QUESTION BRIDGE

QUESTION BRIDGE CURRICULAR TOOLS

THE TEACHER'S GUIDE

Question Bridge: Black Males was conceived by Chris Johnson. The project was *created by* Chris Johnson and Hank Willis Thomas, in collaboration with Bayete Ross-Smith and Kamal Sinclair. The Executive Producers are Delroy Lindo, Jesse Williams and Deborah Willis.

The original **Question Bridge Curriculum** (QBC) was written by Kamal Sinclair in consultation with Question Bridge Collaborators, Education Consultant Jinan Sumler, and scholarship advisors Dr. Joy Angela DeGruy, Dr. Deborah Willis.

The updated **Question Bridge Curricular Tools** are based upon the original QBC with additions and modifications by Chris Johnson and James E. Ford with support from the Harvey Gantt Center in Charlotte NC.

The **Question Bridge Education Initiative LLC** (QBEI) was founded by Chris Johnson in 2013 to develop and promote the Question Bridge Curricular Tools.

QuestionBridge:BlackMales is a fiscally sponsored project of the Bay Area Video Coalition and supported in part by a grant from the Open Society Institute: Campaign for Black Male Achievement, the Tribeca Film Institute, the LEF Foundation, the Center for Cultural Innovation, and the California College of the Arts.

Question Bridge: Black Males is an innovative transmedia art project that facilitates a dialogue between Black men from diverse and contending backgrounds; and creates a platform for them to represent and redefine Black male identity in America.

The project creates and develops a *Question Bridge* and an *Identity Map.*

Educators who are interested in better understanding what makes this process and content unique should seek opportunities to *experience* **Question Bridge** as the transmedia art project that it actually is.

There are two general ways that this can be done:

First, depending on where you are located, there are full 3-hour long installations of **Question Bridge: Black** Males at the following venues:

On the East Coast:

- **Question Bridge: Black Males** is currently on display at the **Smithsonian National Museum of African American History and Culture** (4th Fl).

- **Question Bridge: Black Males** is currently on display at the **Harvey B. Gantt Center for African-American Arts + Culture**

Note: The Brooklyn Museum, NYPL Schomburg Center for Research in Black Culture and the International Center for Photography also own copies of this project.

On the West Coast:

- **Question Bridge: Black Males** is currently on display at the **Oakland Museum of California**

Secondly, all of these venues will provide educators with the full, immersive experience of the Question Bridge: Black Males project but if visiting these museums is not possible, the Questionbridge.com website has a homepage that recreates the installation experience in small segments so you will come away with a much better sense of the concept and context for the Question Bridge Curricular Tools.
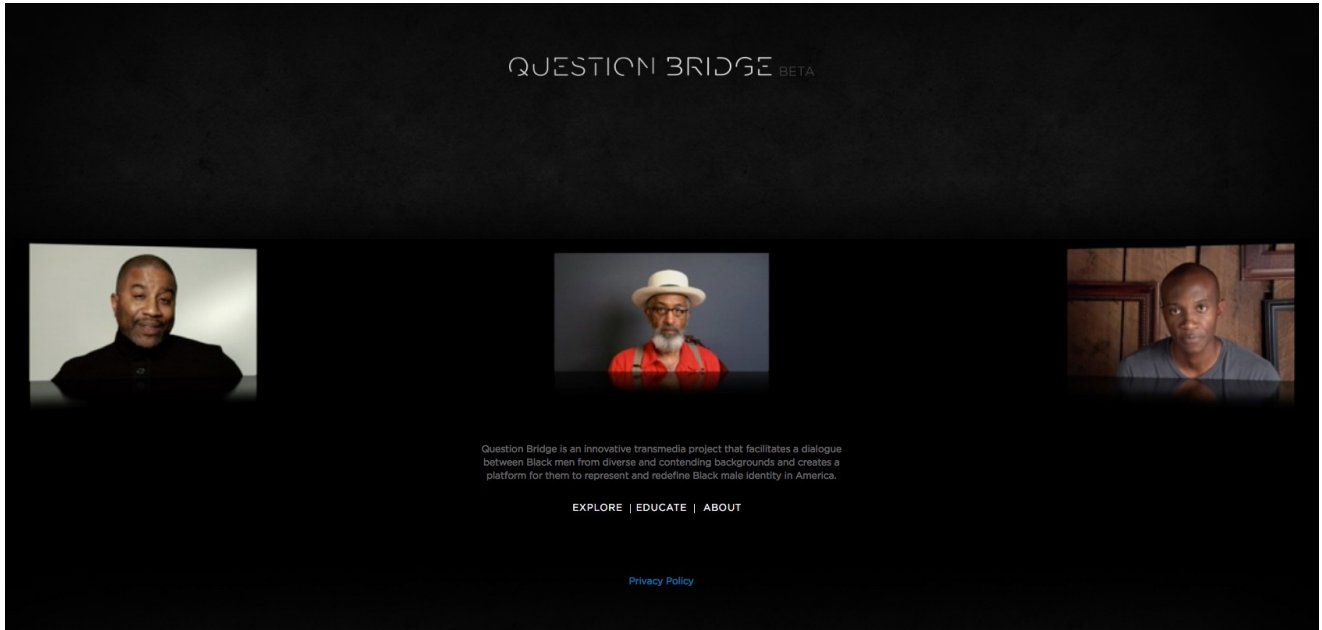
Questionbridge.com homepage

If you click on the "Explore" button you will be taken into the section of the site where what's referred to below as the *Identity Map* can be found. The very many Question Bridge interviews are available for viewing in a format that can be searched and filtered by identifying keywords provided by the participants.

Note that there are also questions and answers that have been uploaded to the site via the Question Bridge Mobile app that is available for both IOS and Android mobile devices.

Also note that Question Bridge: Black Males in America is also available as a book published by Aperture.

These many different formats and platforms, plus our community events is why this project is called "transmedia".

INTRODUCTION MODULE DEFINITIONS AND BACKGROUND CONCEPTS

A Question Bridge – is a media facilitated dialog among a group of people within a demographic. Its core methodology is this: on video, a Black man asks a significant question of a Black man they feel different from; on video, a Black man representing that difference, video records his answer.

An Identity Map – is a group-generated illustration of self-described identity tags within a single demographic. Black men create a profile on QuestionBridge.com with tag words that they feel describe their identity. These identity tags are synthesized into a comprehensive map that illustrates how Black men in America describe themselves. Our hypothesis is that the map will deconstruct monochromatic views of black men and expose a highly complex, dynamic, and multi-faceted view of their identity.
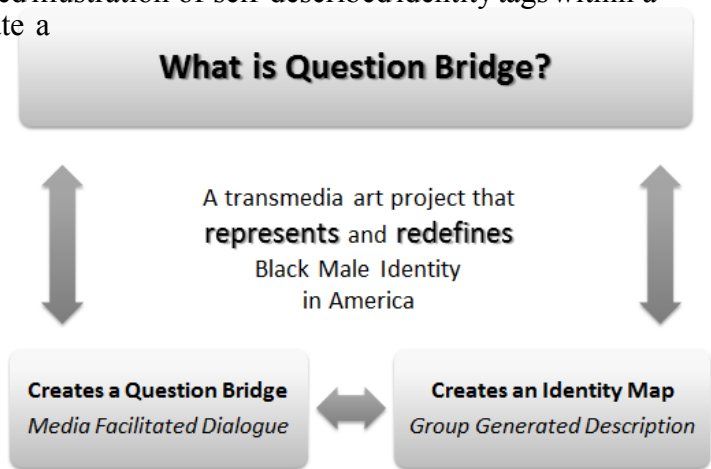
The *Question Bridge* and *Identity Map* are made available for people to explore in multiple ways: a website (Questionbridge.com), video art installations in museums and galleries, community events and discussions, and the high school and university curriculum.

The project focuses on the single demographic of Black men for two reasons: 1) the crisis of Black male achievement in America that threatens the overall advancement of our nation, and 2) the critical need for Americans to witness a model of inclusion with the "other" in order to better navigate our increasingly interdependent global environment.

THE CRISIS OF BLACK MEN & BOYS IN AMERICA

Question Bridge recognizes that our society is interdependent, and all Americans are stakeholders in overcoming the marginalization of Black men and boys from our mainstream culture and supporting the healthy development of their identity and socio-economic condition. Currently, we are experiencing a crisis of achievement in Black men and boys, caused by factors within and outside the demographic, that is not only a profound source of injustice, but a threat to the integrity and growth of our democracy as a whole.

Social scientists have empirical data that shows Americans, including Black people, still harbor negative associations with Black males that directly impact their ability to function successfully in this country. Among the troubling aspects of these findings is how statistics show that the over-representation of Black males in the penal system and the disciplinary processes in schools does not correlate to their behavior. In reality, Black males are not more violent, more criminal, or more disruptive than their white male peers.

> Available data shows that there is a significant gap in achievement between males of color and all other groups (NCES, 2007). Moreover, on every indicator associated with success males of color are underrepresented, while on most indicators associated with failure and distress they are over represented (College Board, 2005; Noguera, 2008; Orfield, 2003). It is particularly disturbing that the problems experienced by boys of color in school parallel those experienced by males of color in adulthood…Our research and review of the relevant scholarly literature has led us to conclude that there is nothing inherently wrong with boys of color despite the preponderance of evidence that many face hardships both within and outside of school. Rather, the problems confronting many boys of color are a byproduct of the social, economic, political, and educational forces that operate within American society. Specifically within schools, we have found that it is the interaction of policies, practices and beliefs that creates conditions for poor educational outcomes and problematic social behavior to become normalized. [1]

Nationally, only 47% of Black boys are graduating from high school. When compared to the 78% of White boys who are graduating we can clearly see a large 31% gap in achievement. According to Tony Wagner in his 2008 publication The Global Achievement Gap, high school graduation rate in the United

[1] Standards and Promising Practices for Schools Educating Boys of Color: A Self-Assessment Tool - Coalition of Schools Educating Boys of Color, http://www.coseboc.org/pdfs/COSEBOC_Standards.pdf

States (70 percent) is now well behind that of countries such as Denmark (96 percent), Japan (93 percent), and even Poland (92 percent) and Italy (79 percent); and it ranks tenth among industrial nations in the rate of college completion by 25- to 44-year-olds. When considering the achievement gap American children are facing with their global peers, this position of Black boys as productive members of a 21st Century global economy is severely threatened.[2]

State by State Graduation Rates for Black, Non-Hispanic Students
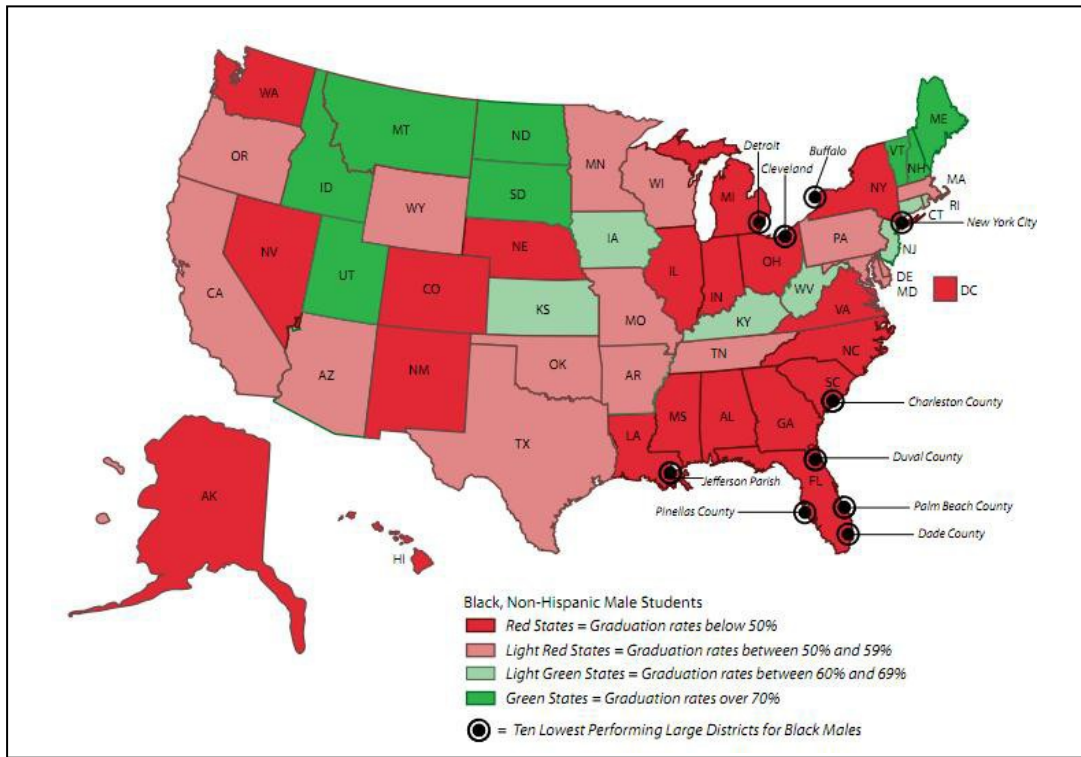
Source - *Yes We Can: the Schott 50 State Report on Public Education and Black Males 2010*

Statistically, Black and Latino youth are more likely to be suspended or expelled from school than their White peers, putting them at risk for participating in detrimental activities and attaining lower rates of achievement. There are conflicting theories and research on why this gap exists, but there is wide consensus that the discipline gap is a significant contributing factor to the achievement gap between White and Black/Latino youth. Some argue that institutional racism still exists in the education system, whether through active discrimination or legacy structural issues, because studies show that the frequency and severity of punishments prescribed for Black and Latino youth are greater than those prescribe for White youth guilty of the same disciplinary infractions.

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[2] Yes We Can: the Schott 50 State Report on Public Education and Black Males 2010

…useful framework for understanding discrimination as a contributor to the racial discipline gap in schools. Specifically, the "differential selection" hypothesis asserts that ethnic minorities are more likely to be arrested because they are more likely to be picked out for wrongdoing despite similar levels of infractions (Piquero, 2008). This hypothesis is useful when applied to the school setting; that is, despite relatively similar rates of disruption, Black, Latino, or American Indian students may be more likely to be differentially selected for discipline consequences. There is a fairly substantial research base suggesting that differential selection at the classroom level contributes in some way to racial/ethnic disproportionality in school disciplinary outcomes.

…Those students singled out in this way were disproportionately students of color. … Together with findings that Black students are more likely than White students to be referred to the office for defiance (A. Gregory and Weinstein, 2008) or noncompliance (Skiba et al., 2008), these results strongly suggest that some process of differential selection at the classroom level may contribute to disparities in discipline.[3]

However, other researchers argue that the issue is not caused by bigotry, but poor economic urban environments or the "breakdown in the traditional family structure" in African American homes; as discipline rates are strongly skewed towards students from single parent homes.[4] These theories were questioned in the landmark publication, The Achievement Gap and the Discipline Gap: Two Sides of the Same Coin? By Anne Gregory, Russell J. Skiba, and Pedro A. Noguera:

…we examine the degree to which low income status, low achievement, and rates of misconduct contribute to why Black, Latino, and American Indian students are over selected and over sanctioned in the discipline system. We argue that such student characteristics are not adequate to explain the large disparities, and we describe school and teacher contributors that need to be investigated in future research. Yet the highly consistent finding that race/ethnicity remains a significant predictor of discipline even after statistically controlling for measures of family income suggests that student SES (Supplemental Educational Services) is not sufficient to explain the racial discipline gap. In fact, some research has found an inverse relationship between student demographics and rates of disproportionality in school discipline. Rausch and Skiba (2004), examining suspension and expulsion records across one Midwestern state, reported that Black students are at greater risk of suspension when compared with White students, not in urban schools but, rather, in more resource-rich suburban schools. Other research suggests that the context of school or district racial climate may have an influence on rates of disproportionality. Thornton and Trent (1988) reported that racial disproportionality in school suspension was greatest in schools that had been recently desegregated, especially if those schools had a higher SES(Supplemental Educational Services) student population.[5]

The good news is that a meta-analysis of the social-science research shows that there are effective means of overcoming our negative bias about Black males, one of which is being exposed to more

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[3] The Achievement Gap and the Discipline Gap: Two Sides of the Same Coin? Anne Gregory, Russell J. Skiba, and Pedro A. Noguera
http://www.aera.net/uploadedFiles/Publications/Journals/Educational_Researcher/3901/059-068_02EDR10.pdf
[4] http://www.seattlepi.com/disciplinegap/
[5] The Achievement Gap and the Discipline Gap: Two Sides of the Same Coin? Anne Gregory, Russell J. Skiba, and Pedro A. Noguera
http://www.aera.net/uploadedFiles/Publications/Journals/Educational_Researcher/3901/059-068_02EDR10.pdf

complex, multi-faceted, and complete images/narratives of Black males. Our premise is that the Question Bridge project will help to give America access to those narratives and images that break the negative monolithic identity of Black males. *Question Bridge: Black Males* uses the power of art and media to overcome two critical obstacles limiting the political, social, and economic advancement of Black men: exclusion from the other and estrangement from each other.

A MODEL FOR CREATING FAMILIARITY

Black men have become tangled in a cloud of misconceptions and generalizations about their own cultural identity, increasingly alienating them from each other. Schisms within the Black male demographic, tragically dividing them along geographic, economic, generational, educational, religious, cultural, and political lines. These divisions tend to pit whole segments of this population against others, limiting the healthy distribution of insight and support. Question Bridge has proven to be a progressive and powerfully effective model for resolving this estrangement. The convention of using video to safely mediate a conversation between Black men from diverse backgrounds has already brought healing clarity to participants. This massive video exchange of questions and answers creates a platform for free expression and the broad sharing of previously isolated, or seldom heard, insights.

This model builds agency in Black men who participate, because the very process of being asked to formulate questions and answers is empowering for otherwise alienated men, especially, because the convention of media as mediator makes them feel sincerely heard. Additionally, this project creates a new framework for Black men to be "Black males" without having to sacrifice their comprehensive and unique mix of identity attributes. They can confidently claim their race and gender in a way that is authentic, even when it challenges stereotypes. The diversity of Black men participating in this project essentially redefines blackness (and maleness) as infinitely complex and multi-faceted. As this diversity is explored, participants express a new familiarity among formally estranged sub-groups and individuals within the demographic.

A MODEL FOR CREATING INCLUSION

The United States is experiencing a significant shift in its demographic make-up, while negotiating significant changes in its role and position in a fluctuating global economy. In order to sustain and succeed in this new environment, Americans have to adopt 21st century frameworks for understanding identity as dynamic, multi-faceted, and complex so they can avoid limiting assumptions about the "other" that encumber the advancement of society. Black males have historically been a very feared, ostracized, and marginalized demographic within American society; therefore, facilitating their movement from exclusion to inclusion within American culture will model a process of overcoming limiting assumptions that could improve social dynamics within and between any demographic.

We understand the roots of this exclusion link back to our nation's complicated history with the notion of race, the legacy of its infrastructure, and some generationally perpetuated prejudices. However, we hypothesize that a large part of this continued exclusion is a simple and malice-free lack of familiarity with arguably the most opaque demographic in America. Individuals from other backgrounds have
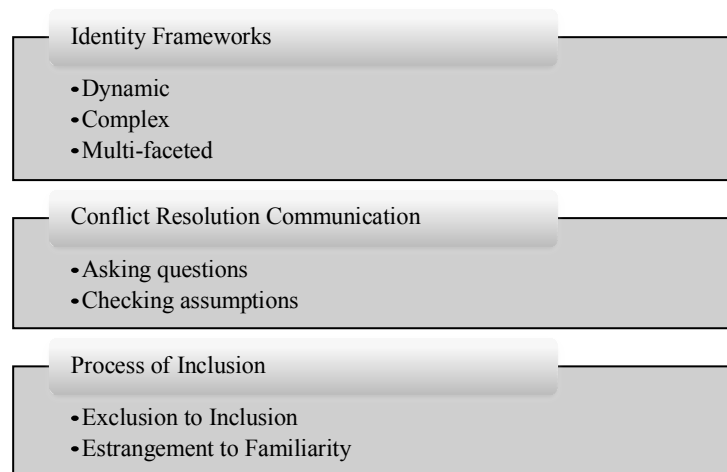
difficulty accessing Black men due to one or more limitations (e.g., geography, class, language, religion, education, or sexuality.) This lack of familiarity creates voids in understanding about the intentions behaviors, capacities, diversity, morality, and ideologies of Black men, voids are often filled with limiting assumptions, poor media representations, and third party accounts—a historically dangerous practice. It cultivates fear, bias, apathy, and prejudice that marginalizes Black men and stagnates our collective advancement by hindering the creation of valuable social, civic, and business relationships across race and gender lines.

Question Bridge uses a unique mix of 21st century circumstances and the magnetic power of art to create a tool for a demographic to define their own identity in a dynamic, comprehensive, complex and perpetual manner. This process could not have been accomplished before the advent of current technology, widespread access to technology, and the social networking culture.

This project is uniquely effective at shattering monochromatic stereotypes associated with Black males, so both participants and those witnessing the project are freed to recognize each Black man as an individual with limitless potential Individual Black men are able to express agency, which effectively releases them from the constraints of stereotypes which lead to low expectations. Those witnessing the project (i.e., everyone in America who is neither Black nor male) are able to break from static 20th centurythinkingaboutidentityandadoptamulti-dimensionallogicforprocessingthebombardmentof media-generated data they receive about Black men.

The Question Bridge Curricular Tools use **the Question Bridge: Black Males** transmedia art project as the catalyst for a significant learning process in complex identity frameworks, conflict resolution communication models, and the process of inclusion

QUESTION BRIDGE CURRICULAR TOOLS DESCRIPTION

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Identity Frameworks

- Dynamic
- Complex
- Multi-faceted

Conflict Resolution Communication

- Asking questions
- Checking assumptions

Process of Inclusion

- Exclusion to Inclusion
- Estrangement to Familiarity

Students gain skills and analytical tools to help them better negotiate an increasingly interdependent

global environment, where inclusion and familiarity with the "other" is critical to closing the global achievement gap. The curriculum explores the identity and community issues of a single demographic as a model for understanding the complexity of identity and socio-economic issues in any demographic.
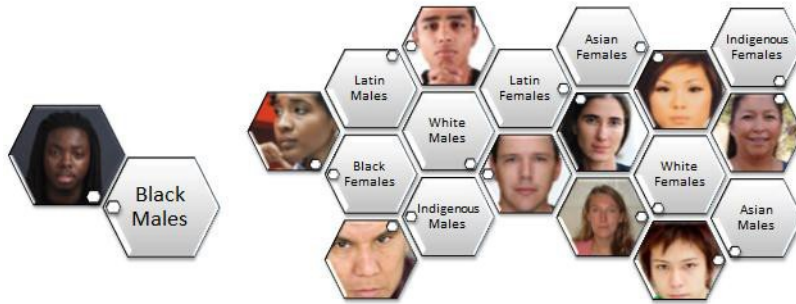
The curricular tools offer six-modules for educators, teaching artists, and mentors serving youth in grades 9-12. Educators will be able to choose which modules to focus on and the sequence in which to use the modules.

CURRICULUM GOALS

Cultural literacy skills
Visual literacy skills
21st Century Skills
Exposure to oral history traditions
Overcoming achievement gaps
Media/technology literacy
Healthy self-esteem

ESSENTIAL QUESTION

Throughout the curriculum students will reflect on the essential question of the curricular tools: *"How do we create equitable environments of inclusion in a diverse society, both within and between identity groups?"*

LEARNING GOALS

Students will learn:

> to use a complex and dynamic framework for understanding identity
> to consciously question assumptions about themselves and others based on limited identity tags

to research historical race and ethnicity issues in the United States of America and analyze how these issues inform the Question Bridge

about the dynamics of estrangement and familiarity among members of a demographic group

about the dynamics of exclusion and inclusion among diverse demographic groups

about the dynamics of social communications and how the Question Bridge model can be used to facilitate healing dialogue and resolve conflict.

LEARNING OBJECTIVES

Students Will:

☐ Interview at least two people in their community

☐ Create visual representations of their individual identity

☐ Analyze the representation of their identity in media

☐ Create visual representation of their class identity

☐ Engage in weekly dialogue with their peers

☐ Apply critical thinking skills to daily routines

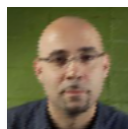☐ Write about complex issues related to race, gender, and class

☐ Analyze the components of communication in the 21st century
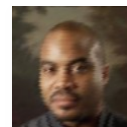
MODULE FRAMEWORK

Module Video
- 5 min video sequence of theme related questions & answers

Module Curriculum Guide
- Learning Objectives
- Discussion Prompts
- In-Class Activities
- Take Home Assignments

Research Resource List
- Books
- Articles
- Films
- Music
- Visual ArtWorks
- Performing Art Works

Each module employs the same basic structure: a theme and art project question that emerged from the ***Question Bridge: Black Males*** transmedia art project guides the work, followed by activities to engage students during the period, and are source list for follow up.

Activity options are available in each module; so educators can require students to explore the theme through visual art, writing, reading, or reflection/discussion.

In Class Activities:
- View Video
- Facilitate Discussion
- Individual or Group Activity
- Summary of Learning

Optional Assignments:
- Visual Arts or Media-Based Assignment
- Written Assignment
- Research Assignment

Each module provides 45 minutes worth of curriculum material to fit within a single high school class period, a single after-school program session, or a mentor session. Educators, Teaching Artists, and Mentors are invited to use all 6 modules in sequence; or select modules or elements of modules that best fit their student needs and time restrictions.

Throughout the curriculum educators are given optional resource boxes embedded in the curriculum:

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TALKING POINTS

In the **Talking Points** resource box educators will find ideas, concepts, references, and facts they can introduce into the dialogue they facilitate with the students about the module video.

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DEEP DIVE DIALOGUE

In the **Deep Dive Dialogue** resource box educators will find additional questions they can pose to the students In the dialogue they facilitate with the students about the module video. Please note: this will extend the time it takes to complete the module, however, if the educator has flexibility in the time frame for delivery of the module these

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ACTIVITY EXTRA

In the **Activity Extra** resource box educators will find additional activities they can facilitate with the students in class. Please note: this will extend the time it takes to complete the module, however, If the educator has flexibility in the time frame for delivery of the module the sequestions can deepen the learning for the students.

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Educators are encouraged to use the material creatively and in a manner that best suits the needs of their students and their learning environment.

MODULE CONTENT STRUCTURE

Each module contains the following items:

1. MODULE VIDEO –a five minute question and answer sequence from the Question Bridge: Black Males transmedia art project that relate to the module theme. (viewable online or downloadable as video file on questionbridge.com)

2. MODULE CURRICULUM GUIDE – resource materials for educators that includes a description of the theme, key learning objectives, resource list, class activities, and discussion prompts. (downloadable as a .pdf file at questionbridge.com)

MODULE THEMES AND ART PROJECT QUESTIONS

Module 1: The Human Condition
- o Art Project Question: *"What do all Black men have in common?"*

Module 2: Mentorship & Activism
- o Art Project Question: *"Why didn't ya'll leave us the Blueprint?*

Module 3: The Black Experience
- o Art Project Question: *"Am I the only one who has a problem eating chicken, watermelon, and bananas in front of white people?"*

Module 4: Code Switching
- o Art Project Question: *"To successful Black men, who speak and dress differently, is that who you are?"*

Module 5: Marginalization
- o Art Project Question: *"Could you love a gay son?"*

Module 6: Finding Peace
- o Art Project Question: *"How can I find peace when I'm surrounded by evil?"*

CURRICULAR TOOLS DELIVERY

Free Online Downloads

- The curriculum will be available for educators to view and download via the designated Dropbox link.

STANDARDS ALIGNMENT

Question Bridge Curriculum for Grade 9-12 is aligned with the Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects, created by the National Governors Association Center for Best Practices (NGA Center) and the Council of Chief State School Officers (CCSSO).

Additionally, this curriculum is aligned with the Standards and Promising Practices for Schools Educating Boys of Color developed by The Coalition of Schools Educating Boys of Color (COSEBOC) in partnership with the Metropolitan Center for Urban Education.

(See Specific Standards at the end of the module)

FEEDBACK GUIDELINES

The Question Bridge Curricular Tools are provided to educators seeking to promote healing dialogs and exercises with their students regarding issues that are critical at this moment in our cultural history: diversity, identity and the process of inclusion.

This service to educators is a work-in-progress and it is essential that schools and teachers using these tools provide Question Bridge with critical responses regarding their perspectives on the efficacy of the curricular tools, recommendations for improvement, and success factors.

Feedback should be forwarded to the appropriate designated administrators of your schools and directly to the Question Bridge Education Initiative at the following email address:

feedback@questionbridge.com

Read recommended reading/viewing:

Introduction for Educators section of the curriculum

The Achievement Gap and the Discipline Gap: Two Sides of the Same Coin? by Anne Gregory, Russell J. Skiba, and Pedro A. Noguera
http://www.shankerinstitute.org/sites/shanker/files/Gregory-et-al.-The-Achievement-Gap-and the-Discipline-Gap-Two-Sides-of-the-Same-Coin.pdf

20/20 segment - What would you do? (Hidden camera show demonstrates unconscious racial bias). Links:

- http://www.worldstarhiphop.com/videos/video.php?v=wshhA5yGj42eclUn99k6

Yes We Can: the Schott 50 State Report on Public Education and Black Males 2010
http://www.blackboysreport.org/bbreport.pdf

The New Jim Crow: Mass Incarceration in the Age of Colorblindness by Michelle Alexander, The New Press. 2010 Blog: http://www.huffingtonpost.com/michelle-alexander

INTRODUCTION MODULE GLOSSARY

Agency (noun): the person or thing through which power is exerted or an end is achieved agency

Apathy (noun): lack of interest in or concern for things that others find moving or exciting.

Alienate (verb): to turn away; transfer or divert; to cause to become unfriendly, hostile, withdrawn or unresponsive; isolate or dissociate emotionally

Assumption (noun): 1. something taken for granted; a supposition: a correct assumption. 2. the act of taking for granted or supposing

Bias (noun): a particular tendency or inclination, especially one that prevents unprejudiced consideration of a question; prejudice.

Capacity (noun): the ability to receive or contain

Catalyst (noun): something that causes activity between two or more persons or forces without itself being affected.

Convention (noun): the most widely accepted or established view of what is thought to be proper behavior, good taste, correct., etc.

Correlation (noun): mutual relation of two or more things, parts, etc.

Culture (noun): the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits, etc.; the predominating attitudes and behavior that characterize the functioning of a group or organization.

Democracy (noun): government by the people; a form of government in which the supreme power is vested in the people and exercised directly by their elected agents under a free electoral system ;a state of society characterized by formal equality of rights and privileges.

Demographic (noun): a section of the population sharing common characteristics, such as age, sex, class, etc.

Empirical (adjective): relying on or derived from observation or experiment. Verifiable or provable by means of observation or experiment.

Encumber (verb): to impede or hinder; hamper; retard: *Red tape encumbers all our attempts at action*; to block up or fill with what is obstructive or superfluous: *a mind encumbered with trivial and useless information*; to burden or weigh down: *She was encumbered with a suitcase and several packages*.

Equity (noun): the quality of being fair or impartial; fairness; impartiality.

Estrangement (verb): to separate and live apart from; to antagonize or lose the affection of (someone previously friendly); alienate.

Ethnic (adjective): relating to or characteristic of a human group having racial, religious, linguistic, and certain other traits in common.

Ethnicity (noun): ethnic traits, background, allegiance, or association.

Exclude (verb) : to prevent from being included, considered, or accepted; reject.

Framework (noun): a structural plan or basis of a project.

Generalize (verb): to reduce to a general form, class, or law; to render indefinite or unspecific.

Hypothesis (noun): a proposition, or set of propositions, set forth as an explanation for the occurrence of some specified group of phenomena, either asserted merely as a provisional conjecture to guide investigation (working hypothesis) or accepted as highly probable in the light of established facts.; a proposition assumed as a premise in an argument.

Identity (noun): the condition of being oneself or itself, and not another; condition or character as to who a person or what a thing is.

Ideology (noun): a doctrine, myth, belief, etc., that guides an individual, social movement, institution, class, or large group.

Include (verb) to take in as a part, element, or member; to consider with or place into a group, class, or total

Infrastructure (noun): the basic, underlying framework or features of a system or organization.

Integrity (noun): adherence to moral and ethical principles; soundness of moral character; honesty.

Malice (noun): desire to inflict injury, harm, or suffering on another, either because of a hostile impulse or out of deep-seated meanness: the malice and spite of a lifelong enemy.

Marginalize (verb, used with object) - to place in a position of insignificant importance, influence, or power.

Mediate (verb): to settle (disputes, strikes, etc.) as an intermediary between parties; reconcile.

Meta-analysis (noun): quantitative statistical analysis applied to separate but similar experiments of different and usually independent researchers that involves pooling the data and using the pooled data to test the effectiveness of the results report.

Misconception (noun): an erroneous conception; mistaken notion.

Monochromatic (adjective): consisting of one color or hue

Monolith (noun): something having a uniform, massive, or inflexible quality or character.

Multi-faceted (adjective): having many aspects or phases.

Narrative (noun): a story or account of events, experiences, or the like, whether true or fictitious;

Opaque (adjective): not transparent or translucent; impenetrable to light, radiation, sound, heat, etc.; not shining or bright; dark; dull.

Ostracize (verb): to exclude, by general consent, from society, friendship, conversation, privileges, etc.: *His friend ostracized him after his father's arrest*; to banish (a person) from his or her native country.

Penal (adjective): pertaining to or involving punishment, as for crimes or offenses.

Perpetual (adjective): continuing or enduring forever; lasting an indefinitely long time; continuing or continued without intermission or interruption; ceaseless

Platform (noun): a place, means, or opportunity for public expression of opinion:

Schism (noun): division or disunion, especially into mutually opposed parties. 2. the parties so formed.

Social Science (noun): the study of society and social behavior; a science or field of study, as history, economics, etc., dealing with an aspect of society or forms of social activity.

SociocEconomic (adjective): of, pertaining to, or signifying the combination or interaction of social and economic factors: socioeconomic study; socioeconomic status.

Stakeholder (noun): a person or group that has an investment, share, or interest in something, as a business or enterprise.

Stereotype (noun): a set of inaccurate, simplistic generalizations about a group that allows others to categorize them and treat them accordingly.

Subgroup (noun): a subordinate group; a division of a group.

Transmedia (noun): a technique of telling stories across multiple platforms and formats, recognized for its use by mass media to develop media franchises.

COMMON CORE STATE STANDARDS

FOR ENGLISH LANGUAGE ARTS & LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS

The Following is a list of the standards that the Question Bridge Curriculum is aligned with:

READING STANDARDS FOR INFORMATIONAL TEXT 6–12

The CCR anchor standards and high school grade-specific standards work in tandem to define college and career readiness expectations— the former providing broad standards, the latter providing additional specificity.

9TH AND 10TH GRADE

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

11TH AND 12TH GRADE

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding

as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11– CCR text complexity band independently and proficiently.

WRITING STANDARDS 6 –12

The CCR anchor standards and high school grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

9ᵀᴴ AND 10ᵀᴴ GRADE

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
> a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear
> relationships among claim(s), counterclaims, reasons, and evidence.
> b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
> c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
> d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
> e. Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
> a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
> b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
> c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
> d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
> e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
> f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

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

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

9. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

11ᵀᴴ AND 12ᵀᴴ GRADE

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
    a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
    b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
    c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
    d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
    e. Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
    a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
    b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
    c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
    d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
    e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
    f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
    a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
    b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
    c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
    d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
    e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

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

8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

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

SPEAKING AND LISTENI NG STANDARDS 6–12

The CCR anchor standards and high school grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

9TH AND 10TH GRADE

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively.
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
   c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
   d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9– 10 Language standards 1 and 3 on pages 54 for specific expectations.)

11TH AND 12TH GRADE

1. Initiate and participate effectively in a range of collaborative discussions (one on- one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively.
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   b. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
   c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
   d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)

LANGUAGE STANDARDS 6–12

The CCR anchor standards and high school grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

9TH AND 10TH GRADE

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
	a. Use parallel structure.*
	b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
	a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
	b. Use a colon to introduce a list or quotation.

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
	b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
	d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
	a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
	b. Analyze nuances in the meaning of words with similar denotations.

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

11TH AND 12TH GRADE

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
	a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
	b. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage*) as needed.
	c. Spell correctly.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
	a. Observe hyphenation conventions.
	b. Spell correctly.

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.
	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
	b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
	d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
	a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
	b. Analyze nuances in the meaning of words with similar denotations.

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Source: *National Governors Association Center for Best Practices (NGA Center) & the Council of Chief State School Officers (CCSSO).*

STANDARDS AND PROMISING PRACTICES FOR SCHOOLS EDUCATING BOYS OF COLOR

CORE AREA 3: CURRICULUM AND INSTRUCTION

The Following is a list of the promising practices for schools education boys of color that the Question Bridge Curricular Tools are aligned with:

CURRICULUM & INSTRUCTION INDICATORS

Curriculum & Instruction includes:

1. Culturally Relevant Instruction that:
a) Relates to the cultures, lives, and/or experiences of boys of color, allowing them to "see themselves" reflected in curricular materials
b) Is made "practical" pertinent to the current lives and futures of boys of color, especially as they might relate to their socio-economic backgrounds
c) Challenges "traditional" curricula that excludes the contributions and perspectives of racial/ethnic minority groups (in other words, does not limit the boys' learning to the contributions of dominant, White, or European groups)
d) Does not make assumptions about students because of their races or ethnicities, accounts for multiple perspectives on what is or is not "relevant" to them as boys of color

2. Multicultural Education that:
a) Has as its premise that all children (in this case, boys of color) should have equal opportunities to learn in school
b) Offers diverse representations, including perspectives, in school curriculum
c) Is designed to reduce prejudice and empower students by introducing them to a variety of viewpoints, cultures, traditions, and important figures
d) Explores the "hidden curriculum" of school and its "implicit norms and values" (in other words, allows students to question the purpose of schooling and determine who it has traditionally served)
e) Goes beyond simply adding materials about Black, Latino, and Asian groups to the regular curriculum; considers a new design centered on equity

3. Gender Relevant Instruction that:
a) Considers the specific needs of boys, especially those who may be seen as "at risk" (whether academically or socially)
b) Discusses issues pertinent to adolescents "coming of age" as young men (or issues applicable to age group at school, such as sharing with or including girls)
c) Considers different representations of masculinity and does not limit boys' gender identities to one idea and expectation of what it "means to be a man"
d) Incorporates discussions around sexuality (male/female interactions, as well as homosexuality)
e) Provides opportunities to critique gender relations and societal/cultural influences on masculinity, as well as femininity

4. Student-Centered Instruction that:

a) Encourages students to be "active" participants in their learning processes (provides ―hands on‖ experiences, such as projects and experiments)

b) Avoids ―banking ‖ concept of education, where students serve as receptors to information provided by instructors (i.e., via lecture)

d) Addresses multiple learning styles/multiple intelligences (i.e., kinesthetic, auditory, visual)

5. "Rigorous" Curriculum and Instruction that:

a) Is commonly defined by teachers and administrators within school building or network.

b) Provides college, high school, or next-grade readiness opportunities

d) Meets state/federal education standards appropriate for grade level (and beyond)

e) "Challenges" students with "high expectations" (commonly defined by teachers and administrators and acknowledged by students)

6. "Character" Education that:

a) Encourages students to be "responsible citizens"

b) Creates an environment that is physically, culturally and emotionally safe for all students

c) Encourages school community and pride

d) Considers students' outside-of-school lives (teaches to the "whole child")

e) Allows opportunities for students to demonstrate personal growth (i.e., rites of passage ceremonies, public recognition)

7. Professional Development that:

b) Encourages teacher collaborations within and across grade levels

c) Is research-based

g) Requires reading of research/articles/ briefs relevant to boys of color and encourages debate /discussion

8) Teacher Self-Awareness that includes:

a) Aware of their own cultural heritage and values

b) Accepting and respecting of others' cultures

c) Aware of potential biases toward other cultures stemming from her/his own culture, which may dictate referral of a minority student

d) Comfortable with racial differences that may exist between themselves and others

e) Understanding of the sociopolitical systems of operation in the U.S. with respect to their treatment of minorities

f) Possess specific knowledge and information about the racial/ethnic group(s) they work with

g) Aware of institutional barriers that hinder racial/ethnic minorities' mobility

h) Willing to work on building positive relationships with their student

Source: *Coalition of Schools Educating Boys of Color (coseboc)*