

The cover features a dark grey background with a subtle grid pattern. On the left and right sides, there are vertical panels showing the faces of two young women. The woman on the left has light brown hair and is wearing a mustard-colored turtleneck. The woman on the right has dark skin and is wearing a white collared shirt. The title is centered in the upper half of the cover.

# A FACILITATORS' GUIDE FOR **SHEA**

A TEEN DRAMA ADDRESSING THEMES OF RACE, INJUSTICE, BELONGING

A horizontal orange brushstroke is located below the subtitle, starting from the left and ending with a small flame-like tail on the right.



# Increase student engagement, foster empathy, and promote leadership

KultureMAG



**WATCH SHEA**



**DISCUSS**

## **IMPORTANT!**

\* Hyperlinks within this PDF are active

\* Activity worksheets available for download at [bit.ly/KultureMAG](https://bit.ly/KultureMAG)

\* Students can download worksheets and watch Shea on Kulture Website

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# How To USE THIS GUIDE

This guide is divided into **THREE THEMATIC UNITS**


**1** Identity & Belonging

**2** Empathy & Compassion

**3** Race & Justice

As a parent or educator, you should determine which themes your students or children are prepared to explore. If you plan to explore all three themes, it is recommended that you approach them in the order in which they are presented in this guide, as the themes and skills build on one another.

**Within each thematic unit,** you will find the following:



**Discussion Questions** — The discussion guide presents a series of thematic questions that can be implemented in whatever discussion format you see fit. The questions are divided into two categories: questions specific to the theme, and questions specific to *Shea*. Consult the Best Practices for Student-Led Discussions on pg. 5 before deciding on a discussion structure that works best for your students.

**Activities** — Two activities along with activity materials are presented. Activities do not need to be completed in tandem, though it is recommended that you scaffold students through the activities in the order in which they are presented. Activities also include further direction for when and how to incorporate discussion questions.

**Extensions** — Extension activity ideas are discussed in brief as an opportunity for further learning. These extension ideas will give you a jumping off point as a parent or teacher to prepare more learning experiences for your students. **Resources** — A list of resources is provided at the end of each thematic unit. These resources are presented in order to support your planning for teaching these topics in the future.

**This guide is meant to be a door into deeper learning** — The start of a conversation. As the sole expert on your students, you should feel free to move fluidly through the resources and ideas presented in this guide and adapt any and all activities to best fit your students.

By noting the **Common Core Alignment Appendix** on page 19, you will likely see more possibilities of ways to modify, adapt, extend, and assess the learning of your students in tandem with the standards you are already teaching and assessing in your classroom.



# BEST PRACTICES FOR STUDENT-LED DISCUSSIONS

- Take yourself out of the equation. Avoid inserting yourself into the discussion and instead listen and lead from a distance.
- Discuss, model, and practice active listening and partner paraphrasing strategies.
- Provide response frames and sentences starters for civil, academic discourse.
- Use think-pair-share strategies.
- Provide brainstorming, writing, or thinking time before students are expected to respond to more difficult questions.
- Have the questions visibly available as an accommodation/ learning support.
- Rearrange desks into groupings that allow for face to face discussions, or get rid of the desks altogether.
- Incorporate movement as much as possible. Have students move frequently to different discussion stations and switch partners often.
- Incorporate nonverbal response strategies for formative assessment of understanding, as well as alternative response options as an accommodation/ learning support.

## VIRTUAL DISCUSSIONS

- Always have the questions visible (utilize screen share).
- Nearpod, Flipgrid, Seesaw, or Zoom breakout rooms are great for partnered discussions.
- Allow students to respond nonverbally through chat features or through apps such as Padlet.
- Utilize nonverbal response strategies such as fists to five, sign language, etc. to formatively assess understanding before moving on.



# Identity & Belonging

## DISCUSSION QUESTIONS

### Identity & Belonging

How do you define your “ **identity** ”?  
What is the difference between an identity and a label?  
Who gets to decide someone’s identity?  
Can our identities change? How?  
Do you have more than one identity?  
What are some positives about how you identify?  
What are some negatives about how you identify?  
What parts of you don’t seem to fit into a single identity?  
What does it mean to “ **belong** ”?  
Do people in your friend group and family have similar identities?  
Do you belong to a community different than your family identity?  
Can you belong to more than one group?  
When was the last time you felt like you belonged somewhere?  
When was the last time you felt like you didn’t belong?  
When might it be a good thing to belong?  
When might it be a bad thing to belong?

### Identity & Belonging in Shea

Do you think Chloe and Ashley have similar identities? How are they similar and different?

Do you think that Ashley agrees with everything Chloe has to say? Why or why not? How can you tell?

Why do you think Chloe says, “watch this,” before getting the waitress’ attention?

What do you think was Chloe’s intention when she asked the waitress, “Where are you from originally?” Why does the place of origination matter so much to her?

Jeff says to Ashely, “If you want to get to know me, you gotta know this place.” Do you have a place that is important to you? Discuss how certain places can play a role in people’s sense of identity and belonging.

Jeff says to Ashely, “All I know is how to be myself... a strong black man, that’s invisible to others when it’s convenient.” Discuss what you think Jeff meant when he said, “invisible to others when it’s convenient.”

Jeff refers to Ashely’s town as, “white-ass town, privileged-ass students, zero diversity.” How is this reality affecting Jeff’s identity and his sense of belonging?

When Ashely says, “maybe they just didn’t think you were from around here,” Jeff responds emphatically, “That’s exactly it!” How has the identity given by others to Jeff affected his sense of belonging? How do we deal with the identities that we did not give ourselves, but that others have given to us?

Jeff lists many aspects of identity such as body type, gender, sex, and religion, but says people only see his skin color. What would it be like to only be defined by one of your identities?

# Identity & Belonging

## ACTIVITY #1

### What Makes Me Great?



#### Activity Duration:

1-2 class sessions (2-3 class hours)

#### Activity Materials:

Identity & Belonging Discussion Guide

[Greatness Resume Template](#) (digital or physical copies)

#### Activity Hook:

As a class, try to generate a list of as many “identities” as you can. If students get stuck, provide them some categories, such as cliques in school, jobs, or identities within families. [ Distance learning modification: use the whiteboard feature on Zoom, a shared Google Doc, or a site like Padlet for students to brainstorm a list virtually. ]

#### Discussion:

After consulting Best Practices for Student-Led Discussion on pg. 5 and the Identity & Belonging Discussion Guide on pg. 6, lead your students through a class discussion that best fits their learning styles.

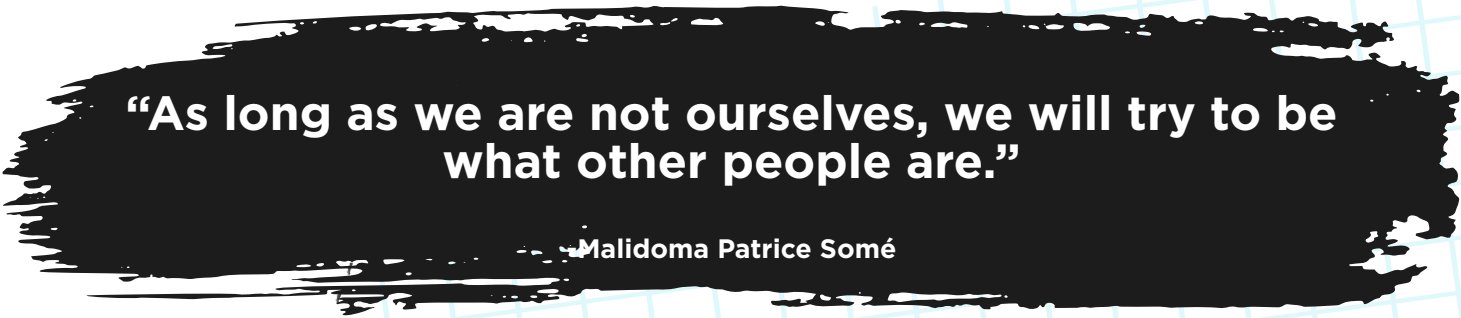
#### Activity:

Using the Greatness Resume Template, model for the students how to create a [Greatness Resume](#) for a character from *Shea*, for the teacher, or for a historical figure or character from a recent class-read text. This could be done in person under an overhead or on a SmartBoard, or virtually using Zoom or Screencastify.

Finally, provide students with a printed or digital version of the [Greatness Resume Template](#) to complete for themselves.

#### Closing Activity:

Present students with the following quote, and have them reflect in writing and/or discuss with partners what it means to them:



“As long as we are not ourselves, we will try to be what other people are.”

—Malidoma Patrice Somé

Students can  
draw, upload, or cut  
& paste a headshot,  
or a symbol/image  
that represents them

Student Name

## WHO I AM

- identity
- identity
- identity
- identity

draw, upload, or  
paste

picture, image,  
or symbol

## WHERE I'M GOING

- aspirations
- goals
- dreams
- etc.

draw, upload,  
or paste

picture, image,  
or symbol

## WHAT MAKES ME GREAT

- skills
- talents
- traits
- unique interests

draw, upload, or  
paste

picture, image,  
or symbol



# Identity & Belonging

## ACTIVITY #2

### How Are We Connected?

#### Activity Duration:

1-2 class sessions (2 -3 class hours)

#### Activity Materials:

Poster papers and markers [ **in person learning** ]

Google Slides or other co-creating app [ **online learning** ]

#### Teacher Prep:

Randomly assign students with partners so that they are not paired with their friends or people who are typically part of their “group.” [ Distance learning modification : Pre-plan who will be partners in order to set up Zoom break-out rooms. ]

#### Activity Hook:

Discuss similarities and differences between Chloe, Ashley, and Jeff in Shea . Discuss how they are connected and if they have things in common, despite their differences.

#### Activity:

If students completed Greatness Resumes from Identity & Belonging Activity #1, students can start by meeting in groups to present their Greatness Resumes to one another.

Students spend as much time as they need determining their similarities. Once students have determined at least 5 ways that they are “connected” or “similar,” they can start to creatively collaborate on how best to display this information in a visually creative way, either in a digital or physical medium. Teacher can discuss strategies for this type of creative, collaborative group work, or assign group roles.

Groups present their “ How We Are Connected” physical or digital poster to the rest of the class.



# Identity & Belonging Extensions

Students can take these ideas home and interview their family members about their identities and strengths. Students can create a family resume on their family's greatness.

Discuss the identity of the class as a whole. Put students into groups and have them create Greatness Resumes for their groups, or for the class as a whole. Work to set common class goals.

Students can write an [I Am poem](#). I Am poems are an easy but powerful format to follow, and great for students who are wary of poetry.

Students can write a letter to their younger (or older) selves, or to a younger sibling or incoming underclassmen, giving them advice about identity and belonging.

Students can explore how a character's identity changes throughout the course of a novel or short story, and discuss what strategies the author used to create a dynamic/round character. Students can complete [Greatness Resumes](#) for characters in class novels.

# Identity & Belonging Resources

Harvard's Project Zero's Free Thinking Routine Toolbox has great resources for modeling academic discourse, including the Who Am I? thinking routine, which inspired this set of activities.

Teaching Tolerance has ample resources and pre-designed lessons for teaching themes like identity, community, and diversity.

Facing History and Ourselves is a great resource for educators who wish to teach these topics more in depth. They have a great unit titled My Part of the Story: Exploring Identity in the United States.



# Empathy & Compassion

## DISCUSSION QUESTIONS

### Empathy & Compassion

What does empathy mean to you?

What is the difference between empathy and sympathy?

Share a moment in life where someone showed empathy towards you?

How are empathy and compassion similar? How are they different?

On a scale of 1-10, 1 being easy and 10 being impossible, how difficult is it usually for you to put yourself in another person's shoes? Why do you think that is?

Do you think that empathy comes more naturally to some people? Why or why not?

Can empathy be taught, learned, or practiced?

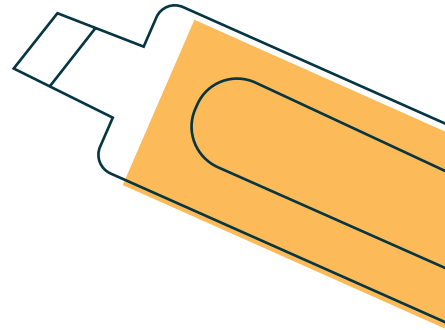
### Empathy & Compassion in *Shea*

Chloe imagines what the kids who weren't invited were doing the night of the party. Do you think her attempt at empathy was successful? Why or why not?

After offending the waitress, Chloe exclaims, "What the heck was her problem? So sensitive!" What is Chloe failing to see here in this situation? How could Ashley have modeled empathy here?

Jeff explains to Ashley how he felt after the incident with the police by saying, "I hadn't felt that pain in a while... I got back in my car and yelled my lungs out. I've never felt more embarrassed or violated." Jeff does a great job expressing his feelings openly and honestly and is using a lot of clear, feelings-based language. How is Ashley showing empathy while he is talking? What active listening strategies is she using? Why do you think Jeff feels comfortable to talk to her about this?

Jeff mentions that he has been to 5 different schools in 3 years. What are some of the challenges Jeff likely faced as the new kid in school? What challenges has Jeff likely faced with moving so much besides just being the new kid in school?



# Empathy & Compassion

## ACTIVITY #1

### Windows and Mirrors

**Activity Duration:**

1 class sessions

**Materials:**

[Windows and Mirrors Graphic Organizer](#) (digital or physical copies)

**Activity Hook:**

Teacher engages students in helping complete a Windows & Mirrors Graphic Organizer for a recent novel or historical event studied in class.

**Activity:**

After watching Shea , students work independently to fill out the Windows and Mirrors Graphic Organizer.

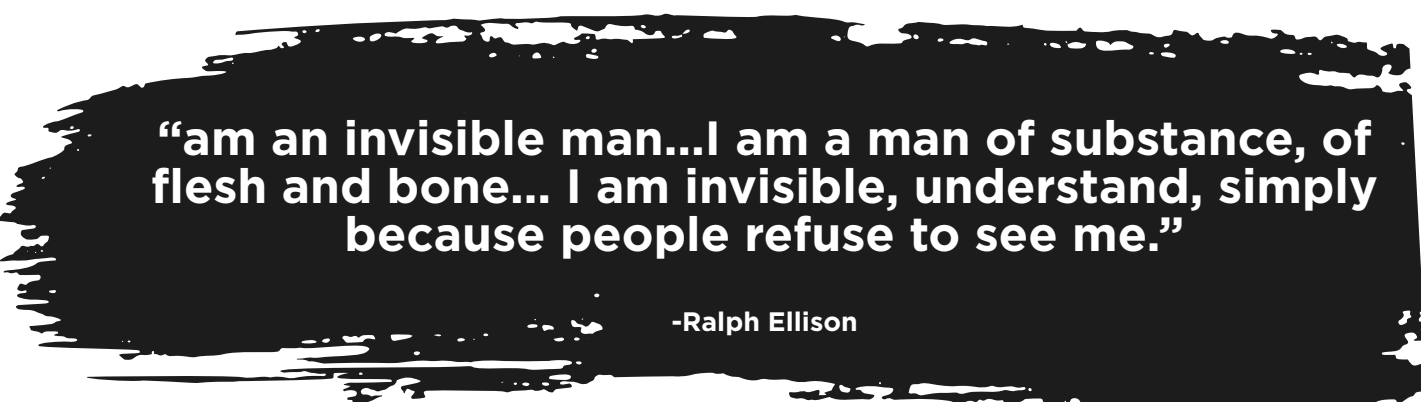
After students fill out the Windows and Mirrors Graphic Organizer, students should choose one element that they wrote about in the “windows” section & discuss with a partner. To practice active listening strategies, call on students to share what their partner said with the class.

**Discussion:**

After consulting Best Practices for Student-Led Discussion on pg. 5 and the Empathy & Compassion Discussion Guide on pg. 11, lead your students through a class discussion that best fits their learning styles.

**Closing:**

Present students with the following quote, and have them reflect in writing and/or discuss with partners what it means to them: “am an invisible man...I am a man of substance, of flesh and bone...I am invisible, understand, simply because people refuse to see me.” - Ralph Ellison



“am an invisible man...I am a man of substance, of flesh and bone... I am invisible, understand, simply because people refuse to see me.”

-Ralph Ellison

# Empathy & Compassion

## ACTIVITY #2

### Practicing Empathy

**Activity Duration:**

1 - 2 class sessions (2 -3 class hours)

**Materials:**

[Character Empathy Graphic Organizer](#) (physical or digital copies)

[Practicing Empathy Cast of Characters](#) (physical or digital copies)

**Activity Hook:**

After leading students through the Empathy & Compassion Activity #1 and/or the Empathy & Compassion Discussion Questions, provide guided practice of using the Character Empathy Graphic Organizer for Jeff from Shea . Teacher can put students into small groups (in person or on Zoom) to report back to the class what they discussed before filling out the graphic organizer as a sample.

**Activity:**

Provide students with physical or digital copies of the Character Empathy Graphic Organizer and the Practicing Empathy Cast of Characters . At the discretion of the teacher, students can work independently or in pairs to select a character of their own choice and complete the Character Empathy Graphic Organizer.

**Closing:**

In mixed groups, students can discuss which character they selected and what they brainstormed on their Character Empathy Graphic Organizer , with special emphasis on discussing the “Step Back” column to share their personal learning. To practice active listening, students can report their partners or groups learning back to the class, or write something a partner learned as an exit ticket.





## Empathy & Compassion Extensions

Continue to use the Character Empathy Graphic Organizer when studying characterization in class novels or when engaging in historical discussions.

Continue to practice active listening strategies with students during small group and partner discussions.

Incorporate a feelings wheel into your classroom repertoire. Feelings wheels have many classroom uses, from a nonverbal response tool, to a social-emotional learning tool, to a creative writing tool. Increase and model the use of feelings-based language in your academic discourse at any grade level to foster empathy in your learners.



## Empathy & Compassion Resources

The Character Empathy Graphic Organizer utilizes questions from Harvard's Project Zero Thinking Routine titled, Step In- Step Out-Step Back.

Story Corps has great resources on Active Listening as well as fostering empathy, compassion, and community.

Implementing Community Circles as a frequent practice in your classroom will help foster empathy, compassion, and community.

# Race & Justice

## DISCUSSION QUESTIONS

### Race & Justice

What does the word “race” mean to you?

What does the word “justice” mean to you? What comes to mind when you think of the word “racial justice”?

Have you heard of microaggressions? What are some everyday examples of microaggressions against people of color?

Think of a time when you experienced or displayed a microaggression toward someone

Is race just about skin color? Why or why not?

What does it mean to be anti-racist as opposed to not-racist?

When was the last time your race impacted you? [use your discretion and knowledge of your student body when selecting this question]

Have you seen another person experience racism? How did it make you feel? [use your discretion and knowledge of your student body when selecting this question]

What is white privilege? What privileges do you have that are afforded to you because of your skin tone?

How might empathy and compassion relate to race and justice? How can you be more empathetic or compassionate towards race and injustice in school, at home and with your friends?

How have current events impacted your views on race in America?

Why do we use the phrase, “Black Lives Matter”?

### Race & Justice in *Shea*

Chloe asks the waitress, “Where are you from originally?” What was Chloe thinking behind this question? Why is this question problematic?

Chloe starts her question to the waitress with, “Not to be racist, but....” Why is this never a good start to a conversation between a white person and a person of color?

When the waitress gets upset, Chloe says to Ashley, “What the heck was her problem? So sensitive.” What is wrong with Chloe’s interpretation of the interaction between herself and the waitress? What is Chloe not understanding?

Ashley is visibly irritated when Chloe called Jeff, “black Channing Tatum,” and was asking about what Jeff was short for. Why do you think these questions made Ashley irritated? What could she have said to hold her friend accountable for her language?

What do you think Ashley meant when she said, “he’s cute... for a black guy.” Why might this type of language be harmful?

Why do you think Jeff was surprised and a little offended when Ashley said, “I still don’t know why they did that to you”?

Jeff says the color of his skin was the one reason the police saw him as a threat when they saw him leaning on Ashley’s BMW talking to her. How did Ashley’s presence in the car also lead the police to see Jeff as a threat? How could Ashley have intervened in

# Race & Justice

# ACTIVITY #1

## Practicing Empathy

### Activity Duration:

2 class sessions (2 -3 class hours)

### Materials: (Download at [bit.ly/KultureMAG](https://bit.ly/KultureMAG))

[Emotion Meter](#) (physical or digital copies)

[Understanding Meter](#) (physical or digital copies)

Optional: 3 Y's Graphic Organizer (physical or digital copies)

### Essential Pre-Discussion Emotional Assessment:

It is important to provide a pre- assessment on where your students exist emotionally upon entering into this unit and before diving into the discussion questions on pg. 16. Hand out the [Emotion Meter](#) to all students (physical or digital copies). Read the following terms aloud while students sort them independently into their own copies of the [Emotion Meter](#) :

White privilege	Slavery
Racism	Civil Rights
White supremacy	Systemic racism
Racial justice	Racial profiling
Microaggressions	Police brutality
Black Lives Matter	Equality

### Essential Pre-Discussion Understanding Assessment:

It is also important to provide a pre- assessment on where your students exist on the spectrum of understanding when it comes to the above issues, both historically and in current events.

Hand out the [Understanding Meter](#) to all students (physical or digital copies). Read the above terms aloud while students sort them independently into their own copies of the [Understanding Meter](#).

Optional (use your judgment): Have students meet with peers who have varied levels of understanding, and provide an opportunity for students to "teach" one another the terms their partners didn't understand.

### Talk it out:

Open an informal discussion with your class: "Today we looked closely at our own emotions and our own understanding in regards to a lot of different topics around race and justice. What have you learned about the connection between your emotional reactions and your understanding of these topics? Are they connected? Why or why not? How should we move forward from here?"

Students can discuss these concepts with partners or small groups before sharing out (in person or on Zoom). Remind them to practice active listening and, when called on, paraphrase something their partner said or share something they learned from their partner's point of view.

Formatively assess, based on student responses to this activity, what type of conversation your class needs to have or what ground rules need to be addressed [before completing the Race & Justice Discussion on pg. 15](#).



# Race & Justice

## ACTIVITY #2

### Screenwriting Prompts

Depending on your current instructional unit or student ability levels, determine if you want your student to write a narrative dialogue or a script in the traditional dramatic style. Students can choose between the following prompts:

Students write a conversation between two people with different identities and life experiences, much like Jeff and Ashely on the beach, in which one of the characters comes to a better understanding about how racism and injustice affects the other character.

OR

Rewrite the conversation between Chloe and Ashely at the diner in a way that has Ashely standing up for either Jeff, the waitress, or both, and talks to Chloe about her microaggressions, rather than avoiding the uncomfortable conversation.

#### Optional Extensions/ Modifications:

Students can act out the conversations, or do a staged reading of a sample piece.

The teacher can write a modified script with appropriate content and students can edit it to practice appropriate dialogue mechanics and formatting.



# Race & Diversity Extensions

[Harvard's Project Zero Thinking Routine](#) titled, [3 Y's](#), is great for helping students frame new concepts regarding race and history through a lens of empathy and understanding. Students can do individual or group research on the concepts mentioned in Activity #1, using the 3 Y's as their core research questions.

Have students take an [implicit bias test](#) and discuss the implications.

Have white students consult a [privilege checklist](#) to lower their defenses in reaction to the phrase "white privilege" and engage their empathy.

Incorporate discussions of race and racial justice into all coursework-- authors of color in lit class, African-American history beyond February, Black scientists, [articles on implicit bias](#) in psych class, etc.

# Race & Diversity Resources

For white Americans:

[Ibram X Kendi: The American Nightmare](#) Atlantic Article, June, 2020.

[So You Want to Talk About Race by Ijeoma Oluo](#)

[How to be Antiracist by Ibram X Kendi](#)

[Seeing White-- Scene on Radio Podcast](#)

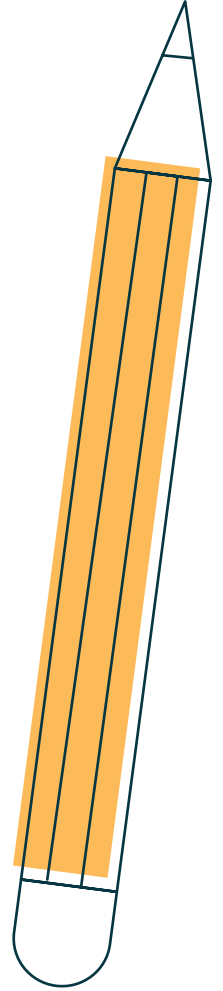
For Educators:

[Teaching Tolerance](#)

[Facing History and Ourselves](#)

[Teach and Transform](#)

[BLM at School](#)



# Appendix:

## Common Core Standards Alignment

CCSS	Lesson
CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	<ul style="list-style-type: none"> <li>• Identity &amp; Belonging in Shea Discussion</li> <li>• Empathy &amp; Compassion in Shea Discussion</li> <li>• Race &amp; Justice in Shea Discussion</li> </ul>
CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	<ul style="list-style-type: none"> <li>• Identity &amp; Belonging Activity #1</li> <li>• Empathy &amp; Compassion Activity #1</li> </ul>
CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	<ul style="list-style-type: none"> <li>• Identity &amp; Belonging Activities #1 &amp; #2</li> <li>• Empathy &amp; Compassion Activities #1 &amp; #2</li> <li>• Race &amp; Justice Activities #1 &amp; #2</li> </ul>
CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.	<ul style="list-style-type: none"> <li>• Identity &amp; Belonging Activity #2</li> <li>• Empathy &amp; Compassion Activity #2</li> </ul>
<p>CCSS.ELA-LITERACY.W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-LITERACY.W.9-10.3.B Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p>	<ul style="list-style-type: none"> <li>• Race &amp; Justice Activity #2</li> </ul>
CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	<ul style="list-style-type: none"> <li>• Identity &amp; Belonging Activity #1 closing journal</li> <li>• Empathy &amp; Compassion Activities #1 &amp; closing journal</li> <li>• Race &amp; Justice Activities #2</li> </ul>
CCSS.ELA-LITERACY.CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.	<ul style="list-style-type: none"> <li>• Identity &amp; Belonging Activities #1 &amp; #2</li> <li>• Empathy &amp; Compassion Activities #1 &amp; #2</li> <li>• Race &amp; Justice Activities #1 &amp; #2</li> </ul>

