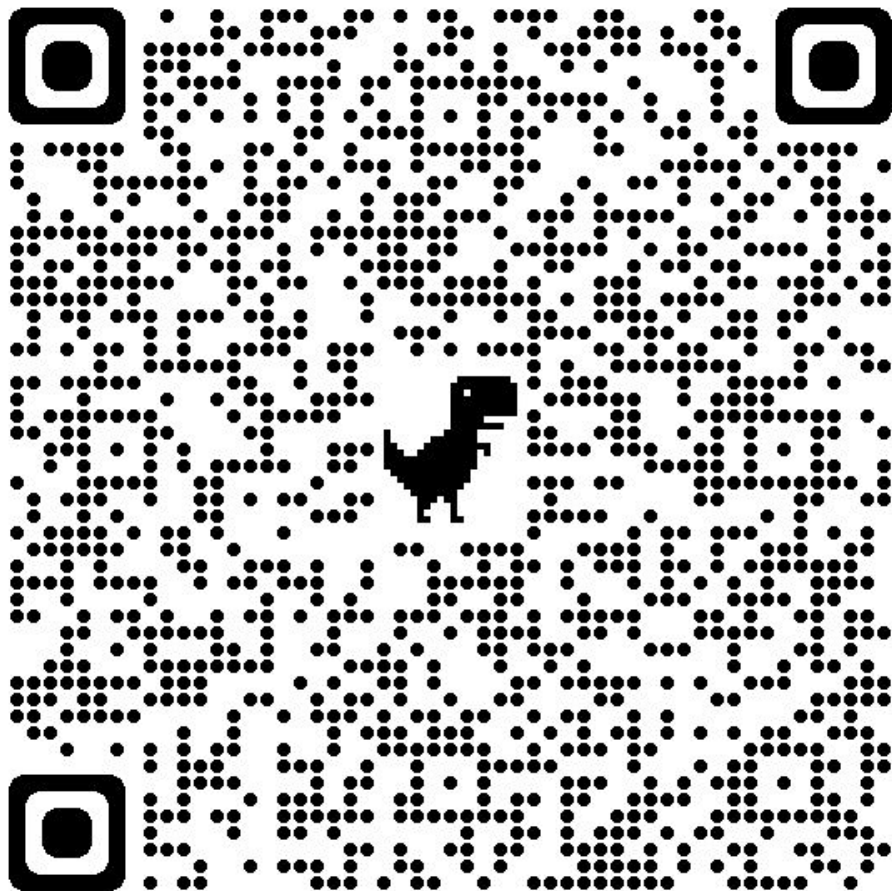
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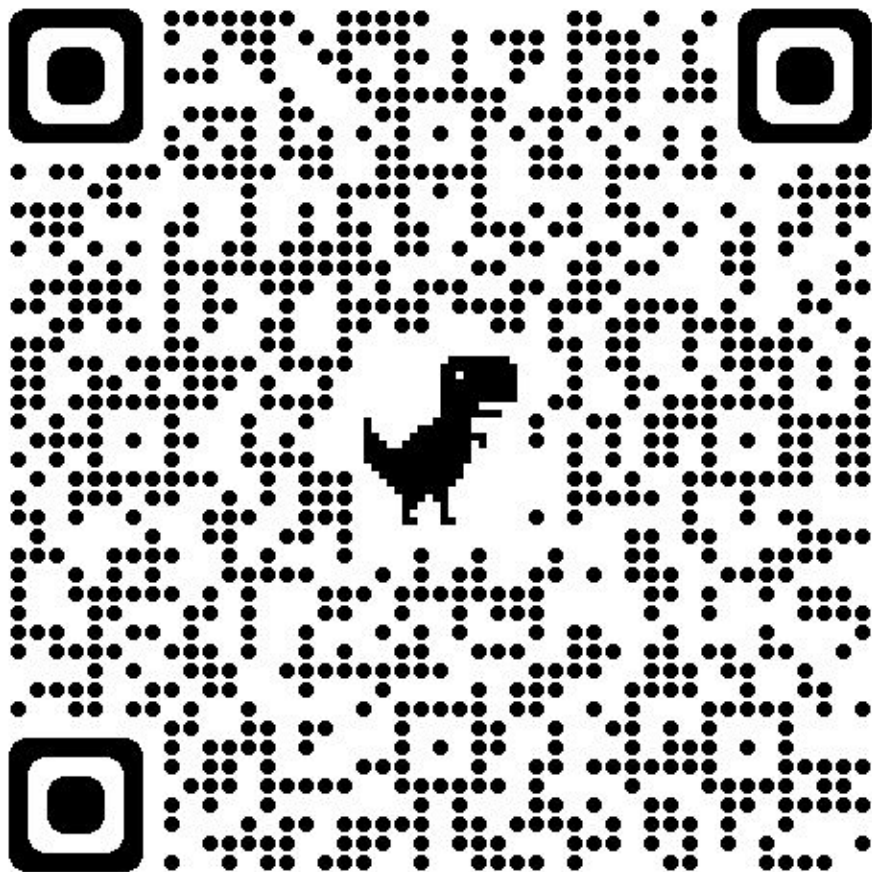
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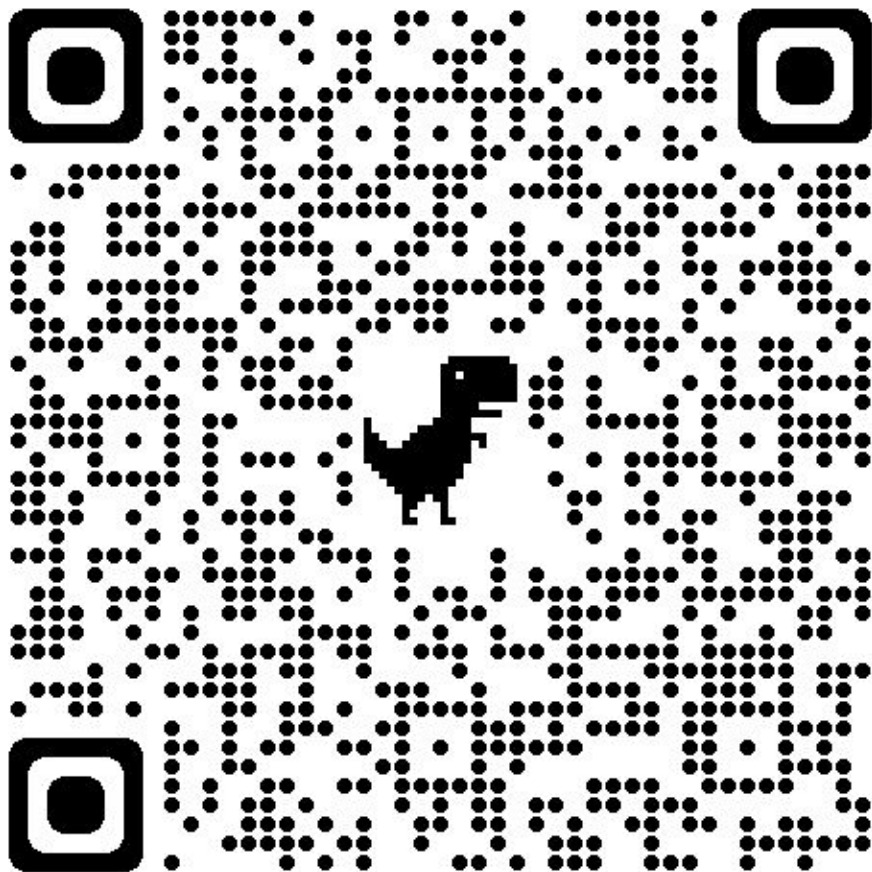
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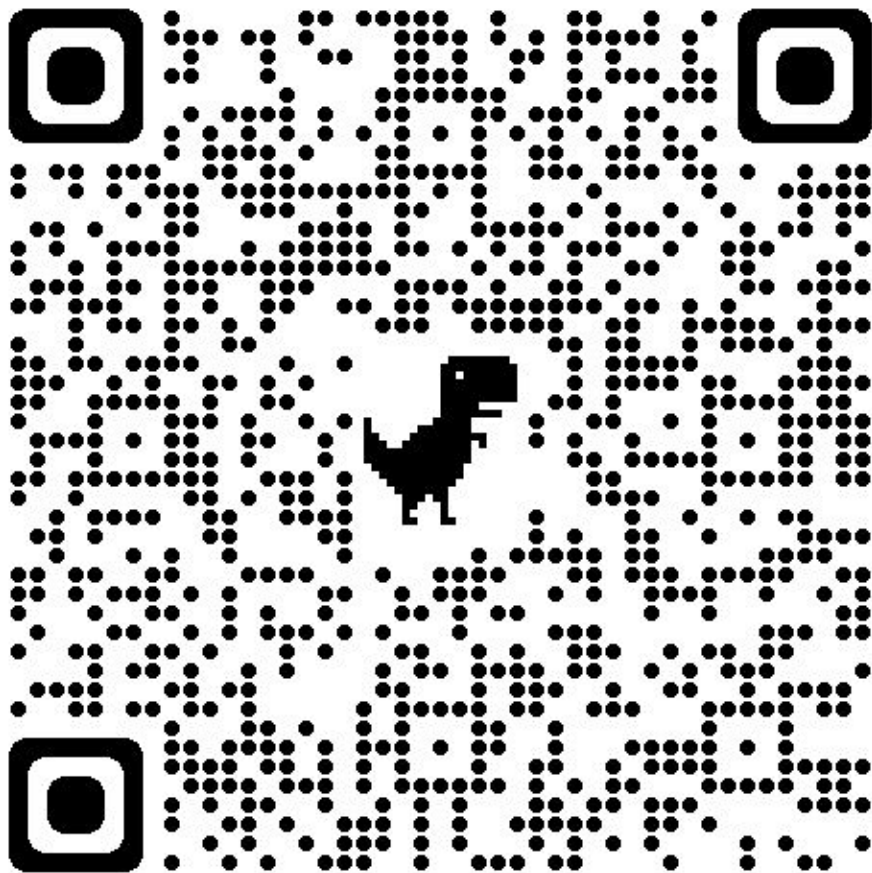
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Kehinde Wiley: An Archaeology of Silence

Part II



SMUHSO PRA 000670



131 Dying Gaul, Roman 1st Century, 2022, bronze



[Listen to learn more about this sculpture](#)

SMUHSD PRA_000671

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: Gazing downward, his arm braced on his leg, this young man embodies quiet strength. Self-possession.

It's partly inspired by a 2000-year-old Roman sculpture. "The Dying Gaul" portrays a fallen opponent of Attalus I of Pergamon in a similar pose, showing composure in the face of death. Wiley re-envisioned that sculpture in the form of a young Black man, leaving us to imagine what moment he may be confronting, with courage and fortitude.

This sculpture resonates strongly with the Reverend Wanda Johnson. Her son Oscar Grant was killed by a BART police officer, at Fruitvale Station in Oakland, in 2009.

WANDA JOHNSON: I think about Oscar's friends the night when he was on the platform, and then seeing his friends get abused by the police officer, I seen his strength. And how he seen the injustice. And he stood up, not knowing that that would be his last time to stand up. But yet willing to die for his friends, because of standing up for what was right.

ABRAM JACKSON: All the art we'll see today was made in the last year or so. It's a response to the murder of George Floyd, and to the state-sanctioned violence directed at so many other Black people in this country. Here's the artist:

KEHINDE WILEY: It resonates here because this is our present. We need to be able to come to terms with so many people being slain in our streets - we have to come to terms with state power.

Each one of these losses is handled and dealt with by families and by loved ones who hopefully will carry the individual significance of those people on. But the job of my work is to be able, not to just create a political statement, but to create a much more personal, poetic, spiritual one, that talks about the humanity of all of us, that talks about the ties between those great historical, monumental European works, and some of those great historical, monumental, young Black and Brown kids who surround us every day. It's the desire to be seen, the desire to be alive, that the work is about.



132 Femme piquée par un serpent (Mamadou Gueye), 2022, painting



[Listen to learn more about this painting](#)

SMUHSD PRA_000673

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: The scale of this painting is almost overwhelming. Billboard-like. And purposely so. Enormous paintings traditionally featured rulers, battles — images that articulate power. And enormous billboards are where you often find the commercialization of Black culture. Here's Wiley:

KEHINDE WILEY: At the leading edge of American cultural output is Hip Hop, is Black culture. Hip Hop is the idiom through which so many young people throughout the world define themselves, or discover themselves, or try on different ways of being. Black American culture has a kind of flavor, kind of sass, a kind of groove that we know to be Hip Hop, and it's something that's found its way into my painting.

Hip Hop also has left a trace that's defined by a kind of perversion of the truth. It's a rubric through which people have sort of deposited their ideas about what it means to be Black, what it means to be male, what it means to be powerful.

ABRAM JACKSON: Wiley based this figure's pose on a 19th century French sculpture of a woman bitten by a snake.

CLAUDIA SCHMUCKLI: He changes the gender of the figure to be the portrait of this beautiful Black man. And it goes back to his concern with the image of Black masculinity in Western culture, where he really challenges a notion of masculinity that doesn't allow any room for vulnerability. When the models are rendered on the scale of billboards, and we look at them hovering above us, really towering over us, then the idea of their suffering or their pain, or their grief, or their death is automatically catapulted into a much broader context.

ABRAM JACKSON: By the way, you may notice that many of the artworks' titles start with the title of the piece — here, it's "Woman bitten by a serpent", in French — then there is another name in parentheses afterwards. That's the name of Wiley's model for that particular painting or sculpture. Here, it is Mamadou Gueye, who posed for this artwork, and several others. Wiley spends a lot of time in West Africa, and many of his models for the works in this show, like Gueye, are Senegalese.



133 Young Tarentine II (Ndeye Fatou Mbaye), 2022, painting



[Listen to learn more about this painting](#)

SMUHS D PRA_000675

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: A 19th century French sculpture of a young woman from mythology, her long hair spreading across the waves that drowned her as she sailed to meet her future husband. That's the melancholy origin point of this painting. Wiley posed his model in the same way and gave the painting the same title – "Young Tarentine".

But instead of waves, he surrounds this figure with a setting that's solid, earthly, and incredibly beautiful. Here's Hodari Davis, Oakland-based Chief Innovation Officer of Edutainment for Equity:

HODARI DAVIS: You're seeing a body that's at rest, but you're seeing this bright life all around this body. it's somewhat of a paradox. You can't tell the difference between a body that's dead or a body that's at rest. And either way you're looking at it, it's uncomfortable, right? But why would a body at rest be uncomfortable?

KEHINDE WILEY: What I'm trying to do is to unearth a full picture of what it means to be laid bare, to be laid prone. The paintings are of people who aren't standing erect, who aren't domineering in monumental space, but there's a kind of elegy surrounding them, there's a sadness that surrounds them. But strangely, there's also kind of growth that's going on in the picture plane. There's a desire for me to create paintings and sculptures that cradle the subject, that recognize that they're vulnerable.

They are designed to take up space in the world, to demand presence, but they're also begging that you take them seriously as individuals. I think that's one of the reasons why I wanted to stick so heavily onto the small details of each subject in my work, to be able to look at their nails, their hairstyles, the brands that they wear, sort of really filling the lungs of the individual rather than just painting a two-dimensional picture of a moment or a political crisis.



134 Christian Martyr Tarcisius (El Hadji Malick Gueye), 2022, painting



[Listen to learn more about this painting](#)

SMUHSD PRA_000677

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: The powerful use of light here draws our attention to this man's lowered eyelids and clasped hands, making us feel we're in the presence of intense suffering, or prayer.

CLAUDIA SCHMUCKLI: Wiley employs a piercing brightness that bathes the body in aura of sacredness, and it echoes the treatment of the divine in European painting, which has its origins in the veneration of the body of Christ.

KEHINDE WILEY: There's an important part of religious depictions of ecstasy in relationship to human suffering. So much of this is pictured through light, in a way that almost feels erotic - the sense in which the body is prone and flooded fully with this kind of divinity, this rapturous presence.

ABRAM JACKSON: Wiley looked to another kind of Christian imagery for this figure's pose — a sculpture of a Roman boy named Tarcisius, who was killed for his faith. Both the original sculpture and this painting work to create emotion and reverence in the viewer. The parallels with the oppression of young Black men in this country are inescapable.

KEHINDE WILEY: I think that is, at its core, the central metaphor of this work: this conflict between the humanity of this subject and the brutal fact of human nature. This desire to be seen as present and fully formed, but also having been stricken down and now depicted as lost potential, as evidence of the sacred, as evidence of something beautiful that could have been.



135 The Body of the Dead Christ in the Tomb (Babacar Mané), 2022, bronze



[Listen to learn more about this sculpture](#)

SMUHSD PRA_000679

CURATOR INTERVIEW TRANSCRIPT

KEHINDE WILEY: The birth of the show starts as the world shuts down. As we see George Floyd slain in the streets of America, I get to work, I start thinking not only about this explosive moment that triggers the whole world into thinking about Black bodies in a different way, but I start thinking about imaging of bodies slain, historically. I start digging into religious pictures of the fallen Christ.

ABRAM JACKSON: The form of this sculpture was inspired by a sixteenth century painting by Hans Holbein, that Wiley first saw around fifteen years ago. The painting shows a claustrophobic view of the dead Christ – as if we're looking into his tomb from the side. Christ's body is both utterly ordinary, and, because we know who it is, sacred, at the same time. Wiley was blown away by that image, and gives this bronze figure a similar sense both of the everyday, and the heroic.

KEHINDE WILEY: There's a tradition around the celebration of a life that happens in religious painting, that needs to be retold. There's so many opportunities now to talk about lost potential as a means to create a scaffolding for a better future.



136 Young Tarantine (Mamadou Gueye), 2022, bronze



[Listen to learn more about this sculpture](#)

SMUHSD PRA_000681

CURATOR INTERVIEW TRANSCRIPT

KEHINDE WILEY: The birth of the show starts as the world shuts down. As we see George Floyd slain in the streets of America, I get to work, I start thinking not only about this explosive moment that triggers the whole world into thinking about Black bodies in a different way, but I start thinking about imaging of bodies slain, historically. I start digging into religious pictures of the fallen Christ.

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KEHINDE WILEY: There's a tradition around the celebration of a life that happens in religious painting, that needs to be retold. There's so many opportunities now to talk about lost potential as a means to create a scaffolding for a better future.



137 The Virgin Martyr Cecilia (Ndey Buri), 2022, painting



[Listen to learn more about this painting](#)

SMUHSD PRA_000683

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: A tender, realistic portrayal of a Roman Christian Martyr dead in her tomb was Wiley's starting point for this figure. The artist has long been interested in experimenting with backgrounds — here, he's decided to fill it with poppies.

KEHINDE WILEY: Historically, backgrounds have been: powerful man sitting on his land - everything's a possession. It's, the animals are my possession, the house is my possession. I decided to fill it with this decorative floral. It's the emptying out of all of that anxiety surrounding possession, and to fill it with the simple act of growing itself.

ABRAM JACKSON: The poppies' vivid colors complement the warm highlights on the figure's skin. Wiley, with Black American roots from his mother, and Nigerian roots from his father, has spent time in West Africa recently, and many of his models for works in this show are from Senegal.

KEHINDE WILEY: Africa's had a huge impact on my work because I go to the marketplaces and I see fabrics that are inspiring, I see colors that are inspiring, histories and botanicals that don't exist in my work before. I also see different types of Blackness that exist there.

I learned how to paint skin by using whiteness as the model through which the world is seen. There is no real tradition of painting Black skin in western easel painting and so you have to make that up yourself - that's creating a vocabulary of Blackness, a playbook of Blackness.

One of the cool things about my shows is that you start to see young Black and Brown kids showing up in the museums, as though that institution were there for them. And it should be.



138 The Death of Hyacinth (Ndey Buri Mboup), 2022, painting



[Listen to learn more about this painting](#)

SMUHSD PRA_000685

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: The blue and white flowers in the lower right corner of this painting clue us in to its inspiration. Wiley pulled this figure's pose from a painting of a story from classical mythology. It's by the 18th century Italian artist, Tiepolo. It portrays the death of Hyacinth, a young mortal transformed into flowers after his death by the god Apollo, who loved him.

Tiepolo's painting is full of other details that Wiley chose to leave out — classical archways and statues, cherubs and gods. His interrogation of the forms, symbolism and significance of paintings by his artistic heroes goes right back to his childhood in Los Angeles.

KEHINDE WILEY: I first discovered Old Master painting when going to the Huntington Library and Gardens in Los Angeles. Those old collections had some amazing portraits of landed gentry, aristocrats, these powdered wigs and lapdogs and pearls - all of these signifiers of power that seemed so distant. But at the same time, the technical mastery of it was so good that it drew me in.

So from a very early age, I had this kind of fascination with the bombastic nature of the portraits, the unabashed, defiant sense of resplendence that they were having. They were just so proud and so bold, and so in your face, all the blinging. It really reminded me of some of the attitudes that early Hip Hop was criticized for having - the garish nature, the bombastic chest beating.

What I love about being an artist is you're able to colonize that space. You're able to enter that door and decide to rearrange the furniture. What I wanted to do was to take the language of classic Western European easel painting and to embody that language, to be able to position people who look like me within that field of power.

SMUHSD PRA_000686



139 Youth Mourning, 2022, bronze



[Listen to learn more about this sculpture](#)

SMUHSD PRA_000687

CURATOR INTERVIEW TRANSCRIPT

WANDA JOHNSON: My name is Wanda Johnson. I'm the mother of Oscar Grant that was killed January 1st, 2009, at the Fruitvale BART Station in Oakland, California.

ABRAM JACKSON: Oscar Grant was shot in the back and killed by a BART police officer that night. This sculpture, titled "Youth Mourning", is especially resonant for his mother.

WANDA JOHNSON: When he was killed, this "Youth Mourning" was his friends. Mourning for the loss of a loved one. Mourning for the loss of a friend, mourning for the loss of a family member. Never to go back, to be able to call this person and talk to this person. Never to go back, to be able to joke and laugh and eat with this person. But now, having to face being alone.

They laid on the platform and at the hospital, mourning, all of us mourning, but having the question of why?

"Youth Mourning" seems to read: I should have peace. I should be able to live in freedom, not have to cover up who I am, being identified and targeted because of my appearance. I shouldn't have to have a hoodie on or a hat on, so that you can't see the real me.

I begin to think about how so many of our people have had so much strength and so much zeal and just different gifts and talents and abilities, but yet lose their lives senselessly. And now all those gifts, their talents, their bravery, is buried in the ground along with them.

Like this "Youth Mourning", many mornings, many evenings, this was me. Balling up, praying unto God. Why did it have to happen? And 13, 14 years later, that question still resonates - why did you have to pull out your gun and shoot him when it wasn't necessary?



140 An Archaeology of Silence, 2022, bronze



[Listen to learn more about this sculpture](#)

SMUHSD PRA_000689

CURATOR INTERVIEW TRANSCRIPT

ABRAM JACKSON: "An Archaeology of Silence". Kehinde Wiley gave this title both to this monumental sculpture — and to the exhibition itself. There's so much to think about here. Find space nearby where you'll be comfortable for a few minutes, while we hear from the artist and Hodari Davis.

KEHINDE WILEY: The point is to use the language of the monumental to say that we are in deep crisis. You, the viewer, have to come to terms with regards to how we see the Black body. Here, it's devoid of life, yet the horse is still rearing, it's still moving.

HODARI DAVIS: It's almost like, which represents you? Are you this horse of Empire that we've seen so many times, marching over so many cities, all over the world? Or this body on the back of this horse? So many of us have been educated to see the horse. To pledge allegiance to that horse, to be proud of the accomplishments of that horse. And to actually not see this body on the back of that, actually not see it at all.

ABRAM JACKSON: The statues of Civil War generals on horseback in Richmond, Virginia, have been taken down, following protests after the murder of George Floyd in 2020. But Wiley's experience of them a few years earlier, caused him to think deeply about artworks that can hold so much power.

KEHINDE WILEY: They were produced oftentimes in the 1920s, 1930s, as a means of terrorizing the Black population of the South. I wanted to recreate that language - I wanted to breathe it in, and to exhale something differently.

Archeology is the act of pulling the past into the present. And I think that so much of what happened in the aftermath of the brutal murder of George Floyd has to do with us recognizing his humanity, the humanity of so many of us who happen to look like him, generations of people who've suffered under chattel slavery, and the presence of Empire.

Is it all about destruction? — No. It's certainly about human capacity to heal and to rebuild. It's about a resilience that has been our saving point for generations. My work is about creating strategies of shining. Strategies of mining terrible histories, and creating new fields of providence.

HODARI DAVIS: So, what happens when people encounter this? I know that art can make hard conversations really easy and easy conversations really difficult. That's art, right? Just it being presented to the world changes what we think about, changes how we think, changes the conversations that we would have, or wouldn't be having, if we weren't so provoked. That's the power of art.

ABRAM JACKSON: This is the last room in the exhibition, and the end of the audio tour. But it's by no means the end of the conversation.

CURANDERA HISTORIANS

How can strategic storytelling help historians act as healers?

Storytelling is not neutral, because storytellers are not neutral. All of us use some process of selection to choose which stories we consider important, interesting, and worthy of telling. How might it affect a community to have their story ignored? Without their story being told, those communities might feel invisible, like their identity is not important to the world, or that they are powerless to create change.

Historians are storytellers, piecing together narratives from historical sources. Historians have the power to mend or heal the narratives of the past. We can reframe historical events, highlight marginalized voices, and challenge master narratives to offer a more compassionate, inclusive, and reflective perspective on history. As historians we are the bridge that can connect the past with the present, helping individuals and communities make sense of our roots and place in the world today. Our work today can help build a more equitable future, or reinforce the injustices of the past.

In Spanish, curandera means healers. **Curandera Historians** challenge dominant narratives, and instead highlight counter narratives, which seek to focus on the stories of people whose identities have often been ignored. They do this work by asking questions, and intentionally seeking to tell stories that highlight all voices, not just those from the dominant identities and cultures.

The **Curandera Historian** seeks to heal history so that everyone can know themselves and their history.

CURANDERA HISTORIANS

How can strategic storytelling help historians act as healers?

CURANDERA STRATEGY

Tell Untold Histories

- If history books reflected the world they would be full of women, poor people, workers, children, people of color, those who have been enslaved, and the colonized.
- Centering historically marginalized people can change our view of what events are most important.

How can we make absences visible?

How do these texts make absence visible in United States history?

CURANDERA STRATEGY

Show Complexity

- Give up the idea that people are either heroes or villains.
- If we oversimplify history by ignoring people's contradictions, we miss out on a valuable lesson: understanding that imperfect people can have a powerful, liberating impact on the world.

Contradict Misinformation

- Consider what the master narrative leaves out of the story of history.
- Reflect on how telling different stories can create healing, empathy, & justice.

How can we embrace difficulty?

How do these sources help us uncover and reflect upon contradictions & complexities in United States history?

CURANDERA STRATEGY

Make History Accessible

- Share history in ways people will choose to engage with- art, movies, podcasts, tv shows, children's books, and more!
- It doesn't do any good if history is written in a way that it is not accessible to the general public or hidden in textbooks.

How can we expand access & sources?

How do these sources connect people to history in accessible ways?

CURANDERA STRATEGY

Show Agency

- Resistance takes many forms.
- Even under the most brutal conditions, people find ways to assert their humanity.

Personalize

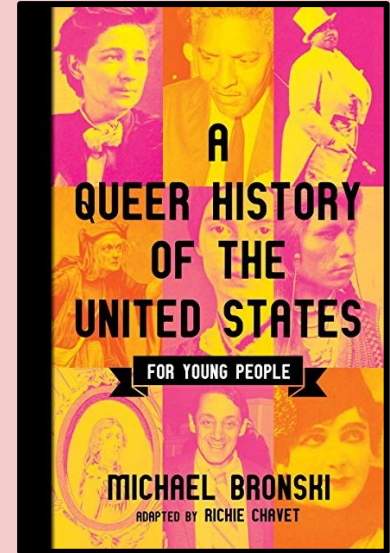
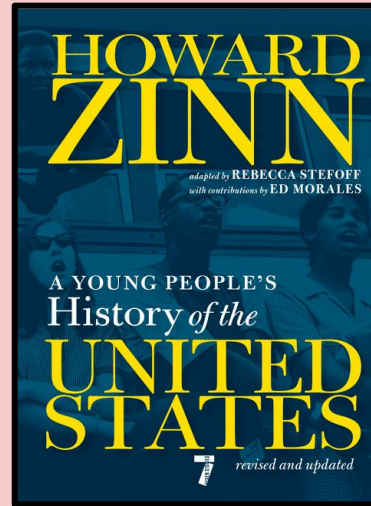
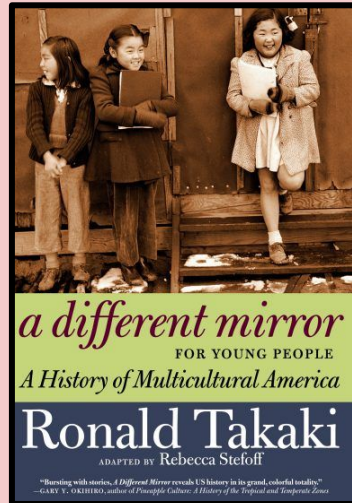
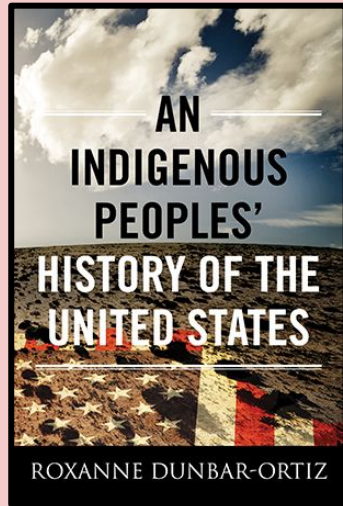
- When the disenfranchised appear only in crowd scenes, it reinforces a sense of relative unimportance to the story of history.
- Using the names of real individual people and any available details of their lives, to personalize the social conditions of a group, makes those conditions far more real.

How can we humanize?

How do these sources show us that people will seek to protect their humanity, despite dehumanizing treatment?

MAKE THE INVISIBLE VISIBLE

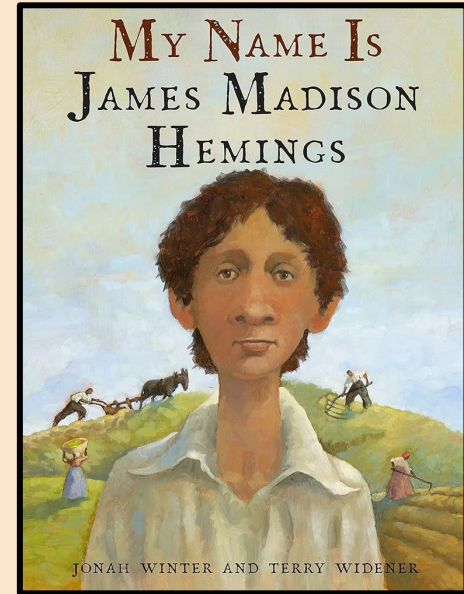
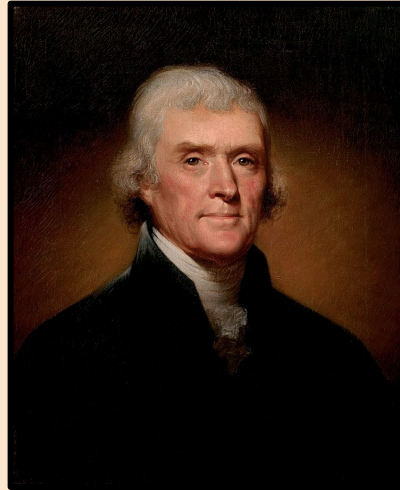
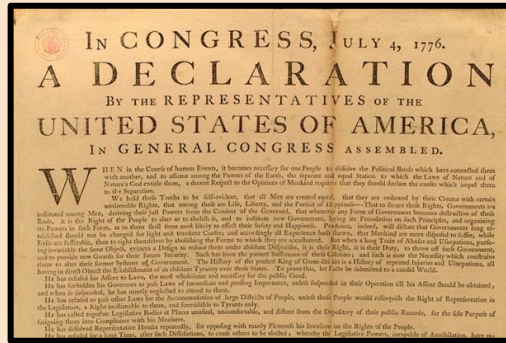
How do these texts make absence visible in United States history?



SMUHSD PRA_000695

EMBRACE DIFFICULTY

How do these sources help us uncover and reflect upon contradictions & complexities in United States history?



SMUHS PRA_000696

Check the notes below for some guidance

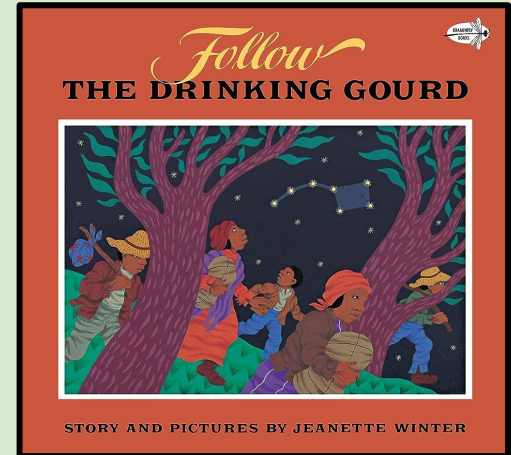
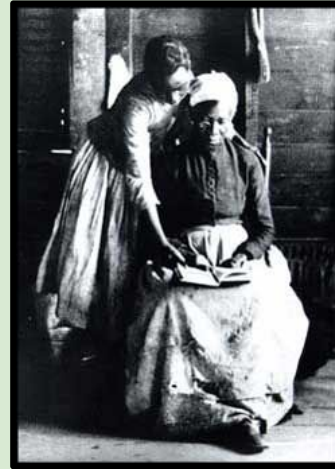
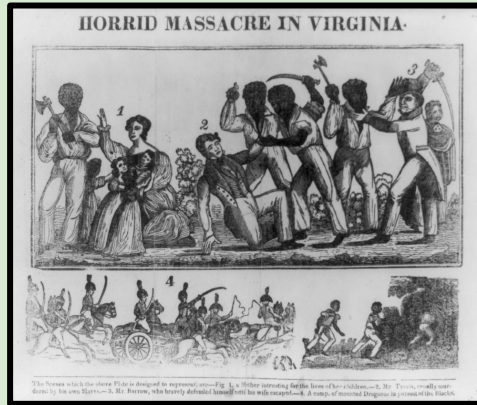
EXPAND ACCESS & SOURCING

How do these sources connect people to history in accessible ways?



HUMANIZE

How do these sources help to protect people's humanity and personalize historical events?



Check the notes below for some guidance

SMUHS PRA_000698

A. Read the following quotes from Kehinde Wiley to consider the story Wiley is telling with his exhibit *An Archaeology of Silence*:

- *"It's the desire to be seen- the desire to be alive- that the work is about."*
- *"As a means to create a scaffolding for a better future, we have to be able to go back and dig out some of those stories that were not necessarily told or given light to, so that we can point light to where we want to move to."*
- *"That's the power of art. We all go to museums and and we all feel inspired by these images of dignity and grace, and it means something when young African American kids can go into a museum and see someone who looks like themselves, it gives a sense of, 'I belong to the conversation around power. Who has it, who's allowed to inherit that dignity.'"*

B. [Look through this deck of Kehinde Wiley's paintings to see them alongside the original "masters" pieces they were created to echo.](#)

[Links to an external site.](#)

C. After reading the above quotes and examining the art deck, respond to the following two questions. Post your respond to this discussion board so you can share your ideas with your classmates across 4*, 5*, and 7*.

1. Kehinde Wiley's exhibit "An Archaeology of Silence" talks about digging out stories "that were not necessarily told". How does this make Kehinde Wiley a curandera historian?
2. Looking back at the four curandera strategies, what is one additional way that Kehinde Wiley acts as a curandera historian?

Possible Sentence Frames (These are here to help, you. don't have to use them!)

- By digging out stories that were not necessarily told, Kehinde Wiley is acting as a curandera because...
- Kehinde Wiley connects people to history in an accessible way by...
- Kehinde Wiley embraces difficulty by creating art that centers...
- Kehinde Wiley humanizes people by showing...

Read to learn the relationship between identity, dominance, and oppression.

Systems of Oppression

Systems of oppression are individual, institutional, and societal and their effects on people have a long history deeply rooted in American culture.

Whether we are aware of it or not, we are all assigned multiple social identities. Within each category, there is a hierarchy - a social status with dominant and non-dominant groups. As with race, dominant members can bestow benefits to members they deem "normal," or limit opportunities to members that fall into "other" categories.

A person of the non-dominant group can experience oppression in the form of limitations, disadvantages, or disapproval. They may even suffer abuse from individuals, institutions, or cultural practices. "Oppression" refers to a combination of prejudice and institutional power that creates a system that regularly and severely discriminates against some groups and benefits other groups.

Systems of Oppression

The term "systems of oppression" helps us better identify inequity by calling attention to the historical and organized patterns of mistreatment. In the United States, systems of oppression (like systemic racism) are woven into the very foundation of American culture, society, and laws. Other examples of systems of oppression are sexism, heterosexism, ableism, classism, ageism, and antisemitism. Society's institutions, such as government, education, and culture, all contribute or reinforce the oppression of marginalized social groups while elevating dominant social groups.



Oppression causes deep suffering, but trying to decide whether one oppression is worse than others is problematic. It diminishes lived experiences and divides communities that should be working together. Many people experience abuse based on multiple social identities. Often, oppressions overlap to cause people even more hardship. This overlapping of oppressed groups is referred to as "intersectionality." Legal scholar Kimberlé Crenshaw coined the term in the 1980s to describe how Black women faced heightened struggles and suffering in American society because they belonged to multiple oppressed social groups.

During the time Crenshaw was articulating the concept of intersectionality, poet-scholar and social activist Audre Lorde warned America against fighting against some oppressions but not others. She insisted, "There is no hierarchy of oppression." All oppressions must be recognized and fought against simultaneously. She pushed American society to understand that although we possess different identities, we are all connected as human beings.

In American society, systems of oppression and their effects on people have a long, profound history. However, America and our society can change. As our country continues to evolve, we can acknowledge its problems and work to make changes for the better. We can join together to resist the status quo and the systemic barriers that exist to create new systems of justice, fairness, and compassion for us all.

To make this better America, each of us should look at our own privileges and power. Some people have more power or influence than others, and this can shift quickly according to circumstances. *Do you enjoy power, privilege, or influence? If so, what do you do with it? Do you silently enjoy your moments of comfort? Or, do you take risks to stand in solidarity with others?*

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The Four I's of Oppression

Purpose for reading: Read to learn the four "I's" of oppression, and how they impact both individual people and society as a whole.

Ideological Oppression

What is Ideological Oppression?

A belief system used to justify oppressive behaviors.

The idea that one group is somehow better than another is usually based upon any combination of race, class, gender, immigration status, ability, and sexuality.

Examples: dominant narratives, "Othering," "those"

At its core, any oppressive system has the idea that one group is somehow better than another. The dominant group believes they are more intelligent, harder working, stronger, more capable, and so on. Of course, the opposite qualities are attributed to the other group—stupid, lazy, weak, incompetent, and so on. Because of these differences, the dominant group believes they are entitled to hold power over the other groups.

Institutional Oppression

What is Institutional Oppression?

The use of institutions to dominate and deny opportunities and outcomes to people. an established organization or corporation

Examples: red lining (housing), education systems, criminal justice systems

The idea that one group is better than another group and has the right to control the other group gets embedded in the institutions of the society. The laws, police practice, the education system, housing development, media images, will all support the idea that some groups are superior and deserve power over others.

Pay gaps for people of different genders who do the same job? Institutionalized sexism.

Disproportionate groups of one race in jail, on parole, or on probation? Institutionalized racism.

Institutional oppression does not have to be intentional. For example, if a policy unintentionally reinforces and creates new inequalities between privileged and non-privileged groups, it is considered institutional oppression.

Interpersonal Oppression

What is Interpersonal Oppression?

When people discriminate and commit violence against others

Examples: racial slurs, racist/homophobic jokes, and violence.

Interpersonal oppression is the way oppression is expressed between individuals or groups, both intentionally and accidentally. Interpersonal oppression can take a variety of forms- from thoughtless comments, to racist language, or even to violence. When expressed across groups, interpersonal oppression can normalize biased behaviors and violence. It is the most identifiable expression of oppression because its impacts are immediate. When someone is a target of interpersonal oppression, they may feel diminished, attacked, and dehumanized. Their safety is jeopardized, and their life may even be threatened. Interpersonal oppression can also be expressed between individuals within the same group when members have internalized the values of the oppressor.

Internalized Oppression

What is Internalized Oppression?

Result of the other 3 forms of oppression

When people are targeted or oppressed over a period of time, they often internalize (believe and make part of their self-image) the myths and misinformation that society tells them about their group.

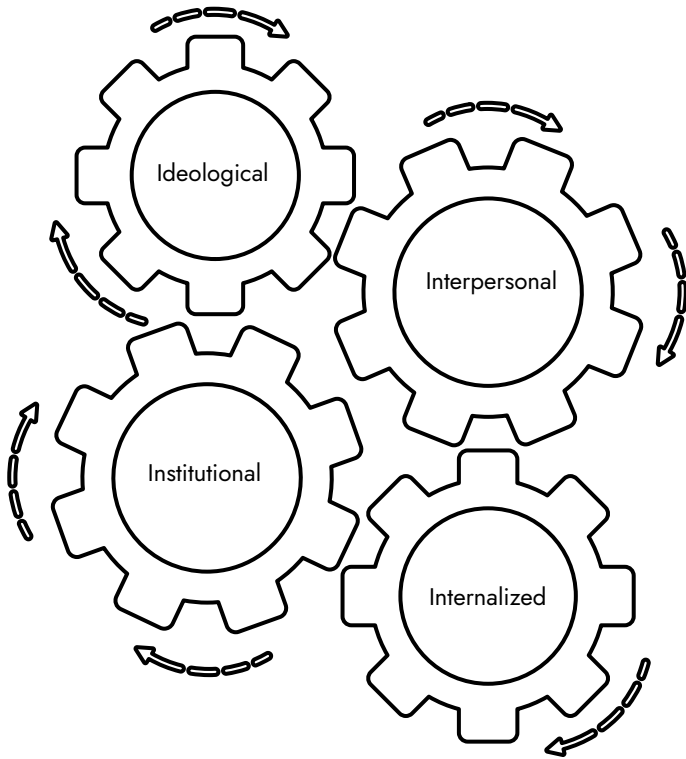
Examples: alcohol abuse, drug abuse, self-doubt, self-hate, domestic violence

Oppressed people internalize the ideology of inferiority, they see it reflected in society's institution, they experience disrespect interpersonally from members of the dominant group, and they eventually come to internalize (believe) the negative messages about themselves. If we have been told we are stupid and worthless, and have been treated as if we were all our lives, then it is not surprising that we would come to believe it.

Because of oppressive systems in society, people from oppressed groups may not have the power to express anger or frustration with the dominant group. As a way to release those feelings of anger, oppressed people might express them on themselves or on others in their same group. They may put themselves and others down, in ways that mirror the oppressive messages they have received all their lives.

Oppressions like racism, sexism, ageism (and more) occur in different ways: Ideologically, Institutionally, Interpersonally, and Internally.

None of these four aspects of oppression **can exist separately**. Each is completely mixed up with the others - they are all connected! It is crucial to see any oppression as a system, when one gear spins, they all spin.



Ideological Oppression

-
- Examples: dominant narratives, "Othering," "those...,"

Institutional Oppression

-
- Examples: red lining (housing), education, employment, political representation, criminal justice

Internalized Oppression

-
- Examples: abuse, drug abuse, self-doubt, self-hate, domestic violence, "gang violence," Black on Black/Brown on Brown violence, "horizontal violence."

Interpersonal Oppression

-
- Examples: racial microaggressions, racial slurs, racist/cis-heteropatriarchal jokes, and violence.

Source	Which of the I's is illustrated (can be more than one)	How does it demonstrate this (these) "I"s?
Source 1 Documentary Clip: <i>No Más Bebes</i> (2015).	☐ Ideological ☐ Interpersonal ☐ Institutional ☐ Internalized	
Source 2 Product Advertisement: "The Chinese Must Go!" (Geo. Dee, Dixon, Ill. 1886) - Source: Library of Congress.	☐ Ideological ☐ Interpersonal ☐ Institutional ☐ Internalized	
Source 3 Media Clip: "Father Daughter Confrontation" - American Crime (ABC, 2015)	☐ Ideological ☐ Interpersonal ☐ Institutional ☐ Internalized	

Source 4
Local Story:
Sing and
Grace Sheng

- ☐ Ideological
- ☐ Interpersonal
- ☐ Institutional
- ☐ Internalized

Source 5
Speech: "Who
Taught You to
Hate Yourself",
Malcolm X

- ☐ Ideological
- ☐ Interpersonal
- ☐ Institutional
- ☐ Internalized

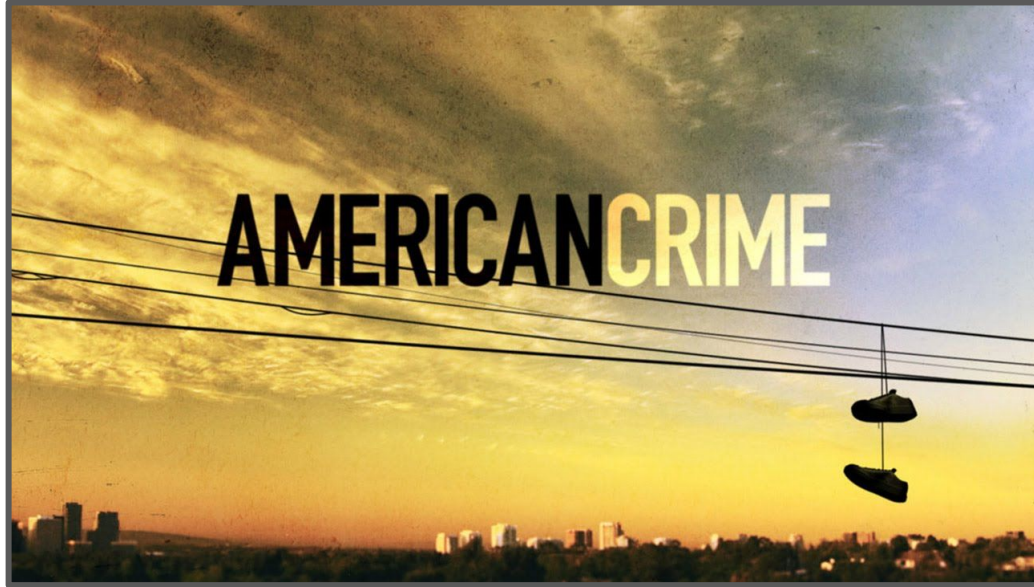
The Four “I’s” of Oppression

Which of the Four “I’s” are present?

- In the aftermath of the 1882 Chinese Exclusion Act, many political cartoons and product advertisement such as this were highly circulated throughout the U.S.
- As Chinese people joined the flow of migrants to the West Coast of the U.S. after the Gold Rush of 1849, many white Americans resented economic competition from Chinese workers, denounced Chinese people as racially inferior, and blamed them for white unemployment and declining wages.
- May 6, 1882- The Chinese Exclusion Act was the first major law restricting voluntary immigration to the U.S.
- The act banned all immigrants from China for 10 years, prohibited Chinese immigrants from becoming American citizens, and restricted the entry and re-entry of Chinese nationals.
- The Exclusion Act kept many Chinese nationals from entering the U.S. and fueled mistreatment of and violence against Chinese immigrants and Chinese Americans.

*Note: There may always be two or more forms of oppression may be at play in any given situation.

SMUHSD PRA_000709



Source 3: TV Clip

“Father Daughter Confrontation”
American Crime (ABC, 2015)

American Crime is an American anthology crime drama television series that aired on ABC from March 5, 2015, to April 30, 2017. The first season centers on race, class, and gender politics as it follows the lives of the participants in a trial who are forever changed during the legal process.

The first season takes place in Modesto, California, where a war veteran becomes the victim of a home invasion gone wrong and the lives of four people are forever changed after each one is connected to the crime.

SMUHSD PRA_000710

The Four “I’s” of Oppression

Which of the Four “I’s” are present?

Scan with your camera to
watch a clip from
“American Crime”



If the QR code isn't working, head to Canvas to watch a clip from the show
Week 9- Source 4: American Crime Clip

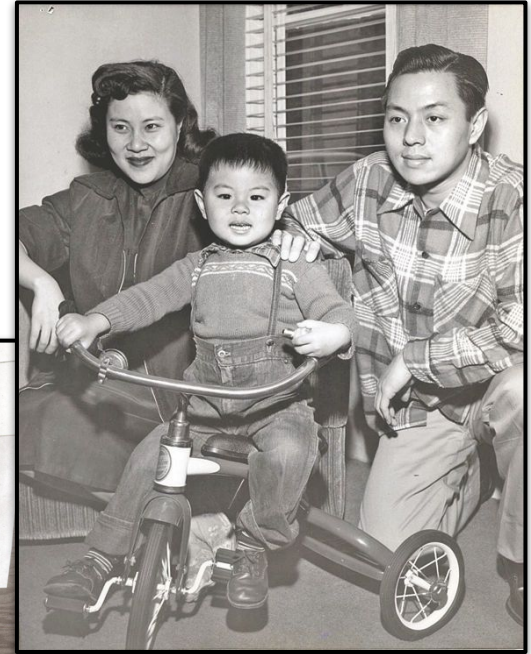
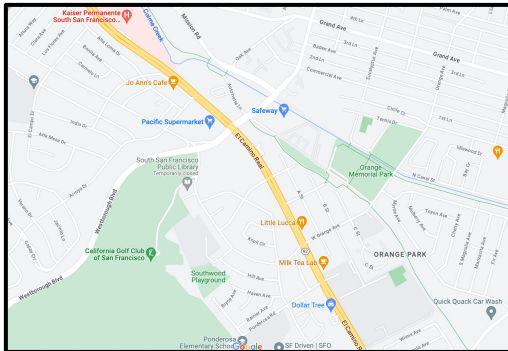
*Note: There may always be two or more forms of oppression may be at play in any given situation.

SMUHSD PRA_000711

Source 4: Bay Area History

The Sheng Family & Southwood Neighborhood

(Sing Sheng v. Southwood: Residential Integration in Cold War California, 2004)



SMUHSD PRA_000712

The Four “I’s” of Oppression

Which of the Four “I’s” are present?

In 1952, Sing and Grace Sheng, a Chinese American couple living in San Francisco’s Chinatown district, decided to move out of the crowded apartment they shared with their extended family and find a place of their own. Since Mr. Sheng worked as a mechanic at the San Francisco airport, they looked for a home near his work in South San Francisco. They found a house in Southwood, a subdivision of South San Francisco, and signed a purchase agreement for \$12,300. When white neighbors learned that a Chinese American family planned to move to Southwood, they protested the purchase. The South San Francisco city manager, Emmons McClung, also a Southwood homeowner, orchestrated a community meeting in which Mr. Sheng was confronted by 75 white homeowners opposed to his family moving into their neighborhood. They conveyed to Mr. Sheng that they had “no personal animosity toward him,” but feared that their property values would decrease if the neighborhood lost its status as “restricted”—or, for whites only.

The Southwood subdivision builder, American Homes Development Company, had stoked their fear, sending a letter to homeowners that urged them to protect their private property rights. The company also reportedly attempted to intimidate the prior owner of the residence, J. H. Denson, who made the sale to the Shengs. Mr. Sheng proposed a neighborhood vote on his purchase and promised he would not move in if the community voted against it. The city paid for and printed ballots to vote on the Shengs’ purchase. Southwood voted to exclude the Shengs, 174-28. “I congratulate those who voted against me, and I hope you enjoy living here,” said Sing Sheng bitterly.

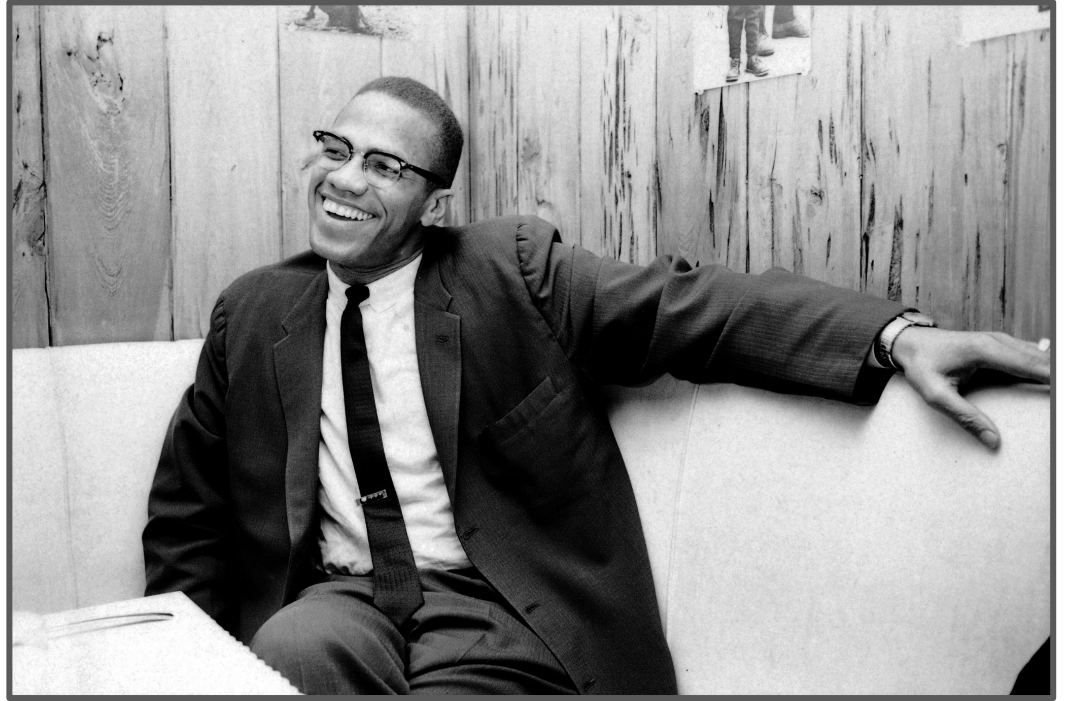
SMUHSD PRA_000713

*Note: There may always be two or more forms of oppression may be at play in any given situation.

Source 5: Speech

“Who taught you to hate yourself?”

Malcolm X, 1962



Malcolm X was an American Muslim minister and human rights activist who was a prominent figure during the civil rights movement. He was a vocal advocate for Black empowerment and the promotion of Islam within the Black community.

SMUHSD PRA_000714

The Four “I’s” of Oppression

Which of the Four “I’s” are present?

“Who taught you to hate the texture of your hair? Who taught you to hate the color of your skin? To such extent you bleach, to get like the white man. Who taught you to hate the shape of your nose and the shape of your lips? Who taught you to hate yourself from the top of your head to the soles of your feet? Who taught you to hate your own kind? Who taught you to hate the race that you belong to so much so that you don’t want to be around each other?

No... Before you come asking Mr. Muhammad does he teach hate, you should ask yourself who taught you to hate being what God gave you.

And I for one as a Muslim believe that the white man is intelligent enough, if he were made to realize how Black people really feel and how fed up we are. Without that old compromising sweet talk, stop sweet talking, tell him how you feel, tell him what kind of hell you’ve been catching.”

*Note: There may always be two or more forms of oppression may be at play in any given situation.

SMUHSD PRA_000715

A map of San Francisco, California, showing the city's street grid and geographical features. A thick black line outlines a specific area in the central and southern parts of the city, starting from the north and curving around the southern tip. The text "SAN FRANCISCO" is centered over the city. The map is set against a light gray background representing the surrounding water.

SAN FRANCISCO

Case Study 1: HOUSING IN SAN FRANCISCO

STEP 2 NEIGHBORHOOD	Describe the location of this neighborhood Is it near the water? Park? Bay?	What do you notice about the design of these homes?	Choose one home to focus on What is the price of this home? What are the monthly payments?
			SMUHSD PRA_000717

MAKE A PREDICTION



San Francisco Housing Investigation

*How does what
neighborhood San
Franciscans call home
affect their life
experience in the city?*

Step 1: Housing Market



1. [Go to Zillow.com](https://www.zillow.com)
 - a. Zillow is a website where you can see photos of houses and apartments to buy or rent and get an idea of how much they might cost
2. **Search for “San Francisco”**
3. **Spend a few minutes clicking around to see houses and apartments that are currently for sale in San Francisco**
4. **What stands out to you?**
 - a. It could be something about a particular property you clicked on, something you notice about numbers, any observation!

Step 2: Neighborhoods



Stay on [Zillow](#), but next, you're going to search by neighborhood...

1. Search "Pacific Heights, San Francisco"

- Take a look at some of the homes for sale in this neighborhood
- Complete the Step 2 Grid

2. Search "Outer Sunset, San Francisco"

- Take a look at some of the homes for sale in this neighborhood
- Complete the Step 2 Grid

3. Search "Mission, San Francisco"

- Take a look at some of the homes for sale in this neighborhood
- Complete the Step 2 Grid

4. Search "Hunters Point, San Francisco"

- Take a look at some of the homes for sale in this neighborhood
- Complete the Step 2 Grid

Step 3: Elementary Schools

These schools are ranked the top five elementary schools in San Francisco by US News & World Report.

1. [Search the address of each school on Google Maps](#)
2. Add a dot to your map of San Francisco to represent each school.

Tip: after typing in the address, zoom out so you can see where each school is located in the city as a whole. The school will appear as a red drop pin.

1. **Chinese Immersion School at Deavila**
 - a. 1250 Waller St., San Francisco, CA 94117
2. **Peabody (George) Elementary**
 - a. 251 Sixth Ave., San Francisco, CA 94118
3. **Sunset Elementary**
 - a. 1920 41St Ave., San Francisco, CA 94116
4. **Chin (John Yehall) Elementary**
 - a. 350 Broadway St., San Francisco, CA 94133
5. **Ulloa Elementary**
 - a. 2650 42Nd Ave., San Francisco, CA 94116

[Click here if you'd like to learn more about how US News & World Report determines the ranking of elementary schools in San Francisco.](#)

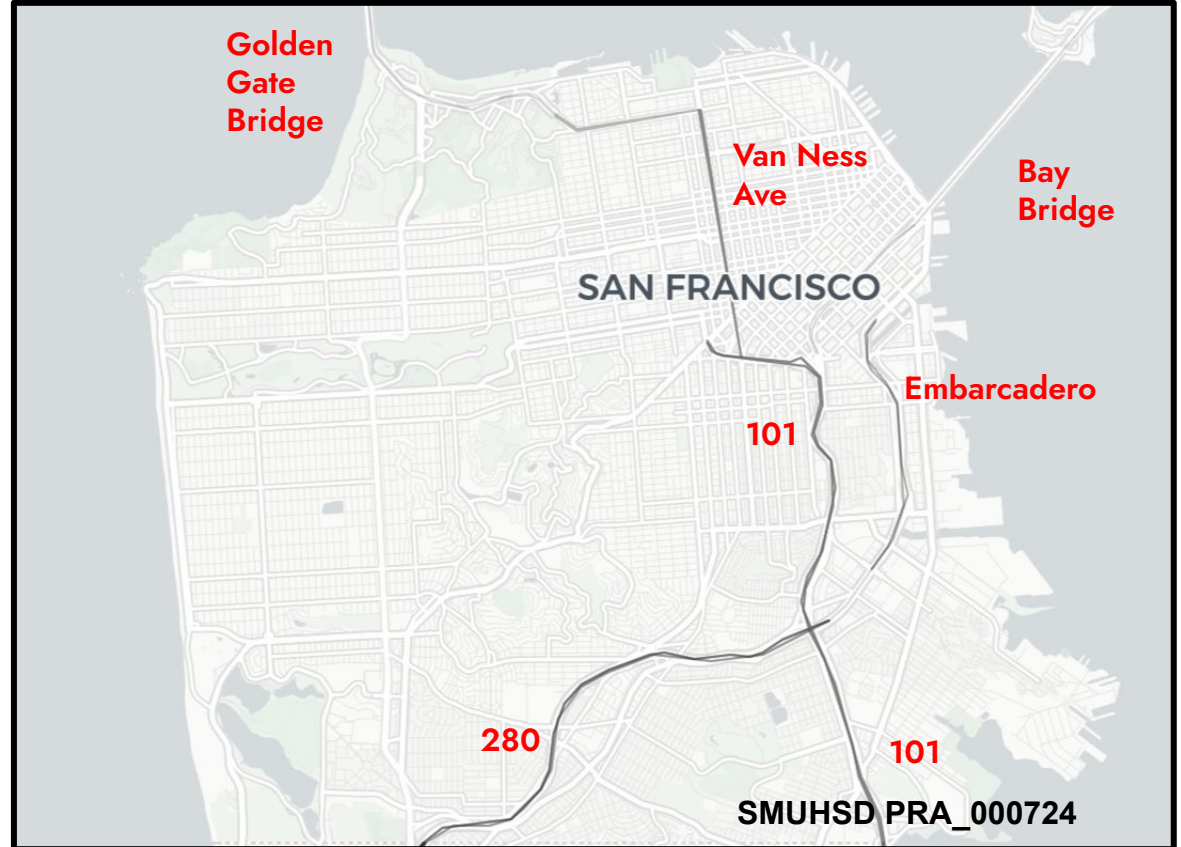


San Francisco Housing Investigation

*How does what
neighborhood San
Franciscans call home
affect their life
experience in the city?*

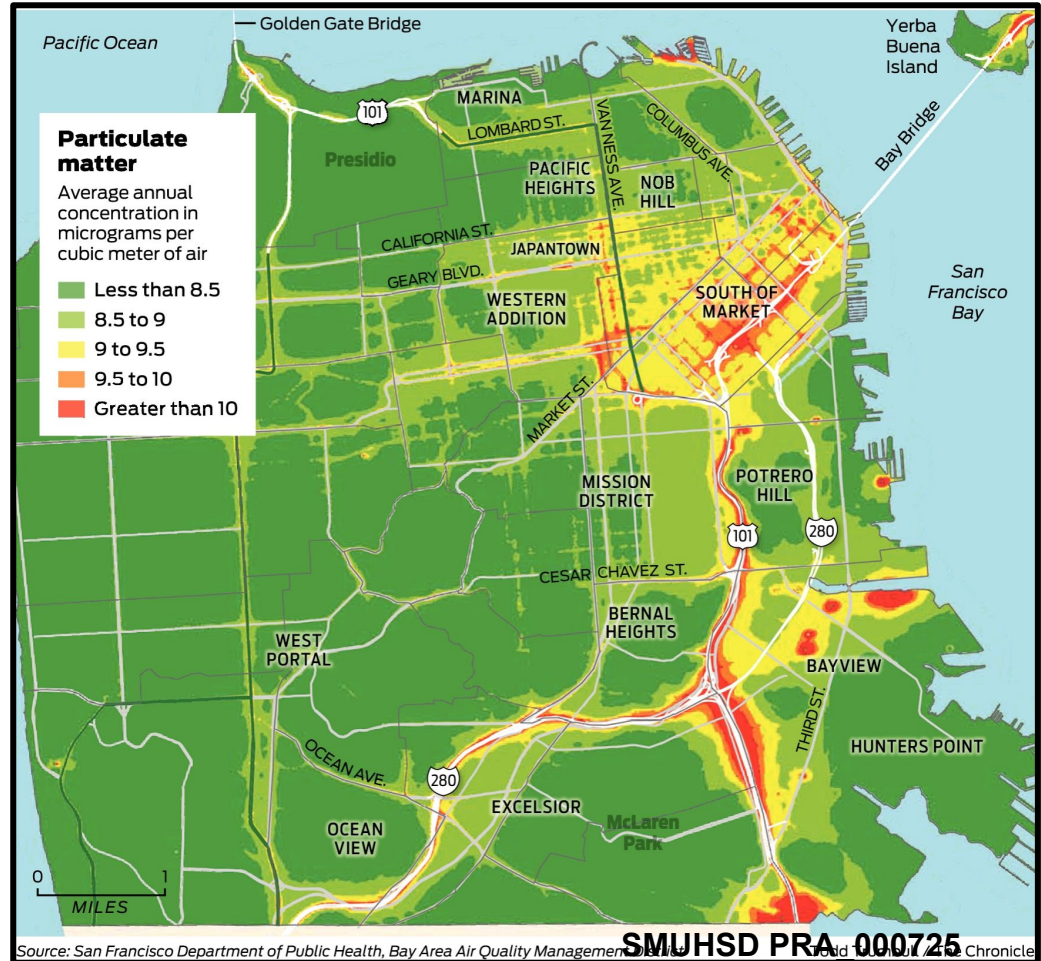
Step 4: Bridges, Roads & Freeways

1. Label the roads and freeways on your map of San Francisco



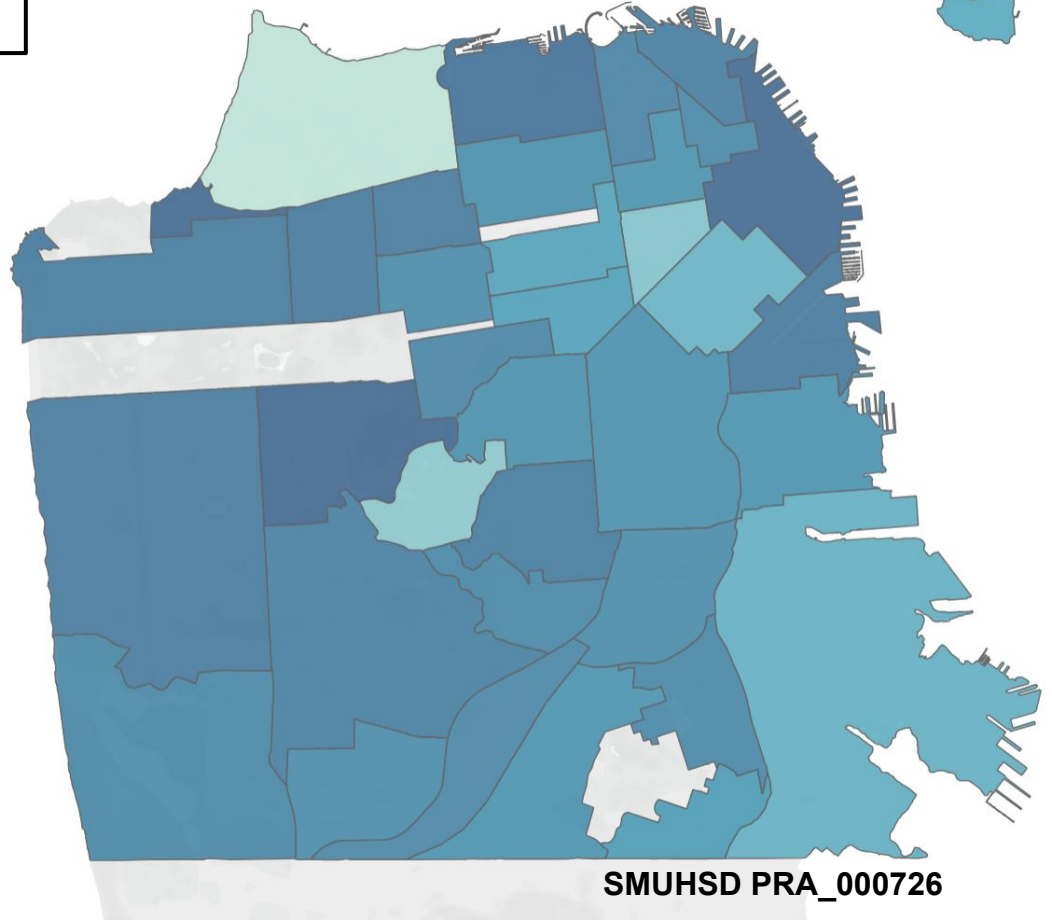
Step 5: Air Pollution

1. Using a colored pencil, shade on your map where the air pollution is worst in San Francisco
2. Consider- where do you notice air quality is worse? Where do you notice air quality is better?



Step 6: Life Expectancy

1. [Open this site from San Francisco Health in Partnership \(SFHIP\)](#)
2. Scroll down to “Mortality by Place”
3. Check out the neighborhood map on the left- if you hover over the map, you can see the name of the neighborhood, as well as the average life expectancy for people living there.
4. On your map, write the average life expectancy for people living in:
 - a. Pacific Heights
 - b. Outer Sunset
 - c. Mission District
 - d. Bayview/Hunters Point



Case Study 1: Housing Discrimination

How has racism been ingrained in the infrastructure and landscape of American cities?

VIDEO INTRO

1. According to the maps, what color was the “best” neighborhood? “Worst” neighborhood?
2. What was most consistently the criteria for redlined neighborhoods?
3. What was a racial covenant?
4. When was housing discrimination outlawed? Did discrimination end?
5. What is the top way Americans create wealth?
6. How do property taxes affect schools?
7. How does where you live affect your health?
8. How does where you live affect your experience with policing?

SOURCE A

Prior to the 1900s, many neighborhoods in the United States were racially integrated, however, local cities began passing laws that explicitly forbid African-Americans from buying property in certain areas. In 1917, the United States Supreme Court struck down these laws. Therefore, local governments relied on zoning in order to keep African-Americans out of particular neighborhoods. In St. Louis, for instance, predominantly white neighborhoods were designated as single-family housing zones. Most of the properties in these neighborhoods had restrictive covenants, which legally barred African-Americans from buying a home. Local governments passed laws to prevent any new construction in single-family housing zones in order to preserve white neighborhoods. Therefore, many African-Americans were forced to live in areas that were zoned for multifamily, industrial, or commercial use. These areas were polluted by industry and quickly became overcrowded. These areas also lacked proper city services, such as garbage collection, street lighting, or emergency response. When the Federal Housing Administration was created during the 1930s, the zones where African-Americans lived were determined to be ineligible for mortgage loans, due to the deteriorating conditions of the neighborhood. This meant that many African-Americans were forced to continue renting in substandard neighborhoods.

Source: Adapted from Rothstein, Richard. "The Making of Ferguson: Public Policies at the Root of Its Troubles." Economic Policy Institute, 15 Oct. 2014. <http://www.epi.org/publication/making-ferguson/>

Main Idea:

Cause	Consequence
Because the Supreme Court struck down laws that forbid African-Americans from buying property in certain areas in 1917,	
Because white neighborhoods were designated as single-family housing zones with restrictive covenants	
Because multi-family, industrial, or commercial zones became polluted and overcrowded	
Because many African-Americans couldn't receive mortgage loans	
Because many African-Americans were forced to rent in substandard neighborhoods	SMUHSD PRA_000728

Warranty Deed

To Mary B. Giffin

THE GRANTOR, Typewriter Corporation of Washington, Seattle, Washington, for and in consideration of Nine Hundred and Fifty Dollars \$950.00 in hand paid, conveys and warrants to Mary B. Giffin, Missoula, Montana, the grantee, the following described real estate: [detailed description of property]

...This deed is subject to all liens and incumbrances and taxes due in 1928 against the said property and which existed and are subsequent to the 9th day of June, 1928, which grantee assumes and agrees to pay and further subject to the following words which are hereto attached and specifically made of part hereof and marked "Exhibit A."

Exhibit A

Subject to the following restrictions, which shall be deemed covenants running with the land, and shall be conditions subsequent which said restrictions and covenants shall be effective until January 1, 1958:

1. There shall not be erected or maintained upon any platted lot any structure other than one single detached dwelling house, with or without private garage, in architecture in harmony with said dwelling house; and said premises shall be used only for private residence purposes.
2. No such dwelling house shall be erected or maintained which shall cost, at prevailing market prices, less than \$6000.00; and the erection of no such house upon said property shall be commenced prior to December 31, 1952, until after plans therefor [sic] have been approved by an architect employed by the vendor at its expense.
3. No chickens or other fowl, or animals, except individual household pets, shall at any time be kept or maintained upon said property.
4. **No person or persons of Asiatic, African or Negro blood, lineage or extraction, shall be permitted to occupy a portion of said property, or any building thereon; except domestic servant or servants may be actually and in good faith employed by white occupants of such premises.**
5. No house or part thereof, or other structure, shall be construed or maintained upon said premises nearer to the front street margin than the line described upon the plat as "building limit."

Upon the violation of any of the foregoing restrictions by the vendee or the officers, agents, grantees or assignees of the vendee, the entire estate in the herein described property shall revert to the grantor herein, its successors or assigns.

1. Date of the Deed:
2. City and State of Deed:
3. Who was restricted from residing in this house? What specific group(s) was excluded from the general restriction?

4. How might this racial covenant have impacted where Black residents of Seattle lived and worked?

5. How might this racial covenant have benefitted white homebuyers at the expense of homebuyers (or renters) who were African American or of Asian descent?

SOURCE C



Rolando Village was a residential development in San Diego that experienced tremendous growth in the 1930s and 1940s. Following World War II, developers encouraged buyers to use GI benefits and apply for FHA loans.

Source: Lee, Russell. "Sign of Federal Housing Administration Housing. San Diego, California," Farm Security Administration - Office of War Information Photograph Collection, 1944.

In 1934, the Federal Housing Administration was created in response to the housing crisis of the Great Depression. The FHA insured loans made by banks for building and buying homes, and helped many more Americans become homeowners. In the process, it also created and strengthened the racial segregation of neighborhoods.

The FHA would only insure loans to neighborhoods that were considered safe and desirable. The FHA created a rating system, using four different colors: green, blue, yellow, and red, with green areas as the highest rated neighborhoods. According to the 1935 FHA Underwriting Manual, an area could obtain a high rating by "the existence and enforcement of proper zoning regulations and appropriate deed restrictions." Neighborhoods would receive a lower rating if they had "infiltration of inharmonious racial or nationality groups."

Source: "Underwriting Manual: Underwriting and Valuation Procedure under Title II of the National Housing Act," Federal Housing Administration, 1935.

1. According to the text, what was the purpose of the FHA?
2. Explain what the FHA might have meant by "proper zoning regulations and appropriate deed restrictions"?
3. Explain what the FHA might have meant by "infiltration of inharmonious racial or nationality group"?

PERSONAL STORIES

Directions: As you read the sources that follow, complete the graphic organizer.

	Main Idea Define key terms, give a general description of the source, and provide specific evidence.	Consequences How does this source help us understand the individual and group consequences of segregation?
Source 1: Contract Selling		
Source 2: Willie Mays		
Source 3: <i>A Raisin in the Sun</i>		
Source 4: Blockbusting		
Source 5: White Resistance		SMUHSD PRA_000731

SOURCE 1: CONTRACT SELLING IN CHICAGO

In 1961, [Clyde] Ross and his wife bought a house in North Lawndale, a bustling community on Chicago's West Side. North Lawndale had long been a predominantly Jewish neighborhood, but a handful of middle-class African Americans had lived there starting in the '40s . . .

Three months after Clyde Ross moved into his house, the boiler blew out. This would normally be a homeowner's responsibility, but in fact, Ross was not really a homeowner. His payments were made to the seller, not the bank. And Ross had not signed a normal mortgage. He'd bought "on contract": a predatory agreement that combined all the responsibilities of homeownership with all the disadvantages of renting—while offering the benefits of neither. Ross had bought his house for \$27,500. The seller, not the previous homeowner but a new kind of middleman, had bought it for only \$12,000 six months before selling it to Ross. In a contract sale, the seller kept the deed until the contract was paid in full—and, unlike with a normal mortgage, Ross would acquire no equity in the meantime. If he missed a single payment, he would immediately forfeit his \$1,000 down payment, all his monthly payments, and the property itself.

The men who peddled contracts in North Lawndale would sell homes at inflated prices and then evict families who could not pay—taking their down payment and their monthly installments as profit. Then they'd bring in another black family, rinse, and repeat. "He loads them up with payments they can't meet," an office secretary told The Chicago Daily News of her boss, the speculator Lou Fushanis, in 1963. "Then he takes the property away from them. He's sold some of the buildings three or four times."

Ross had tried to get a legitimate mortgage in another neighborhood, but was told by a loan officer that there was no financing available. The truth was that there was no financing for people like Clyde Ross. From the 1930s through the 1960s, black people across the country were largely cut out of the legitimate home-mortgage market through means both legal and extralegal. Chicago whites employed every measure, from "restrictive covenants" to bombings, to keep their neighborhoods segregated. . . .

In Chicago and across the country, whites looking to achieve the American dream could rely on a legitimate credit system backed by the government. Blacks were herded into the sights of unscrupulous lenders who took them for money and for sport...Contract sellers became rich. North Lawndale became a ghetto.

Source: Ta-Nehisi Coates, "The Case for Reparations," *The Atlantic*, Atlantic Media Company, 21 May 2014.

SOURCE 2: WILLIE MAYS BUYS A HOME IN SAN FRANCISCO

Background: In 1957, the baseball player Willie Mays was not allowed to purchase a home in a San Francisco neighborhood. After the issue was made public, the owner of the house changed his mind, and Willie Mays and his family moved into the neighborhood.

No Home In Frisco
White Neighborhood
Rejects Willie Mays

The Associated Press
 SAN FRANCISCO, Nov. 14 — Willie Mays, the most highly publicized Negro playing baseball today, ran headon into a race issue when he tried to buy a home in supposedly tolerant San Francisco.

A White property owner, saying he had been pressured by neighbors and building interests not to sell his \$37,500 house to a Negro, refused to accept the famed San Francisco Giant outfielders offer to buy.

At city hall, the incident hit with shocking force, embarrassing officials who had worked earnestly to bring about transfer of the Giants from New York. San Francisco has long enjoyed a reputation for fine race relations.

same price — but not to Mr. Mays—said:

“I’m just a union working man and I’d never get another job if I sold this house to that baseball player. I feel sorry for him, and if the neighbors say it would be okay, I’d do it.”

Cites Pressure

Mr. Gnesdloff, a small-scale builder and contractor in the upper middle class area, said two property owners he works for put pressure on him not to sell to Mr. Mays and neighbors objected by telephone.

“I’ve never been through this kind of stuff and I’m not even mad about it now,” the normally exuberant “Say Hey Kid” said last night.



Mayor Is Sorry

Mayor George Christopher expressed his personal regrets to Mr. Mays and his wife and invited them to be guests in his home until they find suitable housing.

The 27-year-old Giant star tried to buy a three bedroom home at 175 Miraloma Drive, in one of the city's better residential neighborhoods adjacent to the exclusive St. Francis Wood.

He made his offer and, after a wait of several days, was told by the owner that because of neighborhood pressure, he had decided not to sell to Mays.

Walter A. Gnesdloff, who is still offering the house at the

“I’d sure like to live in San Francisco, but I didn’t want to make an issue about it.

“I figure if a guy has his own problems he’s got to lick them himself, and if neighbors don’t want you, what’s the good of buying,” Mr. Mays continued.

“But talk about a thing like this goes all over the world, and it sure looks bad for our country.”

Mr. Mays’ wife, Margherite, wasn’t quite as philosophical about it. “Down in Alabama where we come from,” she said, “you know your place, and that’s something, at least. But up here it’s all a lot of camouflage. They grin in your face and then deceive you.”

Associated Press Wire Photo

Not For Sale — To Willie

SAN FRANCISCO, Nov. 14 — This is new home at 175 Miraloma Dr., for which Willie Mays, San Francisco Giants center-fielder, offered \$37,500. The offer was turned down by the owner Walter A. Gnesdloff.

SOURCE 2: A RAISIN IN THE SUN

Background: *A Raisin in the Sun* was written by Lorraine Hansberry in 1959. The play explores the experiences of a black family, the Youngers, who had just purchased a home in the predominantly white “Clybourne Park” neighborhood of Chicago, Illinois. In this scene, Mr. Lindner, a white man from the “Clybourne Park Improvement Association,” comes to speak to the Younger family about their house.

LINDNER: Well—you see our community is made up of people who’ve worked hard as the dickens for years to build up that little community. They’re not rich and fancy people; just hard-working, honest people who don’t really have much but those little homes and a dream of the kind of community they want to raise their children in. Now, I don’t say we are perfect and there is a lot wrong in some of the things they want. But you’ve got to admit that a man, right or wrong, has the right to want to have the neighborhood he lives in a certain kind of way. And at the moment the overwhelming majority of our people out there feel that people get along better, take more of a common interest in the life of the community, when they share a common background. I want you to believe me when I tell you that race prejudice simply doesn’t enter into it. It is a matter of the people of Clybourne Park believing, rightly or wrongly, as I say, that for the happiness of all concerned that our Negro families are happier when they live in their own communities.

BENEATHA (with a grand and bitter gesture): This friends, is the Welcoming Committee!

WALTER (dumbfounded, looking at LINDNER): Is this what you came marching all the way over here to tell us?

LINDNER: Well, now we’ve been having a fine conversation. I hope you’ll hear me all the way through.

WALTER (tightly): Go ahead, man.

LINDNER: You see—in the face of all the things I have said, we are prepared to make your family a very generous offer.

BENEATHA: Thirty pieces and not a coin less!

WALTER: Yeah?

LINDNER (putting on his glasses and drawing a form out of the briefcase): Our association is prepared, through the collective effort of our people, to buy the house from you at a financial gain to your family.

RUTH: Lord have mercy, ain’t this the living gall!

WALTER All right, you through?

LINDNER: Well, I want to give you the exact terms of the financial arrangement—

WALTER: We don’t want to hear no exact terms of no arrangements. I want to know if you got any more to tell us ‘bout getting together?

LINDNER (taking off his glasses): Well—I don’t suppose that you feel. . .

WALTER: Never mind how I feel—you got any more to say 'bout how people ought to sit down and talk to each other? . . . Get out of my house, man. (He turns his back and walks to the door.)

LINDNER (looking around at the hostile faces and reaching and assembling his hat and briefcase): Well—I don't understand why you people are reacting this way. What do you think you are going to gain by moving into a neighborhood where you just aren't wanted and where some elements—well—people can get awful worked up when they feel that their whole life and everything they've ever worked for is threatened.

WALTER: Get out.

LINDNER (at the door, holding a small card): Well—I'm sorry it went like this.

WALTER: Get out.

LINDNER (almost sadly regarding WALTER): You just can't force people to change their hearts, son.

[Mama comes in and her children tell her about the visit with Mr. Linder]

MAMA: Father, give us strength, (knowingly—and without fun) Did he threaten us?

BENEATHA: Oh—Mama—they don't do it like that anymore. He talked Brotherhood. He said everybody ought to learn how to sit down and hate each other with good Christian fellowship.

She and WALTER shake hands to ridicule the remark.

MAMA (sadly): Lord, protect us . . .

RUTH: You should hear the money those folks raised to buy the house from us. All we paid and then some.

BENEATHA: What they think we going do—eat 'em?

RUTH: No, honey, marry 'em.

Source: Lorraine Hansberry, *A Raisin in the Sun* (New York, NY: Random House Publishing), 1959.

SOURCE 4: BLOCKBUSTING (1950s-1970s)

In the ghettos, government policy — municipal policy, for example — denied adequate services, garbage wasn't collected frequently. African-Americans were crowded into neighborhoods in the ghetto because so much other housing was closed to them and as a result, housing prices in ghettos were much higher than similar housing in white areas. Rents were much higher than similar housing in white areas . . . because you had a smaller supply. It's the basic laws of supply and demand. . . . So this created slum conditions.

So when African-Americans managed to break out of those slums and buy a home in a neighboring area, whites could be persuaded that slum conditions were going to be brought with them. So the real estate agents would go into these neighborhoods and try to panic white families into selling their homes cheap to the real estate agents.

They used techniques: They would recruit blacks from the ghetto to walk around the neighborhood pushing baby carriages. They would phone call families in the white area and ask for names that were stereotypically African-American. . . . All intended to give the impression that this was rapidly turning into another black slum.

The white families who panicked would then sell their homes to the real estate agents or the speculators at prices far below what they were worth. The speculators would then turn around and resell the homes to African-Americans at far more than they were worth because of the restricted supply, and this policy was called "blockbusting" and it was a policy that was condoned by state licensing boards throughout the country.

Source: "Historian Says Don't 'Sanitize' How Our Government Created Ghettos," NPR, 14 May 2015.

SOURCE 5: WHITE RESISTANCE



Context: In 1942, the federal government allowed African-Americans workers to move into a housing development in Detroit, Michigan that had been built for those working for the war effort. The development was in a predominantly white neighborhood. White residents protested this decision, leading to a series of riots in 1943.

Source: Siegel, Arthur S. *Detroit, Michigan. Riot at the Sojourner Truth Homes.* Digital image. Library of Congress, Feb. 1942.



Context: In Chicago, Illinois, a police car arrives to remove a burning cross. The cross was placed on the lawn of an African-American family who moved into a previously all-white neighborhood.

Source: *Chicago Police Car Moving In*, Library of Congress, 1963.

PART III: LAW

- 1. What was the purpose of the Fair Housing Act?
- 2. How might the 1968 and 1988 Fair Housing Acts have benefitted African American home buyers?
- 3. What might be the limitations of these Acts?

PART IV: LONG TERM CONSEQUENCES

Look at slide 3- what do you notice first? <i>Based on this map, I infer that...</i>	
Look at slide 4 - what do you notice now?	
How do the two maps on page 5 compare?	
How do the two maps on page 6 compare?	SMUHSD PRA_000739

UNIT QUESTION RESPONSE GUIDE

How has solidarity been used to challenge & transform systems of inequality in California?

CASE STUDY	What issues of inequality/injustice did Californians face in this case study? Terms to incorporate: identity, power, master narrative, 4 I's of oppression	What strategies did Californians use to challenge and transform this inequitable/unjust system? Terms to incorporate: solidarity, counter narrative, curandera
		SMUHSD PRA_000740

CASE STUDY	What issues of inequality/injustice did Californians face in this case study? Terms to incorporate: identity, power, master narrative, 4 I's of oppression	What strategies did Californians use to challenge and transform this inequitable/unjust system? Terms to incorporate: solidarity, counter narrative, curandera
		SMUHSD PRA_000741