

Brown Quarterly

A Newsletter for Classroom Teachers

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The Legacy of Cesar Chavez

A second-generation American, Cesar Chavez was born on March 31, 1927, near his family's farm in Yuma, Arizona. When Cesar was just ten, his family lost their farm to the Great Depression, thrusting them into a new life as migrant farm workers.

Throughout his youth and into his adulthood, Cesar migrated across the Southwest laboring in fields and vineyards where he was exposed to the hardships and injustices of farm worker life.

Cesar's life as a community organizer began in 1952 when he joined the Community Service Organization (CSO), a prominent Latino civil rights group. While with the CSO, Cesar coordinated voter registration drives and conducted campaigns against racial and economic discrimination primarily in urban areas. He rose to national prominence in the late 1950s and early 1960s, serving as CSO's national director.

Cesar's dream, however, was to create an organization to protect and serve farm workers whose poverty and disenfranchisement he had shared. In 1962, he resigned from the CSO to establish the National Farm Workers Association (now the United Farm Workers of America), the nation's first successful farm workers' union.

Cesar led the union for more than three decades, achieving dignity, respect, fair wages, medical coverage, pension benefits, and humane living conditions, and countless other rights and protections for hundreds of thousands of farm workers. Against previously insurmountable odds, he led successful strikes and boycotts that resulted in the first industry-wide labor contracts in the history of American agriculture. His union's efforts led to the passage of the groundbreaking 1975 California Agricultural Labor Relations Act to protect farm workers. Today, it remains the only law in the nation that protects the farm workers' right to unionize.

His motto in life, "*Si se puede*" ("It can be done"), embodies the uncommon and invaluable legacy he left for the world's benefit. Since his death in 1993, dozens of communities and hundreds

of thousands of individuals across the nation have continued his struggle for justice and equity by organizing their communities and publicly recognizing his contributions. In 1994, Cesar was posthumously awarded the Presidential Medal of Freedom, the highest civilian honor in America.

In 1993, his family and friends established the Cesar E. Chavez Foundation to educate people about the life and work of this great American civil rights leader, and to engage all—particularly youth—to carry on his values and timeless vision for a better more just world.

The Chavez Foundation is committed to developing a generation of young people with the skills and motivation to become lifelong learners and agents of

change. The National Youth Leadership Initiative, the Chavez Foundation's flagship program, works with schools and communities to enrich learning and to foster academic and civic engagement among youth. Based on service-learning pedagogy—in-class curricula, community service projects, and thoughtful reflection—students develop leadership, advocacy, and critical thinking

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A Personal Perspective

Founded in 1991 by the Southern Poverty Law Center, Teaching Tolerance gives teachers free educational materials that promote respect for differences and appreciation of diversity in the classroom and beyond. The program's overarching goals are to reduce prejudice and improve intergroup relations.

Teaching Tolerance publishes a semiannual magazine (in September and January), offers online materials and resources for teachers at teachingtolerance.org, and has produced nine educational kits for preschool through high school. All materials are free to educators.

Our magazine and curriculum kits have earned two Academy Awards, an Emmy and more than thirty honors from the Association of Educational Publishers (EdPress), including the Golden Lamp Award, the organization's highest honor. In 2006, Teaching Tolerance magazine was named Periodical of the Year by EdPress. (See page ten for a list of free kits for teachers.)

For the 2007-2008 school year, Teaching Tolerance is developing a new curriculum about Latino civil rights history in the United States. It will include a documentary film about the farm worker strike and boycott led by Cesar Chavez and Dolores Huerta in the late 1960s.

Teaching Tolerance also offers an increasingly popular program called Mix It Up, which encourages students to cross social boundaries at their schools. Geared on a simple premise—changing seats in the cafeteria for one day to challenge self-segregation in schools—Mix It Up has grown into a yearlong program with activities and lessons throughout the school year. Why the cafeteria? Because a poll revealed that 70 percent of students identified the school lunchroom as the place where social boundaries are most clearly drawn by race, class, social cliques, and so on.

In 2005—Mix It Up's fourth year—more than four million students in 9,000 schools took part. Ninety-six percent of those responding to a follow-up survey said Mix It Up helped students interact with students outside their normal social circles, and 90 percent said the program helped foster school spirit and unity. The next Mix It Up at Lunch Day is set for Nov. 14, 2006. Visit mixitup.org for more information.

Teaching Tolerance also has awarded more than \$1 million in grants to educators across the country to fund anti-bias programs and projects that encourage intergroup activities incorporating cultural competency, multicultural curricula, and character education. Visit teachingtolerance.org and click on "Grants" for more information.

The generosity of the Southern Poverty Law Center's supporters and corporate partners makes all of this work possible.

TEACHING TOLERANCE

A PROJECT OF THE SOUTHERN POVERTY LAW CENTER



Brian Willoughby is the managing editor of *Teaching Tolerance*, a semiannual publication of the Southern Poverty Law Center offered free to teachers.

For more information about the Teaching Tolerance program and to order free teaching kits and *Teaching Tolerance* magazine, visit the Southern Poverty Law Center web site at splc.org.



BROWN FOUNDATION

for Educational Equality,
Excellence
and Research

The Brown Foundation is pleased to publish this newsletter for classroom teachers through which we will share educational resources available from national parks and museums.

Established to maintain the legacy of the Brown v. Board of Education decision, our organization plays an exciting role as a park partner. We were also instrumental in the development of the Brown v. Board of Education National Historic Site in Topeka, Kansas. We hope you enjoy the *Brown Quarterly* and we are always interested in comments from our readers.

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The Legacy Today



More than 500 Chicago students ranging from third through twelfth grade participated in a series of events in March that honored Cesar's commitment to justice, service, and equality. Students and staff at Curie Metropolitan High school participated in the Immigrant Justice Convention and the Immigrant March, held a Citizenship Application Workshop in conjunction with Congressman Luis Gutierrez's office, and hosted the Equality and Justice Day Assembly. The month ended with a Cesar Chavez Breakfast sponsored by the lieutenant governor. These student-led activities also involved 1,330 community participants. Curie students continue to work on valuable projects, including the DREAM Act Public Awareness Campaign, volunteering at the Greater Chicago Food Depository, and teaching elementary students about the legacy of Cesar Chavez.

The National Youth Leadership Initiative comprises three programs:

- *Educating the Heart training and professional development series,*
- *Chavez service-learning resource guides, and*
- *Educating the Heart School Program.*

skills while addressing social justice issues in their communities. The National Youth Leadership Initiative comprises three programs: Educating the Heart training and professional development series, Chavez service-learning resource guides, and the Educating the Heart School Program.

Educating the Heart Training & Development

Educating the Heart training and professional development series provide educators and community agencies with information and materials to develop easily manageable, high quality service-learning programs that exemplify Cesar's values and principles of social justice and equity.

Chavez service-learning resource guides provide educators and program

coordinators with a standards-based, step-by-step project module to engage their youth in programs addressing relevant social justice issues. All educational resources are provided free of charge on the Chavez Foundation web site chavez-foundation.org.

Educating the Heart School Program

The Educating the Heart School Program works with K-12 schools primarily in underserved communities in Arizona, California, Illinois, and Texas to combat academic and civic disengagement among youth. Through training workshops and professional development, the program provides educators, community members, youth, and parents with the skills, tools, and resources necessary to develop school

and community-based service-learning programs that exemplify Cesar's values and principles of social justice and equity. Currently, the Chavez Foundation works with 105 schools to develop and sustain programs that include immigration forums and teach-ins; voter registration and education drives; anti-hate educational campaigns; school-site conflict resolution and peer mediation programs; education on good health practices and nutrition; school-wide recycling programs; and conservation efforts including native plant restoration, water testing, and waste management, to name a few.

Cesar believed that the best way to empower communities was to support the members of the community in defining their own needs and developing solutions to effectively address them. Teachers utilizing the Chavez Foundation Curriculum will introduce students to Chavez's values and principles and facilitate student-initiated learning about current social justice issues. Students then create innovative

service projects based on classroom learning and Chavez' ten core values (shown at right) to benefit their communities. The Chavez Foundation Curriculum is based on an experiential teaching methodology called service-learning. The six elements of high quality service-learning—civic responsibility, collaboration, youth voice, reflection, celebration, and evaluation—allow students to learn and develop through experience and active participation.

Thus educators continue to share the legacy of Cesar and his belief that “Once social change begins it cannot be reversed. You cannot uneducate the person who has learned to read. You cannot humiliate the person who feels pride. You cannot oppress the people who are not afraid anymore.”

Building Service-learning into School Culture

Schools throughout the nation are developing programs to start the service-learning process into educational culture and curriculum. A shining example is the upcoming 2007 Los Angeles Unified School District (LAUSD) service-learning graduation requirement. High school juniors and seniors will experience the service-learning process, create and implement projects, and obtain graduation credit. Over time LAUSD plans to incorporate the service-learning model through all educational bands (K-6, 7-8, 9-12). This year, the Foundation worked with LAUSD administrators and teachers to design and pilot curricula supporting the graduation requirement.

In addition, the Cesar E. Chavez Foundation Youth Board (CECFYB) will be established this year to provide a space for youth from ten participating LAUSD high schools to discuss, collaborate, and support service-learning projects in the community. Using the 2006 Chavez Campaign Curriculum, the CECFYB serves as a model of service-learning project modality. Youth from throughout the community will meet monthly for a year to learn about pressing social justice issues and cover curriculum specific to Chavez's Ten Core Values. As educational and community consultants, CECFYB youth leaders will serve as a direct link to the communities by providing service-learning coordination, experiential data, and testimonials.

Continuing the Vision

It has been said that Cesar was a common man with an uncommon vision—a vision that focused on the most oppressed and forgotten of this nation, the farm

The Ten Core Values of Cesar Chavez

Service to others

Sacrifice

A preference to help the most needy

Determination

Non-violence

Acceptance of others

Respect for life and the environment

Community

Knowledge

Innovation

workers. With diligence, dedication, and a consistent work ethic, Cesar facilitated the success of the United Farm Workers. His vision became the vision of others like him, namely everyday people who understood that they, too, could make a difference.

Following in the Cesar's footsteps, the Chavez Foundation engages youth to become more actively involved in their schools and in the community. Many may look at the current state of education in the United States and compare the dismal statistics and dropout rates to the grave conditions of the fields when Cesar began to organize farm workers. The Chavez Foundation believes strongly that providing our children with educational opportunity and success is not an option, it is a civic duty. The Cesar E. Chavez Foundation is built on Cesar's values of social justice and equity for all people. By embedding service-learning into the fabric of the educational system, we ensure that civic values and relevant history created by heroes like Cesar Chavez continue to improve the development of our students and the health and well-being of our communities.

To learn more about the Cesar E. Chavez Foundation and educational material, please visit chavezfoundation.org.

Brown v. Board's Original Topeka Courtroom Rededicated

More than fifty years after *Brown v. Board*, the former federal courtroom in Topeka, Kansas was rededicated on August 3, 2006. A new plaque detailing the landmark case serves as a reminder of the room's significance.

Proceedings in the case of *Oliver L. Brown et. al. vs. the Board of Education of Topeka, Kansas*, began in the United States District Court for Kansas, convening in a federal courtroom on the third floor of the Main Post Office at Fifth and Kansas Avenue. For two days, June 25 and 26, 1951, the policy of racially segregating public schools was challenged on behalf of thirteen African American families. These plaintiffs were represented by the Topeka NAACP Legal Redress Committee, comprising attorneys from the law firm of Scott, Scott, Scott and Jackson, along with legal counsel from NAACP headquarters in New York.

On August 3, 1951, the federal district court ruled in favor of the local school board's practice of maintaining separate schools based on race. The *Brown* case was then appealed to the United States Supreme Court and combined with similar cases from Delaware, South Carolina, Virginia, and Washington, D.C.

On May 17, 1954, the Supreme Court ruled in favor of the NAACP and their plaintiffs stating that “separate but equal” in public schools was unconstitutional, violating the equal protection clause outlined in the 14th Amendment of the United States Constitution.

Approximately forty people—including some of the original parties involved—gathered to unveil the plaque and dedicate a new auditorium in the former courtroom.

New Orleans Musicians Bring Jazz into Schools

Keeping the Music Alive



Carlos Martinez and other New Orleans musicians bring Latin jazz to Topeka, Kansas. Despite temperatures above 100 degrees, the audience was up and dancing.

Carlos Martinez was a successful Latin jazz percussionist in New Orleans. He has played with some of the Big Easy's biggest names and worked on award-winning albums.

Then came Katrina. In mere hours, his life was changed forever.

"I remember we were in the front of the house cleaning branches and the regular debris from hurricanes—it was twelve hours after the storm passed—and people started going by screaming 'The wave! Run! Run! The Wave!' I went to the corner (twice) and people kept on going. Then, suddenly, water came from everywhere."

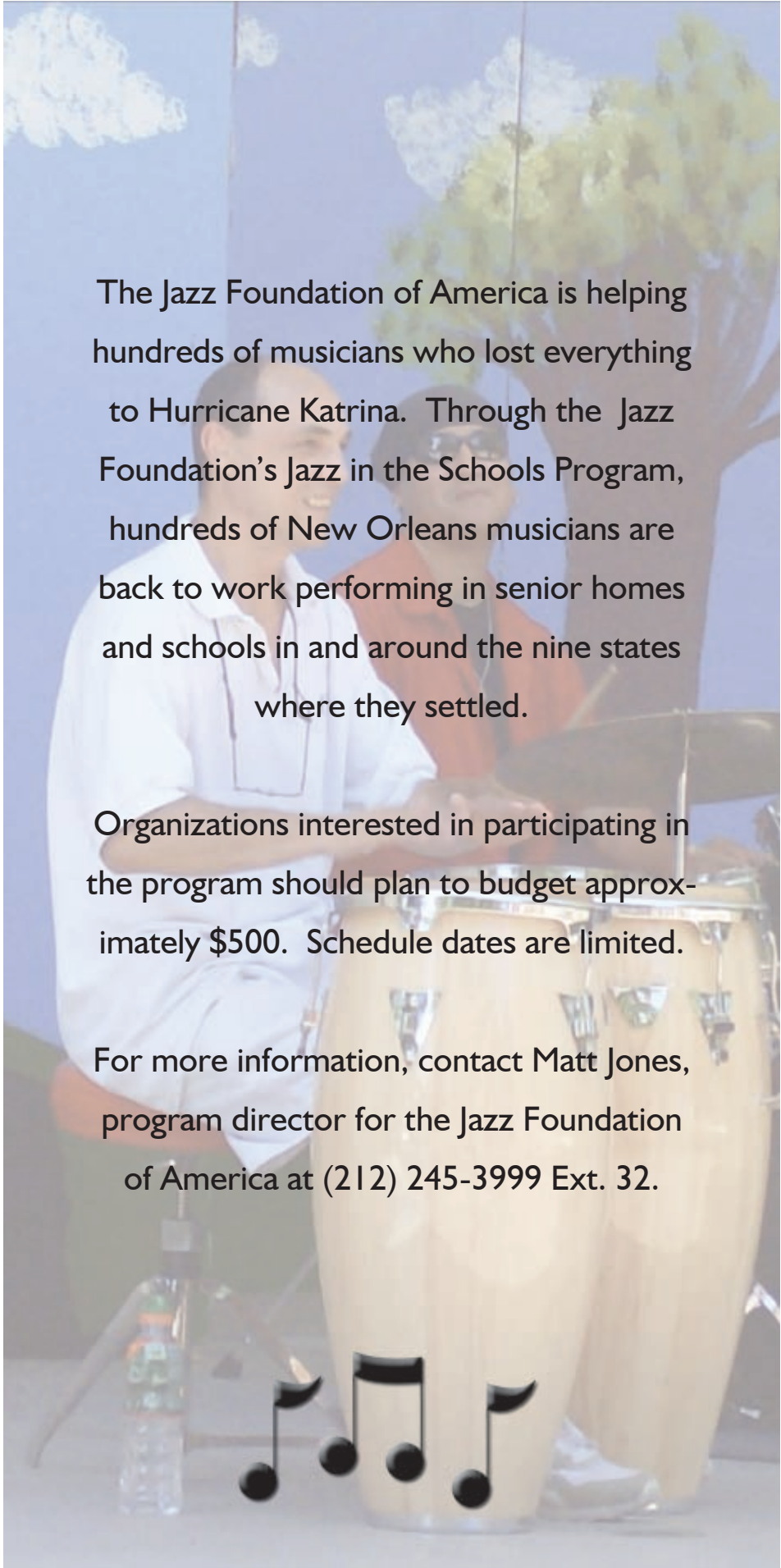
Like so many thousands, the Martinez family was left with nothing.

"Our home is not livable at all. We had between eight and nine feet of water. The bottom floor completely

flooded, most of the storm damage was to the roof so now, after a year of rain, all the walls are now wasted. We do have homeowners' insurance for just about everything that insurance can cover, but as of today we haven't gotten anything from insurance. We've been promised just about everything, and got almost nothing."

His wife and three of their seven children, along with fourteen friends and relatives, spent two days at the Superdome while Carlos rowed a canoe through toxic water to rescue people from their homes.

"I had never canoed in my life, but somebody gave me a canoe and I canoed people out for forty-eight hours. During that time, I only slept for two hours, but I got hundreds of people out," he says. "Then you see the Coast Guard and city officials and armies all...doing nothing for five days. That is just insane."



The Jazz Foundation of America is helping hundreds of musicians who lost everything to Hurricane Katrina. Through the Jazz Foundation's Jazz in the Schools Program, hundreds of New Orleans musicians are back to work performing in senior homes and schools in and around the nine states where they settled.

Organizations interested in participating in the program should plan to budget approximately \$500. Schedule dates are limited.

For more information, contact Matt Jones, program director for the Jazz Foundation of America at (212) 245-3999 Ext. 32.

He gave up the canoe evacuations when the risks became too great. Pulling their canoe to a ramp at a nearby—and now notorious—hospital, Carlos and his son expected to deliver eight women and children to safety. Instead, they were met with guns.

“They put machine guns and rifles and automatic pistols in our faces. We were trying to tell them to get the people out of the boat. It was just a little canoe and we had ten people in it, including brand-new babies just two days old,” he says, his voice cracking. “My son was trying to get to the canoe to a ramp and people were trying to push my boy back into the water that had become a river. We almost got killed. If it weren’t for a colonel who came running from the hospital, I wouldn’t be here.”

While the emotional scars from such an ordeal are difficult to overcome, Carlos can find some peace knowing that lives were saved.

“We ended up with three canoes,” he explains. “At the end of my canoe journey, we were able to take 280 people out of harm’s way with just three canoes.”

The Road to Topeka

From the chaos of the Superdome, the family boarded an evacuation bus and spent the next thirty-six hours “going from town to town, city to city trying to find someplace that would take refugees.” They finally settled at Camp Gruber, a military training center near Muskogee, Oklahoma.

“People were exhausted, dying for food and water, medication, and a little bit of love. That’s what was lacking the most, a little bit of love. People felt no love at all. Both directly and with what we saw in the news, people felt like they were just left there to die.”

By chance, Carlos met a couple from Kansas City who had come to Camp Gruber to offer help. After all Carlos had been through, the couple’s offer to find food, shelter, and clothing for the family in Kansas seemed too good to be true.

“We’d been lied to for over a week and didn’t want to trust anyone.”

Instead, Carlos had contacted relatives in Baton Rouge who followed the bus to Muskogee and waited for authorities to grant permission to take the children home. He and his wife then rented a car and met them back in Baton Rouge, where a family acquaintance offered a one-bedroom house. Eleven people crowded into it, grateful for any respite.

"We were there for two days and I don't know how the couple from Kansas City found us again, but they did. The phone rang and they said 'we have a hookup for you guys tomorrow.' In two hours, we were in a van coming to Topeka . . . and I am very glad, yes, very glad, to tell the truth."

Topekan Charles Moore offered the family a home he had recently renovated. Finally, they could begin to put their lives back together.

"We are very fortunate to be here in Topeka, in a community that helped us and is still helping us a lot."

Bringing Jazz into Schools

Life is looking much better now for Carlos, thanks in large part to nationwide music community that goes to great lengths to take care of its members in need. The Jazz Foundation of America, through a fund established by Agnes Varis, designed the Jazz in the Schools program to give access to steady concert opportunities for the great jazz musicians of New Orleans who have been forced to leave their homes as a result of Hurricane Katrina, or who have been otherwise affected. Approximately 300 displaced musicians in Alabama, Georgia, Illinois, Kansas, Louisiana, Mississippi, New York, Tennessee, and Texas are taking part in this unique initiative. Fifteen of these musicians, including Carlos, coordinate concerts in schools and senior homes.

Carlos is taking the idea one step farther and conducting jazz workshops with school music programs. So far, he and other Latin jazz musicians have conducted two workshops in Topeka schools, and were overwhelmed by the talent among elementary and high school students.

"Both teachers said they had never seen the kids perform at that level, stepping up to the plate to the highest level. It was just because we had shown them a little love and brought the instruction to step up. In the school system, they have a defined guideline that the teachers have to go by, but when we come in from the outside we can push a little bit harder and give the kids a little more experience and they end up playing with professional musicians . . . and that experience is beautiful."

After the workshops, the professional and student musicians perform a concert together, playing side by side.

On September 29, they will conduct a third Latin jazz workshop and concert at the Brown v. Board of Education National

Historic Site with several Topeka elementary schools.

The style of music presented depends upon the expertise of the musicians. Schools can choose a basic or specialized workshop format. Carlos' group plays a variety of music, including jazz, blues, funk, bossas, sambas, forro (similar to Zydeco, bluegrass, and Cajun).

Anyone interested in scheduling this type of workshop can contact Carlos at (785) 250-8204 or musicshoppe@yahoo.com for more information.

While the Jazz Foundation covers a portion of the costs of putting on the concert, there is additional expense for conducting a school workshop, depending upon location and travel expenses.

"We are trying to put a format together with a low budget to make the workshops feasible and available. I would love to bring a program like this to anybody who wants to see their music program develop and grow a little bit more. Just give me a call. If they are out of state, the other coordinators in other states are open to doing something like this."

In return, the professional musicians get much more than just a paycheck, they get the pleasure of sharing their music

with the next generation and seeing their reaction as they grow and learn.

"Is there anything more satisfying than that? It is a wonderful experience."

The musicians also get to experience something few jazz musicians ever feel.

"I've had seventeen professional musicians involved and all of them when

"Both teachers said they had never seen the kids perform at that level, stepping up to the plate to the highest level. It was just because we had shown them a little love and brought the instruction to step up. . . . we can push a little bit harder and give the kids a little more experience and they end up playing with professional musicians . . . and that experience is beautiful."

we finish these concerts say 'Man, I feel like a rock star!' We receive so much love and so much patience, not only from the kids but from the staff, the teachers, the principals—everyone embraces the program."

And for the musicians who survived Hurricane Katrina with just the clothes on their backs, this is a huge step toward a new life.

Taking Care of New Orleans Musicians

Musicians are like other "starving artists." Most do not have full-time jobs with one organization; therefore, they do not qualify for health insurance, pensions, or other benefits.

When a disaster like Hurricane Katrina hits, it is especially devastating to the music community, who often lose not only their homes, instruments, and equipment; but also lose their only source of income when performances are canceled.

Carlos is quick to point out that organizations including the Jazz Foundation of America, the Society of Singers, the Grammy™ Foundation, MusiCares, Sweet Relief, and the Actors™ Fund came through—and are still coming through—for Katrina's victims.

In addition to its Jazz in the Schools program, the Jazz Foundation has also assisted with housing, food and clothing with more than 1,000 emergency musician cases.

"Thousands of musicians lost equipment, houses, on and on. These foundations got together and they bought us new equipment, paid our mortgages and rent, and helped with food cards, just about anything and everything you can imagine, these people came through. So we have a lot to be grateful for being musicians. I know that other professions didn't have the support we did."

This outpouring of support from the music community is a model for other organizations, not just in New Orleans, as Carlos points out, but any time people are in need.

Smithsonian's National Museum of the American Indian

A Special Kind of Museum

The Smithsonian National Museum of the American Indian (NMAI) is one of the first national museums dedicated to celebrating the life, languages, literature, history, and arts of Native Americans from a Native perspective. Located in Washington, D.C., the museum respects and supports American Indian cultures by reaffirming traditions and beliefs, encouraging contemporary artistic expression, and empowering Indian voices. Teachers are an essential part of ensuring that students appreciate this endeavor!

American Indian history in the Western Hemisphere is long and complex. Native cultures and societies faced challenges both before and after contact with Europeans. Native people have adapted to new situations and changing daily challenges over decades, even centuries. As a result, Indian people survived and still have a story to tell today. Despite this, Indian people are often represented as frozen in time by portrayals of their past and the experiences of their histories. The unfortunate result is that many people do not fully understand that Native American culture continues to develop today. The NMAI attempts to improve this level of understanding through its approach to teaching about Native peoples' cultures, politics, and traditions—by working with Native communities.

Museums are intrinsically about learning. Whether it is a visit to an art museum, history museum, or science museum, people go to museums to have questions answered. They go to gain better insight or appreciation for the subject matter. At the National Museum of the American Indian, helping people learn about Indian culture, art, and history is central to the mission. However, conveying art history or the invention of the Model T, for example, can be much less difficult than explaining the complex histories, traditions, and value systems of diverse living cultures of Native Americans. Not only must we teach others about the extensive past of Native people, we must also convey how that history relates to the present. Through innovative methods and new approaches to presenting Native Americans in the museum, NMAI takes the issue of education very much to heart.

Educators face many challenges in figuring out how and what to teach about Native American cultures. One critical element to remember is that Indian

cultures and people are still living and thriving in today's world, including at the National Museum of the American Indian. For example, Native American performers sing and dance, craftspeople demonstrate their works, and storytellers share their tales. Through their art, stories, and clothing, these people generously share a special connection to their heritage.

The museum is developing new and better ways to educate students and teachers, including Electronic Field Trips, podcasts, and downloadable material.



The museum's unique design was created by a team of Native American architects and consultants. The structure is draped in Kasota dolomitic limestone to give the appearance of a stratified stone mass carved by wind and water.

For example, Native American people take pride in their traditional clothing, which is often passed down through a family and/or made for important events, such as dances or ceremonies. Traditional garments worn by Native people are often symbols of honor and may even have sacred meaning. Inappropriate replicas lead children to the idea that all Native American clothing is the same, relegating sacred garments to the category of costumes. Headdresses, feathers, face paint,

and other elements of Native regalia are not costumes for Native people. Treating them in that manner trivializes the distinct traditions and symbols that clothing represents for different cultures. It is important to help students understand and be respectful of these living traditions.

Resources for Teachers

The long history of inaccurate and incomplete presentations of Native American cultures and history in schools perpetuated stereotypes and misconceptions about Native people; however, today many teachers strive to be more accurate in their classrooms. A goal of the education office at the NMAI is to help correct those stereotypes by giving teachers additional resources to use in the classroom.

The museum has launched two series of teaching posters for national distribution to schools. The museum's education department staff researches and produces the posters in collaboration with tribal members. In the first series, the posters reflect different geographic regions of the Western Hemisphere and highlight ways that Native people in each region live in concert with their surrounding land and water as a sustaining and defining aspect of their cultural traditions. "Place"—the interconnected elements of land, waters, the sky, plants, and animal life of a particular geographic area—is an essential and foundational element of Native cultural traditions, spirituality, and history. Using the idea of "place" to talk about Native people also presents a valuable starting point for teachers and students who often need concrete experiences or observations to build upon as they come to understand traditions other than their own. The first of two posters about "place" looks at an agricultural technique called "waffle gardening" used by the Zuni people in New Mexico. The second poster (due out this fall) covers the importance of seasonal cycles to Native people around the Chesapeake Bay.

A parallel series of teaching posters focuses on history and some important social and cultural aspects of Native life affected throughout history. The first in that series, *Lone Dog's Winter Count: Keeping History Alive*, explores oral tradition as a tool for maintaining, preserving, and documenting community history. The second poster, *Ways of Living, Ways of*



Visitors to the museum get a hands-on experience; here, two guests examine intricate Native American craftsmanship.

The Lone Dog's Winter Count poster is among many educational resources available.

Giving, is about the potlatch tradition of the Kwakwaka'wakw people in British Columbia, Canada. Both posters are currently available to schools. These posters and other classroom materials developed by the museum are available as downloadable PDF files at AmericanIndian.si.edu/education or through an order form available at the same web site.

Electronic Outreach and Resources

Another innovative way that the education office at NMAI is working to better educate students and teachers is through electronic outreach and online resources. Currently, the education office is developing a web site about American Indian Codetalkers and interactive web materials about the Native people of the Chesapeake. In the future, podcasts on themes relevant to teachers and other audio or video materials related to the museum will be available on the museum's web site.

The first major electronic endeavor took place in March 2005 with a satellite-broadcast Electronic Field Trip (EFT) to the museum. The goal of the EFT program is to give students and teachers the most interactive, high quality learning experi-

ence that can be delivered via multiple methods. In partnership with Ball State University, the museum worked with a small group of teachers to develop thematic structure for the live, 90-minute broadcast to thousands of classrooms across the nation. The teachers also helped museum and Ball State staff to develop lesson plans for an interactive web site with background information, games, videos, and stories. Students could also participate during the live show by calling in with questions to be answered by museum staff live on the air.

The museum's second EFT, *Listening to Our Ancestors: The Art of Native Life Along the North Pacific Coast*, follows the same format and will broadcast live from Juneau, Alaska on May 8, 2007. Native people have inhabited the lands along the northern Pacific coast of North America for more than 10,000 years. On this electronic visit, students first travel to the Smithsonian National Museum of the American Indian in Washington, D.C. for a look at the treasures and traditions

of eleven different Native communities from the region. Then, students are whisked to Juneau to learn about the importance of cultural expression in Native communities as expressed through art, language, and traditional customs. For more information on the EFT program or to find out how to register for the NMAI program, visit bsu.edu/eft.

Professional development opportunities are also available for teachers at the museum throughout the year. These workshops and events provide important foundational background information and encourage creative ways of incorporating Native cultures and history into the classroom. Visit the museum's web site for information.

Free Programs for Schools at the Museum

For school groups planning to visit the museum in Washington, D.C., welcome tours introduce students to the museum and the

collections. All tours include hands-on interaction with pieces from the teaching collection and are lead by a Cultural Interpreter, who brings Native voice, perspective, and experience to working with the group. Tours are based on themes using the National Council for Social Studies standards. Lessons in the Pre-Visit Guide for Teachers (downloadable at AmericanIndian.si.edu/education) also use national social studies standards and tie-in to the thematic tours.

Guided tours with cultural interpreters are offered free for pre-registered school groups Tuesday through Friday throughout the school year. Please visit our web site for more information about how to schedule a visit or tour of the museum. Educators may also call the museum's reservations office with questions at (202) 633-6644 or (800) 618-0572 or TTY (non-voice) (202) 633-6751.

For more information, visit the museum's web site at nmai.si.edu.

Teaching Tolerance in *The Shadow of Hate*

Teaching issues such as tolerance, immigration and prejudice can bring a long list of challenges to educators today. *The Shadow of Hate* resource kit is designed to ease the weight of teaching these sometimes controversial issues by describing events in our history in which intolerance arose from the fear, suspicion, and anger of ordinary people.

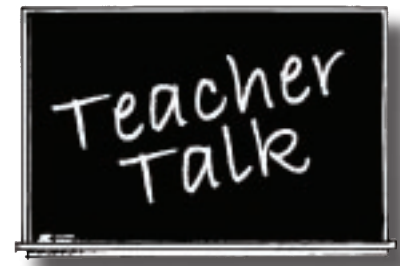
Developed by and available from the Southern Poverty Law Center's Teaching Tolerance Division, *The Shadow of Hate* curriculum kit includes a 40-minute video, teachers guide, and a 128-page publication *Us and Them: A History of Intolerance in America*. The video is narrated by Julian Bond and produced by Academy Award-winning documentary filmmaker Charles Guggenheim. Highlighted by historical photos, archival and contemporary film footage, and the voices of eyewitnesses

to intolerance in America, the film studies intolerance from the persecution of the Quakers in colonial New England to the ethnic tensions that divide us today. *Us and Them* describes the stories of the video in greater detail and can be used as a supplemental textbook. The kit's teachers guide gives educators fifteen lesson plans to be used with the video and the publication *Us and Them*.

Using *Shadow of Hate* to Teach Native American History

Following are ideas for class activities and/or discussions for use after *The Shadow of Hate* video.

1. Research tribes who lived or live in your area. Describe their history and customs. Find tribal members in your area and interview them.



2. Write an essay discussing how the U.S. government could have approached territorial expansion in a way that recognized the equality and humanity of Indians.

3. Pick one topic and research:

- 1973 Confrontation at Wounded Knee. What were the issues that sparked



Free Stuff

The following educational kits are available through the Teaching Tolerance program of the Southern Poverty Law Center. Visit teachingtolerance.org for more information or to receive kits for use in your classroom.



- *One Survivor Remembers* recounts the Holocaust survivor's story of Gerda Weissmann Klein and offers lessons in the dangers of hate and extremism to middle and high school students.

- *America's Civil Rights Movement* features the Academy Award-winning film *A Time for Justice* and a 104-page historical text recounting many who lost their lives in the struggle for civil rights.



- *A Place at the Table* video-and-text kit details our nation's struggle to ensure liberty and justice for all. The video is narrated entirely by young people.

- *One World* poster set includes ten full-sized, full-color classroom posters featuring messages of tolerance and inclusion, plus a standards-based activity book for all grades.

- *The Shadow of Hate* is an Academy Award-nominated video chronicling centuries of prejudice based on race, religion, ethnicity, gender, and sexual orientation. The accompanying text, *Us and Them*, is a definitive study of the history of intolerance.



- The Emmy Award-winning *Mighty Times: The Legacy of Rosa Parks* and the Academy Award-winning *Mighty Times: The Children's March* both recount struggles against segregation and oppression in the American South.

the confrontation? How was it resolved? Research how the media portrayed the event.

- What is a Ghost Dance?

Describe the ceremony. What is its history and relevance?

- Describe the Trail of Tears.

Research other such trails when tribes were forced to abandon their homelands.

- Report on the life of Sitting Bull. What did he fight for? How did he come to know Buffalo Bill?

Using *The Shadow of Hate* to Teach Mexican American History

1. Describe the events of the raid of L.C. Brite's ranch in Presidio County, Texas. What were the repercussions?

Who were the Texas Rangers?

2. Research the life of Pancho Villa.

3. What were the Zoot-Suit Riots?

How did local media portray each side of the dispute?



- *Starting Small* and *I Will Be Your Friend* is a pair of early-grades kits. *Starting Small* is a training kit for early childhood educators. *I Will Be Your Friend* includes a 26-song CD and songbook with standards-based lessons.



Teaching Immigration

Excerpted from TeachingforChange.org

The Line Between Us

By Bill Bigelow

Book (Professional Development and Adult Education)

2006 160 pp

The Line Between Us explores the history of U.S.-Mexican relations and the roots of Mexican immigration, all in the context of the global economy. It shows how teachers can help students understand the immigrant experience and the drama of border life, but *The Line Between Us* is about more than Mexican immigration and border issues. It's about imaginative and creative teaching that gets students to care about the world. Using role plays, stories, poetry, improvisations, simulations and video, veteran teacher Bill Bigelow demonstrates how to combine lively teaching with critical analysis. *The Line Between Us* is a book for teachers, adult educators, community organizers, and anyone who hopes to teach—and learn—about these important issues.

Si, Se Puede! Yes We Can!

By Diana Cohn, Illustrated by Francisco Delgado, with an essay by Luis J. Rodriguez

Book 2002 31 pp hardback all ages

ISBN# 0-938317-66-0

Every night, Carlitos sleeps while his mother goes to work as a janitor in a skyscraper in downtown Los Angeles. When she comes home in the morning, she sends Carlitos off to school before she goes to bed herself. One night his mama explains that she is not making enough money to support him and his abuelita. She and the other janitors have decided to go on strike to demand better wages. Carlitos wants to help, but he doesn't know how until...

Asian Americans: The Movement and the Moment

Edited by Steve Louie and Glenn K. Omatsu

Book 2001 350pp

Documents the rich, little-known history of Asian American social activism during the years 1965-2001. This book examines the period not only through personal accounts and historical analysis, but through the visual record-utilizing historical pictorial materials developed at UCLA's Asian American Studies Center on Chinese, Japanese, Korean, Filipino, and Vietnamese Americans. For more information about the book, visit kqed.org/w/snapshots.

Fall 2006 Events and Exhibits

The following events are sponsored by the Brown Foundation in partnership with the Brown v. Board of Education National Historic Site. All events are held at the Brown v. Board of Education National Historic Site at 1515 S.E. Monroe, Topeka, Kansas 66612 unless otherwise noted.

Mendez v. Westminster Commemoration and Panel Discussion **September 10**

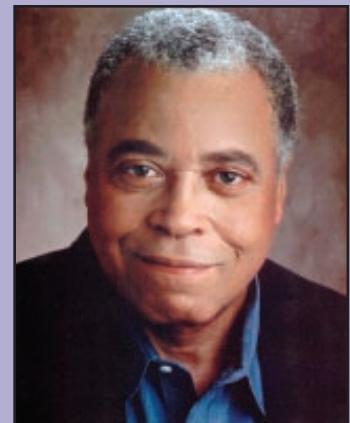
The Brown Foundation and Brown v. Board of Education National Historic Site host a commemoration of the landmark decision *Mendez v. Westminster* of 1947. This case sought equal rights for Mexican American students and paved the way for the *Brown* decision. A panel discussion at 2 p.m. on September 10 includes moderator Elias Garcia, chair of the Kansas Hispanic and Latino American Affairs Commission; and panelists Sandra Robbie, producer of the award-winning documentary *Mendez v. Westminster: For all the Children*; Ruben Flores, University of Kansas American Studies professor; and Sylvia Mendez, daughter of the case namesake. The event is free and open to the public.

***Shakespeare in the Minority Key* featuring James Earl Jones** **September 23**

The Brown Foundation and the Library Foundation present James Earl Jones in *Shakespeare in the Minority Key*, September 23 at 7 p.m. at the Topeka Performing Arts Center in Topeka, Kansas. In his unforgettable voice, Jones will discuss his lifelong love for Shakespeare's work and reflect on the relevance today of the timeless themes. Interspersed are dramatic readings featuring such characters as Shylock and The Prince of Morocco from the *Merchant of Venice*, Aaron the Moor from *Titus Andronicus*, and the stage role in which he is most widely acclaimed, *Othello*. Mr. Jones is the recipient of numerous awards, including a Tony nomination for the best performance by a leading actor in the play *On Golden Pond*, and the 2002 National Medal of Arts.

The program host is award-winning journalist and television personality Bill Kurtis. A former Topeka newscaster, Kurtis anchors three A&E network series, including the Emmy Award-winning *Investigative Reports*.

Tickets are available for \$75, \$60, \$45 and \$35 plus shipping and handling from Ticketmaster at ticketmaster.com or (785) 234-4545. Proceeds support the programs and services at the Brown Foundation and the Topeka and Shawnee County Public Library.



James Earl Jones

The Black Soldier Cinema Exhibit **October**

The Brown Foundation and Brown v. Board of Education National Historic Site feature a Separate Cinema Exhibit entitled *The Black Soldier*. The exhibit details the experience of the history of the black G.I. in film. It opens October 7 with a presentation from noted film critic, Donald Bogle, who has been featured in film documentaries such as *The "N" Word* and authored *Toms, Coons, Mulattoes, Mammies, & Bucks*. Find more information on this event at brownvboard.org or contact the Brown Foundation at (785) 235-3939.

For information about upcoming events
and to browse past issues of *Brown Quarterly*,
visit the Brown Foundation web site at
brownvboard.org.

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