

TEACHING TOLERANCE

A PROJECT OF THE SOUTHERN POVERTY LAW CENTER
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TEACHING
The New Jim Crow

ASSESSMENTS

Do Something Assessments

Do Something tasks and rubrics allow students to demonstrate agency and articulate their own perspectives when grappling with social problems. These assessments challenge students to transfer their learning from the lessons into authentic real-world contexts. The tasks build civic engagement and critical literacy skills by inviting students to demonstrate the sort of creative collective action Alexander calls for in *The New Jim Crow*. Assign tasks to your students, or give them the option of selecting from the Task Choice Board.

All Do Something performance tasks challenge students to respond to the third essential question: What is needed to end mass incarceration and permanently eliminate the racial caste system in the United States? It is likely—and encouraged—that students will also attend to the other essential questions as they complete their task.

- 1. Act Up! Drama for Justice:** Students write and perform a skit or monologue that brings awareness to the essential questions in *The New Jim Crow*.
- 2. Service Learning:** Students identify and investigate a community issue related to the essential questions in *The New Jim Crow*. They then propose, plan and implement community service directed at solving the issue.
- 3. Community Arts Showcase:** Students produce original artwork that responds to the essential questions in *The New Jim Crow*, and then work with school staff to plan a public showcase of their work.
- 4. Film Festival:** Students review films related to an essential questions in *The New Jim Crow*, then plan, prepare for and host a community film festival.
- 5. Journalism for Justice:** Students plan, write, edit and distribute a piece of print or digital journalism that responds to the essential questions in *The New Jim Crow* and raises awareness around a relevant social problem or issue.
- 6. Listen Up! PSA for Change:** Students respond to the essential questions by producing digital media that raises awareness and encourages change around the problems addressed in *The New Jim Crow*.
- 7. Spotlight on Change Agents:** Students respond to the essential questions by investigating, interviewing and profiling a person whose work is focused on dismantling the system of mass incarceration described in *The New Jim Crow*.
- 8. Truth to Power! Writing Letters for Change:** Students respond to the essential questions by writing informed letters to corporate or elected officials (local or national), outlining their views on the problems raised in *The New Jim Crow* and calling for specific action.

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STUDENT
HANDOUT

Task Choice Board

DO SOMETHING in response to the essential question! What is needed to end mass incarceration and permanently eliminate the racial caste system in the United States?

Review all of the Do Something tasks and consider which ones you are most drawn to. Decide which task you will complete or perform to share your perspectives on the essential question. Circle it on the choice board, then turn this page into your teacher.

Spotlight on Change Agents	Truth to Power, Writing Letters for Change	Act Up! Drama for Justice
Listen Up! PSA for Change	<p>ESSENTIAL QUESTION</p> <p>What is needed to end mass incarceration and permanently eliminate the racial caste system in the United States?</p>	Service Learning
Journalism for Justice	Film Festival	Community Arts Showcase

1 Act Up! Drama For Justice

WHAT? Students write and perform a skit or monologue that brings awareness to the essential questions in *The New Jim Crow*.

WHY? Drama can be a powerful tool for social change. It allows students to call attention to injustice and to envision a scene in which injustice is overcome. Using dialogue, students can change the very language associated with injustice. Through drama, students can reimagine moments of historical courage. Drama is hands on, creative and fun for students.

HOW?

Get Ready

1. Show students examples of high-quality [skits](#) or [monologues](#). (A wealth of social-justice-themed performances by students and adults can be found on YouTube.)
2. Determine whether students will perform in groups (skits) or individually (monologues).

Get Set

1. Provide students with information about supplies, work schedules and due dates. Use the rubric to define expectations for each component of the project and to clarify how you will assess student work. Tell students if you expect a rough draft of their scenes or monologue.
2. Ask students to think about how they will use drama to answer their essential questions. Group students who wish to perform skits and pair or group students who want to write and perform monologues.
3. Introduce students to the Do Something Student Planning Guide. Instruct them to use the Guide to decide which essential question(s) they will respond to, and to sketch an outline for their skit or monologue.
4. Ask students to discuss these questions: What is the conflict in your scene or monologue? How will your scene or monologue end?
5. Allow ample class time for students to write and rehearse.

Go!

1. Allow time for students to perform for each other during rehearsal. Peer feedback can help students determine if they are clearly communicating their message.
2. Schedule formal student performances in each class. If successful, consider inviting guests (e.g., family, administrators) to an encore performance.

Reflection

Use journal writing or Talking Circles to facilitate student reflection. Suggested reflection questions:

- What was your performance piece? What were its strengths? How was it effective in conveying its message?
- Is drama an effective vehicle for addressing social justice?
- What did you learn from this experience? What about the process stands out for you? What did you learn from the performances you watched?
- How do your final products relate to *The New Jim Crow*?

English Language Learners
Explicitly teach vocabulary associated with the task (“drama,” “improvisation”). Develop a theme-related word bank for students to use in scenes. Provide ample time for students to practice their lines with you and their peers.



ACT UP! DRAMA FOR JUSTICE

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Performance/ appearance	The skit or monologue looks unrehearsed and does not engage the audience.	The skit or monologue is adequate, is moderately rehearsed and engages the audience slightly.	The skit or monologue is strong, well rehearsed and engages the audience.	The skit or monologue is nearly ready for performance, very well rehearsed and engages the audience.
Content	The work does not convey information or ideas relevant to themes explored in class.	The work conveys a surface-level idea relevant to themes explored in class.	The work conveys ideas relevant to themes explored in class.	The work strongly conveys ideas relevant to themes explored in class and integrates additional research.
Creativity	No evidence of original, creative ideas.	Some evidence of original, creative ideas.	Clear evidence of original, creative ideas throughout the work.	The work includes an array of original, creative ideas, combining themes explored in class with new ideas in novel ways.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The work does not connect to the text or its themes in any way.	The work includes a superficial reference to the text and/or its themes but does not dig deeper into the issue.	The work clearly incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the text and its themes demonstrated by thoughtful use of allusions or direct quotes.
Collaboration/ cooperation (optional)	Students worked individually.	Students worked together but contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.

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Do Something Student Planning Guide

DO SOMETHING TASK	
Group/individual name(s)	
What is the purpose of this task?	
Who is the target audience?	
Who are possible allies?	
What are the possible obstacles?	

(continued)



What message do you want your audience to take away?	
How does your message connect to the texts we read in class?	
What resources and supplies do you need?	
What help or support do you need?	
Roles and responsibilities	
Key dates	

2 Service Learning

WHAT? Students identify and investigate a community problem related to the essential questions in *The New Jim Crow*. They then propose, plan and implement community service directed at solving the problem.

WHY? Service learning allows students to identify a problem within their community and apply academic, social and personal skills to garner real results. When students are empowered to think about their communities through a social justice lens, they may spot areas of need that they hadn't before considered. Service learning promotes positive group interactions, problem-solving skills and conflict resolution and encourages students to consider their roles in society. This approach to service learning draws from a philosophical practice known as servant leadership. Servant leadership distinguishes between leadership based on power and hegemony and leadership based on service to the growth and well-being of the community and its members. Connecting service learning to a theme or issue, like those found in *The New Jim Crow*, is shown to have a larger impact on youth than service learning conducted in isolation or when context is not provided.

HOW?

Get Ready

1. Prepare a list of local agencies or school clubs that could serve as partners in this task. Do service-learning projects already exist in your school or community that students could join?
2. Do some groundwork before involving students. Identify available resources. Consider transportation needs, chaperones and permission you will need from parents to leave school grounds. Make sure you get all necessary authorizations from your administrator.
3. Read about how service learning can challenge prejudices about people or groups in need:

[Service Learning and Prejudice Reduction](#)

[How Service Learning Challenges Prejudice](#)

[Beyond the Canned Food Drive](#)

4. Research [service learning planning tools](#) and choose a project that best meets the needs of your class.

Get Set

1. Give students background on the philosophy of [servant leadership](#) and how [Ella Baker](#) advanced the model in her civil rights activism.
2. Provide students with information about supplies, work schedules and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work.
3. Decide ahead of time how many hours/days out of class you and your students are realistically able to put toward this task. Let students know this time constraint from the start. For instance, you may say:
 - “For our next field trip we will be ‘servant leaders.’ We will plan a day of service and community action. We will spend four hours that day making a difference in our community.”
 - “Over the course of this semester, I expect you to contribute a total of 10 hours of your time being a servant leader and making a difference in the community.”
4. Lead a discussion that applies themes from *The New Jim Crow* to your students’ lived experiences. What connections can be made between the essential questions and the

local community? Guide the discussion to help students identify current problems, issues or areas of need.

5. Once issues have been identified, define “community partners.” Help students realize that partners may be the people they are working to help or organizations already facilitating work in this area. Using the word “partner” helps prevent stereotypes about and encourages learning from the people students may serve.

Go!

1. Decide if the class will tackle a single issue or form separate groups based on different issues. Provide time for students to research the community issue in depth.
2. Ask students to discuss and record answers to these questions:
 - What specific community need(s) do you want to address?
 - Why are these issues important?
 - What new things did you learn from your research?
 - What solution(s) do you propose?
 - What specific action(s) can you and your peers realistically take to contribute to the solution?
 - Who are potential partners in this work?
 - What do you need to act on your idea(s)?
3. Provide time to meet with each group to discuss its research, proposed action and needs. If roadblocks occur in the planning stages, work with students to develop creative solutions. Listen for stereotyping or misinformation about people your students are helping. When necessary, guide students to greater understanding about the issue or people involved.
4. Go out and serve! Logistics will vary greatly. Develop a solid plan that takes into account time constraints, family permission, transportation, school support, community partners and safety.
5. Create a reflection wall, class scrapbook or blog where students can post photographs and reflections.

Reflect

Use journal writing or Talking Circles to facilitate student reflection both during and after their service. Some suggested reflection questions include:

- What did you learn about our community through this process? About yourself?
- Discuss the effectiveness of using service learning for social justice change.
- What about the process stands out for you? What was successful? Frustrating?
- How did our service address the problems discussed in *The New Jim Crow*?

English Language Learners

Working outside the classroom provides “real world” language experiences, which may be positive but feel overwhelming. Before students go into the community, explicitly teach background knowledge and vocabulary related to the issue being addressed and population served. Show photographs of the location students will visit, and label any vocabulary words specific to that location.

SERVICE LEARNING

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Reflection	Student reflections are missing or very brief and lack detail.	Student reflections are vague and somewhat off-topic.	Student reflections are detailed and focused on the issue and service.	Student reflections contain both objective and subjective entries, and are well described, specific and closely focused on the issue and service.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The community need identified does not connect to the text or its themes in any way.	The community need identified is connected to the text or its themes but does not dig deeper into the issue.	The community need identified is linked to the text and its themes and shows some evidence of thoughtful interpretation that reflects some understanding of the community.	The community need identified is linked to the text and its themes and shows evidence of thoughtful interpretation, additional research and a deep understanding of the community.
Collaboration/ cooperation	No effort was made to work together or with community partner; students worked individually.	Students worked together but contributions were unbalanced. Students worked with community partners, but did not put forth much effort in forming connections.	Students worked well together and with community partners. Contributions were balanced and community partner connections were present.	Students worked very well together; they compromised and built off one another's ideas. Students exhibited a strong connection and awareness of community partners involved in the project.

3 Community Arts Showcase

WHAT? Students produce original artwork that responds to the essential questions in *The New Jim Crow* then work with school staff to plan a public showcase of their work.

WHY? The arts encourage deeper levels of thinking, exploration, discovery, creativity, choice and engagement. Diverse learners and students of all ability levels can communicate expressively via the arts. In addition to skills learned and practiced through the creation of the artwork, students also gain valuable collaborative and leadership skills planning the Showcase.

HOW?

Get Ready

1. Invite students to share the different art forms they produce and consume (i.e., music, comic books, dance). Share art that has inspired you personally. Illustrate the way art has been used to raise awareness and promote social change by showing examples such as lyrics, political posters, guerilla theatre or public memorial spaces.
2. Connect and plan with colleagues in the art and drama departments.
3. Assess whose help and what resources you need to host the showcase. Where will you get supplies? What venue will you use?
4. Determine if students will work individually or in groups.

Get Set

1. Provide students with information about supplies, work schedules and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work.
2. Introduce students to the Do Something Student Planning Guide and use it to help students plan their artwork. Allow a spectrum of student choice—poetry, dance, monologue, painting, musical performance or multimedia compositions. The planned artwork should respond to the essential questions and connect to themes and issues in *The New Jim Crow*.
3. Provide students with ample time to think, brainstorm, collaborate and create. Students have a lot of freedom to interpret this task. A great arts showcase will include performance as well as visual art.
4. Spend time as a class determining roles and responsibilities for the showcase by completing the Community Arts Showcase Planning Guide.

Go!

1. Students finalize their art and prepare for the showcase.
2. Decide the time and location for the showcase. It might take place during class, on an alternate schedule day, after school, in the evening or on the weekend.
3. Throughout the showcase, tie student art back to the work being done in class and the social justice themes highlighted by your students.
4. Take photographs of the showcase and use them in a digital or paper scrapbook that celebrates the event.

Reflection

Use journal writing or Talking Circles to facilitate student reflection. Suggested reflection questions:

- What was your favorite piece in the showcase? What were its strengths? How was the piece effective in conveying the theme?
- Discuss the effectiveness of using art for social justice change.
- What did you learn from this experience? What about the process stands out for you?
- What did you learn about social justice art from outside resources?
- How did the showcase relate to the essential questions in *The New Jim Crow*?

Handout

Community Arts Showcase Planning Guide

**English
Language
Learners**

Integrating the arts gives English language learners the opportunity to engage in new and varied approaches to learning, understanding others and communicating their own ideas. English language learners have choice in this task; students can select culturally familiar artistic mediums or branch out and try something new.

COMMUNITY ARTS SHOWCASE

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Presentation/ appearance	The artistic product is weak, contains many errors and is not engaging to the audience.	The artistic product is adequate, has some errors and is slightly engaging to the audience.	The artistic product is strong, has only minor errors and is engaging to the audience.	The artistic product is of the highest quality, free of errors and engaging to the audience.
Content	The artistic product does not convey information or ideas relevant to themes explored in class.	The artistic product conveys a surface-level idea relevant to themes explored in class.	The artistic product conveys ideas relevant to themes explored in class.	The artistic product strongly conveys ideas relevant to themes explored in class and integrates additional research.
Creativity	No evidence of original, creative ideas.	Some evidence of original, creative ideas.	Clearly includes original, creative ideas throughout the work.	The work includes an array of original, creative ideas, combining themes explored in class with new ideas.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The work does not connect to the text or its themes in any way.	The work includes a superficial reference to the text and/or its themes but does not dig deeper into the issue.	The work clearly incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the text and its themes demonstrated by thoughtful use of allusions or direct quotes.
Collaboration/ cooperation (optional)	Students worked individually.	Students worked together, contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.

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Community Arts Showcase

Planning Guide

Discuss each responsibility and identify roles.

RESPONSIBILITY	STUDENT(S)	COMPLETION DATE
Present idea to school leaders		
Select and prepare the venue		
Advertise/marketing		
Prepare art display (mounting, etc.)		
Set up/tear down		
Technology crew		
Emcee(s) and host(s)		
Greeters, ushers		
Other		
Other		
Other		

4 Film Festival

WHAT? Students review films related to the essential questions in *The New Jim Crow*, then plan, prepare for and host a community film festival.

WHY? Films, especially documentaries, can convey the complexities of situations and capture the stories of people whose voices often go unheard. Unfortunately, film can also perpetuate stereotypes. This task allows you to help students question and analyze the benefits and bias in film.

HOW?

Get Ready

1. Familiarize yourself with quality social justice films. Many college, university and public libraries have a social justice section. Suggested resources:
 - [Teaching Tolerance Film Kits](#)
 - [Independent Lens](#)
 - [15 Fantastic Films for Teaching Social Justice](#)
 - [Women's Human Rights Film Series](#)
 - [Teach with Movies](#)

• Films about the drug war, the history of race and mass incarceration:
The House I Live in
American Violet
Race: The Power of an Illusion
2. Review your school policy on using film in the classroom.
3. Determine how many and which films you will show. Will you offer three and have students select one? Will students research, watch and bring you a list? The goal is for students to watch several films and then, through a critical review process, select one or more for the community film festival.
4. Decide on the time and resources you'll need and decide on criteria for film selection. Will they relate to specific essential questions from *The New Jim Crow*? Be sure to watch all films first on your own, taking notes on violent, sensitive or controversial scenes where you will need to pause for discussion and clarification.
5. Determine whether students will work in groups or individually.

Get Set

1. Provide students with information about supplies, work schedules and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work.
2. Explain to students that they will write reviews of the films shown in class, making their case for which are best to show at the film festival. Read quality film reviews as mentor texts. Discuss components of strong reviews and encourage students to look for bias and stereotypes, both in the films and the reviews.
3. Play the films for students over a series of classes or after school if appropriate. Intro-

duce the Social Justice Film Screening Reflection Sheet. Instruct students to complete the handout after viewing the films. After viewing all the films, provide ample time for discussion of the final reflection questions.

4. Provide in-class or out-of-class time for students to write their film reviews. They should use their notes from the handout and from the discussion to help with the review and to make their case for which film(s) should be shown at the festival.
5. Have students share their reviews. Use the reviews and ensuing discussion as a spring-board to select the film(s) for the film festival. Consider holding a class vote.

Go!

1. Set up the roles and responsibilities for the event by completing the Social Justice Film Festival Planning Guide.
2. Decide the time and location. The event might take place on an alternate schedule day, after school, in the evening or on the weekend.
3. To enhance the viewing and make the festival a true social action event:
 - Post student film reviews for guests to read.
 - Host a panel of critics and experts from the community to discuss the film.
 - Survey or interview the audience about their reactions to the film.
4. Throughout the film festival, tie the importance of the film(s) back to the essential questions and themes in *The New Jim Crow*.

Reflection

Use journal writing or Talking Circles to facilitate student reflection. Suggested reflection questions:

- What did we learn through the film and how will it change us? Did any film inspire you to action? What could you, or our class as a whole, do to affect this issue?
- Discuss the effectiveness of using film for social justice change.
- What did you learn from the experience of planning and hosting the event? What about the process stands out for you?
- How did our films and film reviews relate to the essential questions in *The New Jim Crow*?

Handouts

Social Justice Film Screening Reflection Sheet
Social Justice Film Festival Planning Guide

English Language Learners

Explicitly pre-teach key vocabulary and pause during the film to monitor comprehension. Certain reading strategies (predicting, questioning, storyboarding) work well with film; determine which reading strategy fits each film. Build retelling strategies (oral, written or verbal) into the viewing. If any of the selected films have graphic novel adaptations, consider using those in the classroom. Finally, honor the diversity of language in your classrooms by using subtitles during the film festival.

SOCIAL JUSTICE FILM FESTIVAL

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Performance/ appearance (film festival)	Film festival responsibility was only partially met or not met at all.	Film festival responsibility was met, but it was unclear how participation affected the event.	Film festival responsibility was met thoroughly and well. Strong participation was apparent.	Film festival responsibility exceeded expectations. Strong participation was apparent and had a lasting impact on the audience.
Content (film review)	Film review neither summarizes the film nor conveys information or ideas relevant to themes explored in class. Persuasive writing techniques are not used.	Film review attempts to summarize the film and presents surface-level ideas relevant to themes explored in class. Persuasive writing techniques are beginning to emerge.	Film review summarizes the film and presents ideas relevant to themes explored in class. Persuasive writing techniques are apparent.	Film review is well summarized, reflects a deep understanding, and strongly conveys ideas relevant to themes explored in class. Effective persuasive writing techniques are evident throughout.
Creativity	No evidence of original, creative ideas.	Some evidence of original, creative ideas.	Clear evidence of original, creative ideas throughout the work.	The work includes an array of original, creative ideas, combining themes explored in class with new ideas in novel ways.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The film review does not connect to the text or its themes in any way.	The film review includes a superficial reference to the text or its themes but does not dig deeper into the issue.	The film review incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The film review shows a sophisticated interpretation of the text and its themes demonstrated by thoughtful use of allusions or direct quotes or the use of additional research.
Collaboration/ cooperation (optional)	Students worked individually.	Students worked together but contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.

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Social Justice Film Festival Planning Guide

Discuss each responsibility and identify roles.

RESPONSIBILITY	STUDENT NAME(S)	COMPLETION DATE
Present idea to school leaders		
Select and prepare the venue		
Advertise/marketing		
Childcare		
Refreshments		
Identify and invite panelists to speak		
Set up/tear down		
Technology crew		
Emcee(s) and host(s)		
Other		
Other		
Other		

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Social Justice Film Festival Reflection Sheet

Complete this chart for each film viewed.

FILM TITLE	
Key Message	
Strengths	
Concerns	
How does this film connect with our community	

SOCIAL JUSTICE FILM FESTIVAL**Final Reflection Questions**

After viewing all the films, record your thoughts and be prepared to discuss your answers.

1. How does each film connect with the themes in *The New Jim Crow*?

2. Do any of the films perpetuate stereotypes? How can we address that?

3. Consider our community and our audience. Which film(s) will deliver a strong message that resonates with our audience? Why?

4. What are the benefits of showing each film to our community?

5. If you had to rate each film, which would you rate the highest? Which the lowest? Why?

5 Journalism for Justice

WHAT? Students plan, write, edit and distribute a piece of print or digital journalism that responds to the essential questions in *The New Jim Crow* and raises awareness around a relevant social problem or issue.

WHY? Journalism creates awareness of issues, promotes critical thinking and allows students to work collaboratively and integrate visual arts, design and writing. This task is for all students, not only those in a journalism class or club.

HOW?

Get Ready

1. Look closely at examples of newspapers and informational pamphlets in class. Pay special attention to features such as sections and subsections, headlines, editorials, pull quotes, photographs and captions.
2. Educate yourself and your students on the legal and social history of the student press and its role in various movements. Research the Supreme Court's [Hazelwood decision](#) and share [The Student Press Law Center's High School Top Ten List](#).
3. Determine the resources needed for production and distribution. Will the final product(s) be digital or in print?
4. As a class, students should discuss whether to collaborate on a single class newspaper (with individuals and teams contributing to different parts of that paper) or to work separately on multiple projects.

Get Set

1. Provide students with information about supplies, work schedule and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work.
2. Introduce students to the Do Something Student Planning Guide to help them plan how their student journalism will address the essential questions and the issues raised in *The New Jim Crow*.

English Language Learners

Provide ample time for students to explore and discuss a variety of school newspapers, local papers or online journalism samples. Explicitly teach vocabulary specific to the task, such as "editorial," "pamphlet," "survey" and so on. Make time for students to discuss their work with peers and to meet with you. Make your comments explicit and clear.

Go!

1. Plan mini-lessons and class work time for conducting interviews, adding photography and art, drafting, peer editing, revising and publishing.
2. Share finished products with the school and wider communities. Consider holding a press conference, issuing a press release or doing a mass mailing to gain attention and support for your students' causes.

Reflection

Use journal writing or Talking Circles to facilitate student reflection. Suggested reflection questions:

- What was your favorite piece of journalism? What were its strengths?
How was it effective in conveying the message?
- Discuss the effectiveness of using journalism for social justice change.
- What did you learn from this experience? What about the process stands out for you?
What did you learn about yourself as a writer, illustrator, reporter or editor?
- How does the final product relate back to *The New Jim Crow*?

JOURNALISM FOR JUSTICE

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Performance/ appearance	The product contains many errors and does not engage the audience.	The product is adequate, has some errors and engages the audience slightly.	The product is strong, has only minor errors and engages the audience.	The product is nearly ready for printing, free of errors and engages the audience.
Content	The product does not convey information or ideas relevant to themes explored in class.	The product conveys a surface-level idea relevant to themes explored in class.	The product conveys ideas relevant to themes explored in class.	The product strongly conveys ideas relevant to themes explored in class and integrates additional research.
Creativity	No evidence of original, creative ideas.	Some evidence of original, creative ideas.	Clear evidence of original, creative ideas throughout the work.	The work includes original, creative ideas, combining topics and themes explored in class in novel ways.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The work does not connect to the text or its themes in any way.	The work includes a superficial reference to the text and/or its themes but does not dig deeper into the issue.	The work clearly incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the text and its themes demonstrated by thoughtful use of allusions or direct quotes.
Collaboration/ cooperation (optional)	Students worked individually.	Students worked together but contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.

6 Listen Up! PSA for Change

WHAT? Students respond to the essential questions by producing digital media that raise awareness and encourage change around the problems addressed in *The New Jim Crow*.

WHY? Quality technology use in the classroom, focused on social justice and active learning, engages students and promotes academic achievement. PSA for Change allows students to explore social justice ideas and themes using familiar technology they enjoy.

HOW?

Get Ready

1. Assess technology strengths among your students. Many know how to record, edit and post a video, but others may need assistance. Consult technology teachers or media specialists in your school.
2. Review your school's policies on use of student images and using social media in the classroom. Secure permission slips if necessary.
3. Inventory resources and supplies such as digital cameras and computer lab access. Some students may have phones with video capability; make sure to provide all students access without singling any out.
4. Determine whether students will work in groups or individually.

Get Set

1. Provide students with information about supplies, work schedules and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work.
2. Show examples of brief, direct public service announcements created by professional organizations and schools, such as this one from [Liberty Middle School in Madison, Alabama](#).
3. Ask students to conduct a media survey by watching television and accessing social media as they naturally would and recording the number of messages they encounter related to race and the criminal justice system. Discuss the findings in class.
4. Instruct students to complete the Do Something Student Planning Guide and to brainstorm and sketch out an outline of their PSA, being sure to relate their message to *The New Jim Crow*.

Go!

1. Allow several class periods for students to film, record and create their PSAs
2. Share students' PSAs with family and community members. If social media is prohibited, screen the videos and digital posters in the cafeteria, classroom or other school space. If social media use is encouraged, consider setting up a class Facebook page, YouTube channel or wiki to share PSAs with a wider audience.

Reflection

Use journal writing or Talking Circles to facilitate student reflection. Some suggested reflection questions:

- What did you learn from the PSAs that you watched? What was your favorite PSA? What were its strengths? Why was the PSA effective?
- Discuss the effectiveness of using digital media for social justice change.
- What did you learn from this experience? What about the process stands out for you?
- How do the messages in our PSAs relate to *The New Jim Crow*?

English Language Learners

English language learners can benefit from exposure to a variety of PSAs. Explicitly teach the purpose of PSAs and any associated vocabulary, including technology-related words. If students are actors in the PSA, have them practice their lines with you before recording..

LISTEN UP! PSA FOR CHANGE

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Performance / appearance	The public service announcement contains many errors and does not engage the audience.	The public service announcement has some errors and engages the audience only slightly.	The public service announcement has only minor errors and engages the audience.	The public service announcement is ready for broadcast, free of errors and fully engages the audience.
Content	The public service announcement presents an unclear idea and does not convey information or ideas relevant to themes explored in class.	The public service announcement presents a surface-level idea relevant to themes explored in class.	The public service announcement clearly conveys ideas relevant to themes explored in class.	The public service announcement strongly conveys ideas relevant to themes explored in class, and integrates additional research and/or outside knowledge.
Creativity	No evidence of original, creative ideas. Most of the work was copied from other sources.	Some evidence of original, creative ideas.	Clear evidence of original, creative ideas throughout the work.	The work includes an array of original, creative ideas, combining topics and themes explored in class with new ideas in novel ways.
Connection to the essential questions and themes in <i>The New Jim Crow</i>	The work does not connect to the text or its themes in any way.	The work includes a superficial reference to the text and/or its themes but does not dig deeper.	The work clearly incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the text and its themes demonstrated by thoughtful technique, such as allusion, direct reference or incorporation of the author's style and purpose.
Collaboration/ cooperation (optional)	Students worked individually.	Students worked together but contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.

7 Spotlight on Change Agents

WHAT? Students respond to the essential questions by investigating, interviewing and profiling a person whose work is focused on dismantling the system of mass incarceration described in *The New Jim Crow*.

WHY? The task allows students to see that, although confronting systems of racial control is challenging, real people are working tirelessly to make positive change. The interview itself showcases interpersonal skills students will need throughout their lives: generating quality questions, conducting background research, connecting with others, listening and synthesizing information in a formal presentation or written work. This task also helps build bridges between the community and educational settings.

HOW?

Get Ready

1. Gather a list of organizations and people in your community who are working to reduce racial discrimination in the criminal justice system. Allow students to identify these local change agents on their own.
2. Search for examples of quality interviews on the subjects of justice and equity.
3. Determine if students will work individually or in groups.

Get Set

1. As a class, create criteria for the definition of “change agent.” Allow students to debate what qualifies as an agent or organization working for change on the issues discussed in *The New Jim Crow*. Brainstorm a list of such change agents.
2. Provide students with information about supplies, work schedule and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work. Be clear about how you expect students to present their findings (e.g., PowerPoint, speech with note cards, essay).
3. Introduce students to the Do Something Student Planning Guide and use it to help students plan their interviews and case studies. The planning process should help guide student decision-making.
4. Provide time for students to research and learn about their change agent(s). Explain that potential contacts may be slow to respond, so they should reach out to more than one possible interview candidate.
5. Teach students effective interview techniques. Find [lessons](#) and materials that reinforce these skills.

Go!

1. Model how to write interview questions. Ask students to compose interview questions and review them before the scheduled interview.
2. Arrange for students to conduct practice interviews with peers.
3. Monitor progress as students arrange their interviews (e.g., making the initial request, recording the date and time, asking if the interview can be recorded, sending a confirmation).

4. Have students conduct the interviews, either through email, in person or on the phone.
5. Have students synthesize the interview material into a profile about the person or organization. You may want to create a graphic organizer to indicate the information students should include (e.g., name, position, personal or organizational mission, inspiration for their work, challenges they've faced, advice they have for younger change agents).
6. Allow time for all students or groups to present their profiles. Students should question each other about the change agents they interviewed.

Reflect

1. Have students write letters thanking the individuals or groups interviewed.
2. Create a bulletin board or reflection wall where students can post quotes and photographs from their interviews.

**English
Language
Learners**

Discuss different forms of interviews and the purpose of interviewing someone. Show video clips and reflect on the types of questions people ask during interviews. Explicitly teach vocabulary associated with the task (e.g., “interview” or “confirmation”). Allow time for English language learners to practice the initial contact and the interview questions.

SPOTLIGHT ON CHANGE AGENTS

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Presentation / appearance	The presentation is weak, contains many errors and does not engage the audience.	The presentation is adequate, has some errors and engages the audience slightly.	The presentation is strong, has only minor errors and engages the audience.	The presentation is of the highest quality, free of errors and engages the audience.
Content	The interview questions, results and final presentation do not convey information or ideas relevant to themes explored in class.	The interview questions, results and final presentation convey a surface-level idea relevant to themes explored in class.	The interview questions, results and final presentation convey ideas relevant to themes explored in class.	The interview questions, results and final presentation strongly convey ideas relevant to themes explored in class.
Creativity	No evidence of original, creative interview questions.	Some evidence of original, creative interview questions.	Clear evidence of original, creative interview questions.	The interview questions are thoughtful and unique. The final presentation stands out in its creative delivery.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The work does not connect to the text or its themes in any way.	The work includes a superficial reference to the text and/or its themes but does not dig deeper.	The work clearly incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the text and its themes demonstrated by thoughtful use of allusions or direct quotes.
Collaboration/ cooperation (optional)	Students worked individually.	Students worked together but contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.

8 Truth to Power! Writing Letters for Change

WHAT? Students respond to the essential questions by writing informed letters to corporate or elected officials (local or national), outlining their views on the problems raised in *The New Jim Crow* and calling for specific action.

WHY? Formal letter writing is an effective advocacy tool with the potential to create change while building student confidence. Writing for social change encourages writers to use their own voices and promotes literacy skills.

HOW?

Get Ready

Research constituent letters and letter writing campaigns such as those found at [change.org](#), or write your own letter for change. Provide examples to students as [mentor texts](#).

Get Set

1. Provide students with information about work schedule and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work.
2. Introduce students to the Do Something Student Planning Guide. Instruct them to use the guide to sketch an outline for their letter for change. As appropriate, integrate other prewriting and writing processes.
3. Instruct students to collect information from a variety of sources. These questions can help guide their research:
 - Who does this issue affect?
 - What parties are involved?
 - What is currently being done?
 - What is your proposed course of action to bring change?
 - Who would oppose your action plan? Who would support your action plan? Why?

Go!

1. Students should evaluate their research to determine the best recipient(s) for their letter. Who is in the position to make change? Who has the greatest impact on the issue?
2. Provide students with ample time to research, draft, revise, peer edit and publish their letter. Integrate the writing processes used in your classroom.
3. Ask students to read their letters out loud in class. Provide time for students to respond to each other's work and provide peer feedback.

Reflect

Use journal writing or Talking Circles to facilitate student reflection. Some suggested reflection questions include:

- What did you learn from this experience? What moments of the process stand out for you?
- How did your letter relate back to our reading of *The New Jim Crow*?

- What did you expect to happen when you wrote the letter? Did the result match your expectation(s)?
- Did you receive a response? What will you do if you do not receive a response?
- Discuss the effectiveness of writing for social change.

**English
Language
Learners**

English language learners can benefit from seeing a variety of sample letters that model the items assessed on the rubric. When presenting sample letters, explicitly teach the vocabulary unique to the task, such as the word “sincerely.” Provide opportunities to discuss work with peers. When providing feedback, make your comments specific and clear.

TRUTH TO POWER! WRITING LETTERS FOR CHANGE

Assessment Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
Presentation/ appearance	The letter contains many errors and is not engaging to the reader.	The letter has some errors and is slightly engaging to the reader.	The letter is strong, has only minor errors and is engaging to the reader.	The letter is ready for publication, free of errors and is engaging to the reader.
Content	The letter does not convey information or an idea relevant to themes explored in class and does not call for a specific action.	The letter conveys a surface-level idea relevant to themes explored in class. An action is suggested but is unclear.	The letter conveys ideas relevant to themes explored in class and calls for a clear action. Some additional research is presented.	The letter strongly conveys ideas relevant to themes explored in class and integrates ample research. The call for action is persuasive.
Voice	No evidence of original, creative ideas. Student voice does not match purpose and audience.	Some evidence of original, creative ideas. Student voice is emerging and an awareness of audience is present.	Clear evidence of original, creative ideas throughout the work. Student voice matches purpose and audience.	The work includes original, creative ideas, combining themes explored in class with new ideas in novel ways. Voice matches purpose and audience and has an overall impact on the reader.
Connection to the essential questions and themes in <i>The New Jim Crow</i>.	The work does not connect to the text or its themes in any way.	The work includes a superficial reference to the text or its themes but does not dig deeper into the issue.	The work clearly incorporates the text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the text and its themes demonstrated by thoughtful use of allusions or direct quotes.