SOCIAL JUSTICE AT ASALH

Toolkit

Published in Collaboration with the Howard University Social Justice Consortium and Sponsored by the Mellon Foundation Just Futures Initiative

Now including

SOCIAL JUSTICE 103: UNDERSTANDING THE BLACK DIASPORA

Association for the Study of African American Life and History
Welcome to Social Justice at ASALH!

We are so happy that you are engaged in social justice and we hope this Social Justice Toolkit will provide a platform for expanding your thoughts and knowledge and spreading this knowledge throughout your community.

The mission of the Association for the Study of African American Life and History (ASALH) is to promote, research, preserve, interpret, and disseminate information about Black life, history, and culture to the global community.

With this Toolkit and the offerings on the Social Justice at ASALH webpage, https://asalh.org/social-justice/, ASALH is providing a renewed focus on social justice. Since the time of its founding in 1915 by historian Carter G. Woodson, the Father of Black History, ASALH has operated from the premise that racial discrimination must be fought not only through legal suits in the courtroom and marches in the street, but also through presenting historical knowledge inside and outside of the classroom.

In partnership with Howard University and sponsored by the Mellon Just Futures Initiative, Social Justice at ASALH is a cross-organizational, cross-institutional, interdisciplinary initiative that includes fellowships, workshops, and outreach materials on social justice. Social Justice at ASALH focuses on the community, bringing practical knowledge and theories, learned through the lived experience of activists and oppressed groups, that are often overlooked or discounted inside the academy.

The free offerings from Social Justice at ASALH present a unique opportunity to advance the ASALH and Howard University Social Justice Consortium goal of broad public audience participation in social justice.
HOW TO USE THE TOOLKIT

This Toolkit is organized so that any community member can lead discussions on racial and social justice issues. There are three sets of user-friendly guides organized as Social Justice 101, 102 and 103.

Each guide introduces terminology in practical and theoretical ways to illustrate how racism and the struggle against racism have historically and contemporaneously operated in the United States. Social Justice 101 is entitled Understanding the Language of Racial Oppression and its aim is to define phenomena such as white privilege, cultural appropriation, and feelings of racial inferiority. Social Justice 102 is entitled Understanding the Language of Black Liberation and focuses on the reality that no oppression goes unchallenged and that Black people in the United States have developed powerful ideological frameworks and resistance movements to confront the dehumanizing impact of racial oppression. Social Justice 103 is entitled Understanding the Black Diaspora and focuses on five themes within the Black Diaspora to bring processes alive in a broader transnational frame that challenge the erasure of experiences, accomplishments and persistent resistance networks formed by those of African descent.

This Kit has an alphabetical GLOSSARY that highlights and defines terms examined in Social Justice 101, Social Justice 102, and Social Justice 103. Following the GLOSSARY there is a set of activities for each guide, containing questions and writing prompts that the leader can use to engage community members in thoughtful and provocative group conversations. Also included for some of the activities are short videos, historical documents, and infographics. The goal of each set of activities is to have each participant feel empowered enough to share and talk about these issues with greater proficiency. The final prompt for each set of activities is a “take-away” that community members can do on their own at home.

It is important that the leader familiarize themselves with the GLOSSARY first by viewing the webinars organized by ASALH as part of their 2021 and 2022 annual conference, entitled Social Justice 101, Social Justice 102, and Social Justice 103. In these webinars, Dr. Lisa Brock explains in detail each term and why it is important to study and know them. It is recommended that each community member view the appropriate video before participating in the associated workshop. At the end of the TOOLKIT, there are links to reference materials that provide useful background to leaders before they do the workshop. Furthermore, there are additional resources and activities provided for community members to use to continue learning about and discussing racial and social justice issues.

It should be noted that each GUIDE is simply that, a guide. While it is suggested that workshop leaders do Social Justice 101 before they do Social Justice 102, it is not always necessary. Workshop leaders have the freedom to mix and match as they see fit, and/or decide to only use a few of the questions and prompts and not all. They can also amend and add data as they see fit. However, it is important to complete Social Justice 101 and Social Justice 102 before moving on to Social Justice 103.

We hope that you find this Toolkit useful and engaging in our mutual quest for social justice.
COLLECTIVE LEADERSHIP and MEETING AGREEMENTS

THINK WELL OF EACH OTHER. We recognize and value that we each enter this experience with the intention of building a shared understanding and goal of moving forward.

ADDRESS THE IDEAS, NOT THE PERSON. Personalize our statements. We use “I” in dialogue and “we” when formally representing a group.


KEEP CONFIDENTIALITY. Personal experiences bravely shared stay within the space. Share ideas and concepts only.

AVOID ASSUMPTIONS. ASK QUESTIONS. Remember that we all have different experiences. Ask questions or ask someone to give a longer explanation to make sure you understand their point or perspective.

BE HERE AND BE PRESENT. Arrive promptly. Pay active attention to those speaking.

EXPECT UNFINISHED BUSINESS. Addressing the issues before us will take concerted effort and time.

REACT MINIMALLY, ACT MAXIMALLY. If something triggers an emotion, take a few minutes to gather before responding.

Understand the difference between INTENT VS. IMPACT.

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HOW TO USE QR CODES IN YOUR TOOLKIT:

WHAT IS A QR CODE?
A QR code is a two-dimensional barcode. QR codes may be used to display text to the user, or to open a URL.

HOW DO I SCAN A QR CODE?
1. Open the Camera app on your phone.
2. Hold your phone so that the QR code appears in view.
3. Tap the notification to open the link associated with the QR code.
4. View page contents.

SCAN OR CLICK THE CODE TO THE RIGHT FOR PRACTICE:
GLOSSARY OF TERMS

ANTI-BLACKNESS:
Based on a belief that Black people are less than human, which systemically shows up as white supremacy, internalized racial superiority, and racism. However, it also shows up among people of color because of internalized racism and white proximity or adjacency.

BLACK CONSCIOUSNESS:
Steve Biko’s term to describe the importance of validating the Black self through ideological, political, social, and cultural resistance. Similar to the Black Power, Black is Beautiful, and Black Nationalist movements. Black Lives Matter is a recent manifestation of this. Many oppressed groups have developed along similar lines, such as feminist and queer movements.

BLACK FEMINISM & INTERSECTIONALITY:
There has always been Black feminism, but the term intersectionality was first coined in 1989 by attorney Kimberlé Crenshaw. It refers to the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage. It emerged in her work on Black women and the courts, when she realized that Black women’s gender and issues connected to that identity were ignored by the courts. Black women were seen just as Black and not as women. Since then, the theory has expanded to enable us to see all social identity markers in relation to power and privilege as well as disadvantage and discrimination.

THE BLACK RADICAL TRADITION:
A collection of cultural, intellectual, action-oriented work aimed at disrupting social, political, economic, and cultural norms originating in anticolonial and antislavery efforts. This is not simply about Black people being included in white society but about making new societies in which we are not marginal. This tradition is not only resistance against structures rooted in slavery, imperialism, and capitalism, but maintenance of an ontology (cultural traditions, beliefs, values). From ship revolts to maroon communities, from abolition to civil rights, from Black Power to Black Lives Matter, the major goal has to be based on strategic action to maintain (and advance) the dignity and humanity of Black people.

COLORISM:
The notion that the lighter/whiter the better. It is a way that anti-Blackness shows up everywhere, but has a particular meaning in countries that did not apply the one-drop rule to the racial construct and/or had a more porous system of racial categorization, for example, Cuba and the Dominican Republic. It also appears in mannerisms, values, attitudes, and the politics of representation. HBCUs; Black Classism, Paper Bag test, Michael K. Williams, the recently passed dark-skinned actor, said his Blackness caused him grief growing up even in the Black community of Brooklyn.
CRITICAL RACE THEORY (CRT):
Critical race theory is an academic concept that is more than 40 years old. The basic tenets of critical race theory, or CRT, emerged out of a framework for legal analysis in the late 1970s and early 1980s created by legal scholars Derrick Bell, Kimberlé Crenshaw, and Richard Delgado, among others. These scholars examined court case after court case to illustrate that racism played a major role in how courts viewed, adjudicated, and sentenced defendants who were Black as opposed to those who were white. It has currently become a catchall term used by Americans who support racial disparities for all those who desire to teach the true history of the United States or resist contemporary manifestations of racial oppression in the United States, such as the Pulitzer Prize-winning 1619 Project, published in the New York Times by Nikole Hannah-Jones. Hannah-Jones begins the history of the United States from the perspective of those Africans who were brought here to be enslaved.

CULTURAL APPROPRIATION:
Involves members of a dominant group exploiting the culture of less privileged groups, with little understanding or acknowledgement of the latter’s history, experience, and tradition. Because of white privilege, commercial cultural appropriators profit from the cultural property of others, often without just compensation being given to those to whom it belongs. If the commodification of Black bodies was justified through enslavement, of course Black culture could and would be by extension as well.

DOUBLE CONSCIOUSNESS:
W.E.B DuBois’s term to describe the internal struggle of African Americans to feel good about the “dark self” in a white supremacist world. The notion of a double sight or a “warring of two unreconciled souls” describes how oppressed people are forced to see themselves through the gaze of their oppressor, while trying to be whole and proud with who they are.

INTERNALIZED RACIST INFERIORITY:
A complex multi-generation socialization process that teaches people of color to believe and accept societal definitions of people of color and to assimilate comfortably into white supremacist frameworks. Frantz Fanon called it a syndrome of the “Native or comprador” in the colonial context.

INTERNALIZED RACIAL SUPERIORITY:
A complex multigenerational socialization process that teaches white people to believe, accept, and live out superior societal definitions of self and to fit into and live out superior societal roles in relationship to people of color. These behaviors define and normalize the race construct and its outcome—white supremacy. Frantz Fanon and Andrea Smith have called it the syndrome of the Settler in a colonial context.
POST TRAUMATIC SLAVE SYNDROME:
A theory coined by Dr. Joy DeGruy in 2005, after years of research, that explains the etiology of many of the adaptive survival behaviors in African American communities throughout the United States and the Diaspora. It is a condition that exists because of multigenerational oppression of Africans and their descendants resulting from centuries of chattel enslavement, which was predicated on the belief that African Americans were inherently/genetically inferior to whites. This was then followed by institutionalized racism, which continues to perpetuate injury and trauma today.

POLITICS OF RESPECTABILITY:
First coined by scholar Evelyn Brooks Higginbotham, and expanded upon by Melissa Harris Perry, this term refers to attempts by marginalized groups to police the behavior of their own members in an attempt to show that they are “just as cultured/good” as those with privilege and power. White cultural stereotypes such as Blacks being lazy, intellectual inferiority, violence, problematic single-mothered households, etc. are issues that respectability politics critique and blame for problems in the Black community. President Obama used respectability politics during his presidency, when he brought up issues of Black criminality during his speech following the killing of Michael Brown. Women who say women who dress provocatively “deserve what they get” are another example of this.

RACISM:
Race prejudice + misuse of power by systems, institutions and people to uphold it.

RACE:
A specious, historically constructed, sociological classification entrenched by Western Europeans during the time of their worldwide expansion of colonialism, capitalism, and slavery (1500-1888) to assign human worth and social status, using themselves as the model of humanity. Emerging first to differentiate the oppressed in Europe, such as in the British use of it to define the Irish during their early conquest of Northern Ireland, it became more commonly used for the purpose of legitimizing white power, white privilege, exploitation, and oppression over conquered people of the global south. There were other stark strata/caste/religious divisions before this, but rarely based on skin color. Race increased as a weapon of power used by emerging nations, economies, and empires of the global north in order to gain access to peoples and resources of BIPOC (Black, Indigenous, People of Color) communities and nations throughout the world.

OPPRESSION:
In its traditional usage, oppression means the exercise of tyranny by a ruling people. But people are not always oppressed by cruel tyrants. In many cases, historic and systemic laws, policies, and practices can embed unquestioned harmful norms, habits, and symbols. This could mean treating certain groups of people in dehumanizing and violent ways for which there is societal justification and acquiescence (genocide/slavery). But it could also mean denying people language, education, and other opportunities that would make them full partners in society (the demeaning of Black English; Indian boarding schools). Iris Young (1990) says there are five faces of oppression: exploitation (economic), violence (state/extra-state), powerlessness (political/economic), marginalization (segregation/poverty), and cultural imperialism (theft and appropriation).
RACIAL CAPITALISM:
Racial capitalism is a concept coined by Cedric J. Robinson in his book *Black Marxism: The Making of the Black Radical Tradition*, published in 1983. It describes the process of extracting social and economic value through super-exploitation of persons of color and their lands and resources. This happened largely through the simultaneous emergence of capitalism, colonialism, enslavement, and Western European expansion into the Americas and the global south. Robinson, in contrast to both his predecessors and successors, theorized that all capitalism was inherently racial capitalism, and racialism is present in all layers of capitalism’s socioeconomic stratification. In fact, he states that capital “can only accumulate by producing and moving through relations of severe inequality among human groups.” Therefore, for capitalism to survive, it must exploit and prey upon the “unequal differentiation of human value.”

REPARATIONS:
According to the National Coalition of Blacks for Reparations in America (NCOBRA) founded in 1987, reparations is a process of repairing, healing, and restoring a people injured because of their group identity and in violation of their fundamental human rights by governments, corporations, institutions, and families. Those groups that have been injured have the right to obtain from the government, corporation, institution, or family responsible for the injuries that which they need to repair and heal themselves. In addition to being a demand for justice, it is a principle of international human rights law. As a remedy, it is like the remedy for damages in domestic law that holds a person responsible for injuries suffered by another when the infliction of the injury violates domestic law.

WHITENESS:
Based on the ideological belief that European and white intellectual, political, and historic contributions to global humanity are superior to those of people of color—so much so that they have become universal. It is so “normalized” that in the words of Michel Foucault, its “power is everywhere, diffused and embodied in discourse, knowledge and regimes of truth.”

WHITE SUPREMACY:
The normalization of a white racial identity throughout the Americas that created a culture where nonwhite persons are seen as inferior or abnormal. This white-dominant culture also operates as a social mechanism that grants privileges to white people, since they can navigate society both by feeling “normal” and by being viewed and treated as "normal." They also have the privilege of not “seeing race” should they choose not to, while BIPOCs (Black, Indigenous, People of Color) do not have that choice.

THE WHITE SAVIOR INDUSTRIAL COMPLEX (WSIC):
A concept first coined by writer Teju Cole in 2012. In a series of tweets, which were later published in *The Atlantic*, he critiqued filmmaker Jason Russell for the release of his film *Kony 2012*. In the film, white Americans are encouraged to start a campaign and/or go to Uganda to capture the notorious General Joseph Kony, known for leading vicious military campaigns in Central Africa. As soon as it was released, the entire premise was rejected by Ugandan journalists and activists who argued that they did not need or want the world’s “help” with Kony. Cole cited a long history of white Western meddling in Africa under the guise of helping, even when it is not asked for or wanted. This is different than solidarity, which works in concert with people’s struggles and under their leadership. The WSIC, instead, maintains the power relationship between the West and African countries under the guise of helping the less fortunate. This was especially evident in this case, as Russell was known in Uganda as a meddler and he had been told that his efforts were not wanted.
Would you like to be famous? In what way?

If you were able to live to the age of 90 and retain either the mind or body of a 30-year-old for the last 60 years of your life, which would you want?

Given the choice of anyone in the world, whom would you want as a dinner guest?

Before making a telephone call, do you ever rehearse what you are going to say? Why?

Would you like to be famous? In what way?

What would constitute a “perfect” day for you?

If you could wake up tomorrow having gained any one quality or ability, what would it be?

When did you last sing to yourself? To someone else?

If you...

Would you...

Choose a few questions to discuss with your partner or group.
Too often language laden with history is either misunderstood or used problematically. Based on the presentations curated during Social Justice Workshop Wednesdays, this curriculum aims to give participants a general understanding of basic concepts, terminology, and narratives of racial oppression. The goal is to tether language and theory to the many ways in which racial oppression occurs in everyday life in the United States. This objective will be achieved through the activities of reading, discussion, reflection, and debate as well as written responses to prompts.
Given that white supremacy has impacted Black people and white people alike, its origins are quite complicated, emerging slowly over time. Ask your community members to respond to one of the following two questions:

1) Can Black people today be racist against white people? Why or why not?

2) Share a personal experience of colorism in your family, school, community, church, social movements.

PROMPT

Given that white supremacy has impacted Black people and white people alike, its origins are quite complicated, emerging slowly over time. Ask your community members to respond to one of the following two questions:

1) Can Black people today be racist against white people? Why or why not?
2) Share a personal experience of colorism in your family, school, community, church, social movements.

4) After having your community members READ Peggy McIntosh’s White Privilege: Unpacking the Invisible Knapsack, ask them to respond to the following prompt: If you are white, do you feel you are privileged? Why or why not? If you are a person of color, have you experienced bias when shopping, at school, or in your place of employment? If so, share an experience.
5) **SCREEN The Day Beyonce Turned Black.** Ask your community members to link three of the terms in the Glossary to something happening in the video, and then have them share. After they share, you can point out that the normalization of whiteness and white supremacy is so twisted that for some, to perceive a Black person as normal or equal, they must codify them as white.

6) **READ** together the definition of *internalized racial superiority* from the Glossary and share with your community members a paragraph (of your choosing) from Jean-Paul Sartre's preface to Frantz Fanon's *The Wretched of the Earth*. Ask them to write a response, using internalized racial superiority and/or racial inferiority in their response.

7) **SCREEN A Girl Like Me** (2007), directed by Kiri Davis. Have your community members write a short five-line poem on Black people's struggle with their skin color, hair, etc. If you need a definition of a poem, you can look it up.

8) **SCREEN Don’t Cash Crop on My Cornrows** (2015) produced by Amandla Stenberg and look at the definition of *cultural appropriation* from the Glossary. Ask your community members to respond to the following prompt. After the discussion, you can raise the importance of power, permission, honor, paying the producer, class, racism, and colonialism.

If Black people can dance ballet and sing opera, why can’t non-Black people produce hip hop? Discuss and debate the challenges, complexities, and necessity of claiming cultural appropriation?

9) Allow community members time to **READ** the short version of *Five Faces of Oppression* by Iris Young (2010). Have them choose one to write about. Have them share what they wrote.
10) Culmination Activity Take-Away: Create an art piece, a song, a poem, or an essay inspired by something you learned today.
GETTING TO KNOW EACH OTHER QUESTIONS #2

Choose a few questions to discuss with your partner or group.

- What is the greatest accomplishment of your life?
- What do you value most in a friendship?
- Is there something that you’ve dreamed of doing for a long time? Why haven’t you done it?
- What is your most treasured memory?
- Share with your partner an embarrassing moment in your life.
- If a crystal ball could tell you the truth about yourself, your life, the future, or anything else, what would you want to know?
SOCIAL JUSTICE 102:
UNDERSTANDING THE LANGUAGE
OF BLACK LIBERATION

CURRICULUM SUMMARY
Based on the presentations curated during Social Justice Workshop Wednesdays, this curriculum aims to give participants the ability to demonstrate a solid understanding of some of the most well-known and current terms, concepts, analysis, and narratives of Black liberation. The goal: to historicize and put language and theory to the many ways that Black people have struggled for liberation. This goal will be achieved through reading, discussion, reflection, and debate as well as written responses to prompts.
TOOL #2
SOCIAL JUSTICE 102: UNDERSTANDING THE LANGUAGE OF BLACK LIBERATION

1) Each community member should WATCH Workshop Wednesdays: Understanding the Language of Black Liberation before they attend the workshop.

2) SCREEN Ruth Gilmore Wilson, Geographies of Racial Capitalism. Afterwards: Have participants write a personal story of how racial capitalism has impacted their opportunities (good and bad) in life.

3) READ together Boukman’s Prayer, and ask the participants to write about this in two ways. Have they heard of it before? If not, why do they think they have never been taught this, and why did Dr. Brock call the Haitian Revolution “the Pan African moment?”

BOUKMAN’S PRAYER

"The god who created the earth; who created the sun that gives us light. The god who holds up the ocean; who makes the thunder roar. Our God who has ears to hear. You who are hidden in the clouds; who watch us from where you are. You see all that the white has made us suffer. The white man’s god asks him to commit crimes. But the god within us wants to do good. Our god, who is so good, so just, He orders us to revenge our wrongs. It’s He who will direct our arms and bring us the victory. It’s He who will assist us. We all should throw away the image of the white men’s god who is so pitiless. Listen to the voice for liberty that speaks in all our hearts.”

Given by Dutty Boukman, August 14, 1791

4) READ together the definition of the Black Radical Tradition. Ask community members to respond to this prompt: Given your interests, desires, and skill set, what would be an emancipatory project for you and/or your community? How would it link to the Black Radical Tradition?
5) Have participants READ Black Women in Black Power and choose one sentence to write about. They should include the sentence at the beginning of their piece and then analyze what it means to them.

6) After sharing the definition of Intersectionality, community members should EXAMINE the following info-graphic, write about what they think are the major identity markers that have impacted their lives, and discuss the power dynamics with each.

7) SCREEN Post Traumatic Slave Disorder (2016) by Dr. Joy DeGruy and have each community member respond to this prompt: Can you identify trauma in your community? If so, how?

8) READ together the Glossary definition of reparations. Show Amiri Baraka, Why Is We Americans (2010). Ask community members to respond in writing to this prompt: What kind of reparation would you develop locally and/or on a national scale for Black Americans?

9) As a take-away, community members should VIEW the documentaries Slavery by Another Name (PBS 2012) and 13th (2017) on their own, and bring a photo of a member of their family or someone they know who has been affected by these histories, policies, and issues.
Based the presentation given at the 107th ASALH Conference held in Montgomery, Alabama on October 1, 2022, and as a webinar on November 9, 2022, the aim of this curriculum is to have participants demonstrate an understanding historic themes in the Black Diaspora. While a huge topic, five themes are focused on. They are Africa Before Atlantic Enslavement; Racial Capitalism and the Trade in Black People, Enslavement and Resistance, The US Imperial Project, and Blackness in the Americas. The goal: to bring processes alive in a broader transnational frame that challenge the erasure of Black people’s experiences, African accomplishments and persistent resistance networks formed by those of African descent. This goal will be achieved through reading, discussion, reflection and debate as well as written responses.
All community members should watch Workshop Wednesdays Understanding the Black Diaspora in preparation for Community gathering. Also, we prefer that folks write their responses first to do their own thinking, then discuss with others.

AFRICA BEFORE ENSLAVEMENT

1) Show this video Mansa Musa, one of the wealthiest people who ever lived. Have your community members write a response and then discuss the following questions. Why this part of African history has been erased and/or silenced? And what has been the impact of this erasure on thinking about Africa?

2) Swahili Coast: Screen these two videos: The Swahili Coast | Africa’s Great Civilizations and World on the Horizon: Swahili Arts Across the Indian Ocean. Ask your community members to think about and write a response to what African Art History can should tell us about African History but does not in most museums?
RACIAL CAPITALISM AND SLAVE TRADE

3) Screen the two short videos: Slavery and Capitalism and Ibram X. Kendi, on Capitalism and Racism, and have your community members to think about and write a response to the following prompt. What has been the role of capitalism in Black struggles for social justice. Can it ever work for justice, if so, how?

4) Share the following primary document, "Excerpt of letter from Nzinga Mbemba to Portuguese King João III," in World History Commons, to your community members. Ask them to deeply read this and write down a response to this prompt: What does it tell you about the Kongo Kingdom’s social structure as well as the coming of the slave trade?
5) Screen the three short videos, Jose Aponte, Cuba 1812; Bernie Powers on Vessey, Denmark Vessey, for your community. Ask your community members to think about and write a response to this prompt. Who was Jose Aponte? Who was Denmark Vessey? What do they have in common in the struggle against slavery and for justice? Why do you think their characteristics mattered?
6) Because of the push for visibility of the Black Experience, there are modern depictions of enslavement. Most recently, the film Emancipation with Will Smith. When mainstream US deals with issues of the oppressed, there can be problems. Have your community members look at the photo and read the excerpted article from the Hollywood Reporter. Ask community members to write what they think, share the following, and then discuss. Also, ask is there anything in the glossary that is reflected here. Also, did he even consider the impact of this photo on Black people?

7) Have Community Members spend some time with the Intervention Power Point, Ask them to list the one’s they knew about? What were we taught about them? Which one would like to know more about and why?
8) Bring this political cartoon up on the screen, so that all can be really studied, and the written parts can be seen. Ask the community members to write down what they see and how what they see strikes them? What about the notion of “Civilization” and “consent”? And then discuss.

9) Screen this brief video on Mohammed Ali’s anti-war draft stance Muhammed Ali on Vietnam War. Have Community members write down a response to this question: Should Blacks participate in US military activities. If so, why or why not?
BLACKNESS AND ANTI-BLACKNESS IN THE DIASPORA

10) Screen the video “Whitening Latin America.” Have your community members write and then discuss anti-blackness in Latin America and how it compares to racism in the US. What is similar and what is different?
11) With your community members, review the following picture as excerpt. Have your community members write and then discuss the following questions. What is Michaela saying about identity? And how it is to come from war? Do Africans who immigrate to the United States have a difference sense of Black identity? If so, why?

"If I were born African-American, blackness might mean something more to me. If my native country had not been engaged in a brutal war, and its culture had remained intact, it would mean something more to me. In both of those cases, it would mean a history and culture as well as skin color. However, in my case, blackness just means physical features, such as the color of my skin, the texture of my hair, and the shape of my facial features. But I think that is enough for me to say that I am black and proud of who I am. However, I would hope that I would be proud of who I am, no matter what color I might be, because that’s the way I was raised."

1) Before we define it, take a moment to think about what it may encompass. What do you already know about the prison industrial complex?

2) How did this definition of the prison industrial complex differ from or align with your expectations?

3) Where can you see the PIC in your own community or in recent U.S. politics?

**CARCERAL VISUALITY**

1) Carceral visuality is possibly not a familiar phrase. Take a moment to make an educated guess at what carceral visuality might mean.
2) Where do you feel particularly visible? Invisible? In those situations, how do you feel and who holds power?

3) Consider your own experiences with the police. How did you feel during those encounters? What role do you think your race may have played in these encounters? What other factors may have contributed?

4) Do you know where the jails and prisons are in your community? Are they visible or hidden from view? Why do you think that is?

FROM THE INSIDE OUT

1) What images come to mind for you when you hear the word prisoner? Why do you think that Emile DeWeaver generally avoids the term?

2) Emile discusses the importance of redistributing power for the system to change. Can you think of other spaces or scenarios where you would like to see power redistributed? What kind of change might that bring about?

3) How do these artworks reflect or challenge your own images of or experiences with the U.S. system of incarceration?
4) This section discusses three artists who use materials from within the prison to make sculptures. Before reading about their practices and reasons, why do you think they might do that?

5) Hank Willis Thomas raises an important question about the ethics of making art about the suffering of others. He ends “Am I worthy? And do I have a choice?” What do you think are the responsibilities of artists (visual artists, writers, musicians, filmmakers, etc.) in regard to stories of oppression and injustice?

ABOLITION FEATURES

1) Pause to consider, what would it mean to abolish prisons? What are the goals of the abolition movement?

2) How did the definition of abolition given here differ from or align with your expectations? How do you feel about the propositions being made?

3) Which of these artworks or approaches speaks to you? Why? How does it encourage you to think about our prison system or our society at large?

4) What are the ways you can think of that museums are or have been implicated in systems of oppression and exploitation? How would you imagine museums for an abolitionist future?
RACE, FOREIGN POLICY, AND THE CARCERAL STATE SURVEY

ABOUT YOU...

1) A personal experience or future goal related to race, foreign policy, and the carceral state?

2) Something special about a grandparent or great-grandparent you would like to share?

3) What is one connection between foreign and domestic policy, past or present, that you think is important and why?

4) What role do you think race plays in foreign and domestic policy?

BACKGROUND INFORMATION...

1) How would you define the carceral state?

2) What is one connection between foreign and domestic policy, past or present, that you think is important and why?

3) What role do you think race plays in foreign and domestic policy?
APPENDIX A: Resources for Leaders

Scan or click the QR codes for resources

Social Justice 101: Understanding the Language of Racial Oppression

Social Justice 102: Understanding the Language of Black Liberation

Social Justice 103: Understanding the Black Diaspora
APPENDIX B: Additional Resources

Scan or click the QR codes for resources
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