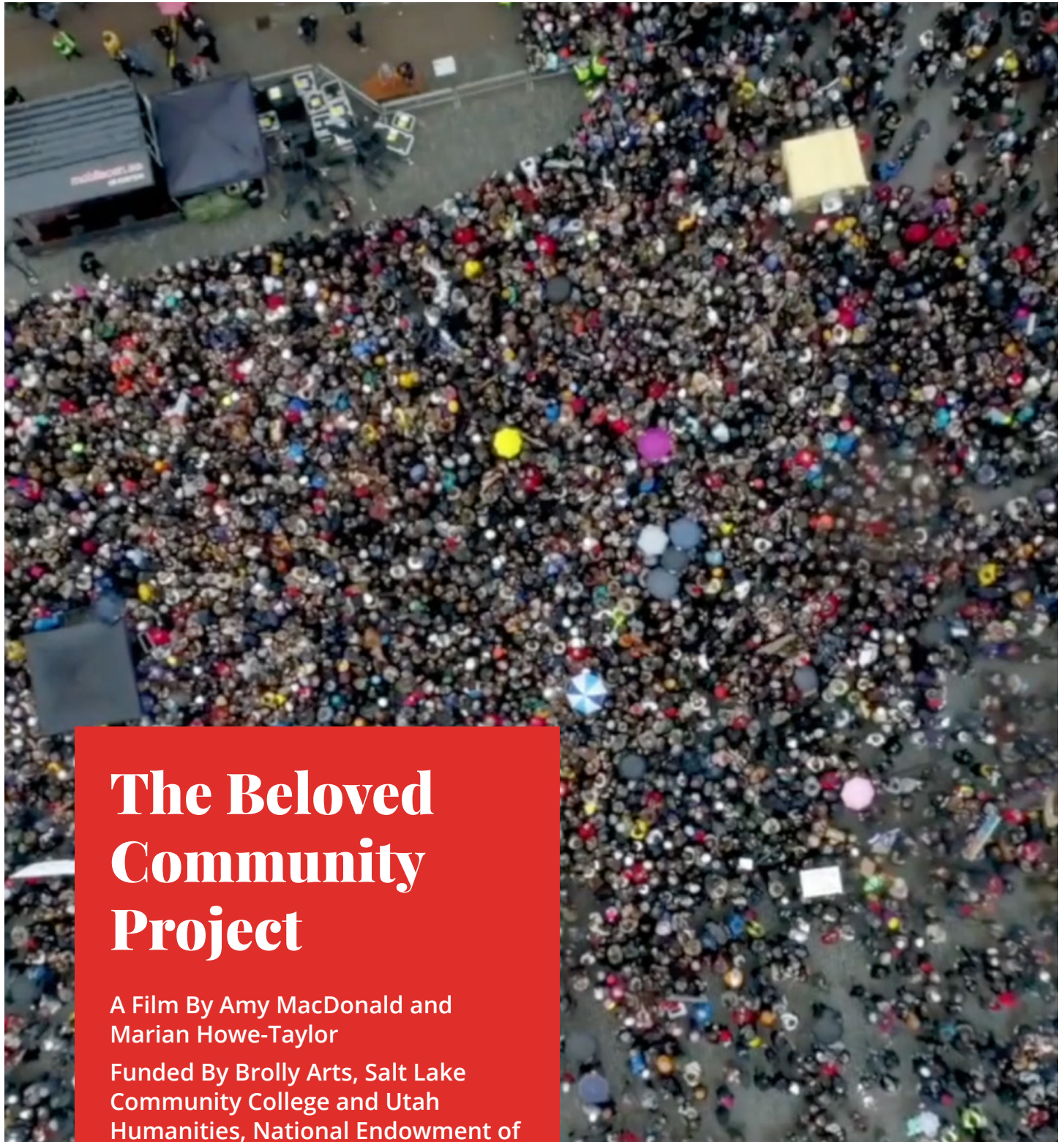




EDUCATOR STUDY GUIDE



The Beloved Community Project

A Film By Amy MacDonald and
Marian Howe-Taylor

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THE FILMMAKERS



Marian Howe-Taylor is Manager, Community Outreach/Special Projects, School of Arts, Communications & Media, Salt Lake Community College.



Amy MacDonald is the Founder and Director of Brolly Arts (brollyarts.org), a non-profit arts organization, owner of MacDonald Designs, Educator and Artist.

Amy and Marian are the Co-Creators of Black Social Change Utah, Black Social Change Utah 2.0 and the Beloved Community Project film.

Beginning in 2013, inspired by Marian Howe-Taylor's Graduate Thesis and Capstone Project, "Black Social Change Utah: Preserving The Story," Amy MacDonald of Brolly Arts, with the contributions of Marian, created a multi-disciplinary event "Black Social Change Utah." Both Marian's thesis and the collective multi-disciplinary Black Social Change Utah project were created in response to growing awareness, questions and experiences of racism in Utah. As partners and co-creators, and over many years and iterations of Black Social Change Utah, Marian and Amy co-created the Beloved Community Project (BCP) film.



ABOUT THE FILM

The Beloved Community Project film focuses on Dr. Martin Luther King's articulation of the Beloved Community in that it is possible to create civil, equitable and harmonious communities through non-violent social change. The Beloved Community Project - through film, storytelling, history, current events and movement - addresses global issues with local relevance and asks what each of us can do for change.



People change not because they see the light, but because they feel the heat.

Dr. Brenda Burrell



KEY THEMES

Resilience

Discrimination

Non-Violent Social Change

Hope

Love

Activism

Education

Community

PRE-SCREENING DISCUSSION

Equitable Conversation Tips

Thank you for joining us, we're so glad you're here! In order to help guide and keep conversations respectful, we'd like to share our Equitable Conversation Tips.

1. Make space, take space.
 - Those who speak often should make space for other voices, while those who are more reserved should participate to the fullest of your ability.
 - Make sure everyone feels heard before moving forward, especially those disproportionately impacted voices.
2. Speak from your own experience, instead of generalizing.
 - Use statements with "I" instead of "they," "we," and "you."
 - Share from your own experiences and avoid speaking for others.
3. Seek to understand by practicing active listening.
 - The goal of the conversation is to gain a deeper understanding of others.
 - Ask for clarity before challenging others' positions.
4. Embrace productive discomfort.
 - These conversations require participants to lean into discomfort rather than attempting to avoid it.
5. Always assume good intentions.
 - Attempt to assume the best when listening to others' perspectives, rather than assuming the worst.
 - Begin conversations on a positive note to create an open environment for discovery.
6. Intent does not negate impact.
 - A statement can be offensive to others even if offending was not the speaker's intent
 - Acknowledge when your behavior has been offensive to a participant by listening to their response and accepting responsibility.
7. Disagree without discord.
 - Disagreement is expected, so approach unexpected ideas with curiosity, not argument.
 - If you disagree, respectfully debate and challenge ideas rather than attacking the person.
8. Accept that there is no quick fix.
 - We can't expect to fully resolve such complex issues within a short meeting.
 - Gaining deeper understanding through these discussions represents progress.



**OUR COLLECTIVE EFFORT TO DRIVE
INCLUSIVITY AND BELONGING**

PRE-SCREENING QUESTIONS

- Is there someone in your life that inspired you, believed in you, supported you and made a difference in your life? Describe that person and how that influence affects you today and/or how you treat others?
- Describe what you know about racism and discrimination. Talk about different types of discrimination. What are some of the root causes? Have you or someone you know experienced them? Describe your experience.
- Talk about the Beloved Community. What is it and how does it apply to us?
- What is empathy? Describe any personal experiences when someone showed you empathy or you demonstrated empathy to someone else.
- The Declaration of Independence written in 1776 states, "We hold these truths to be self-evident, that all men are created equal. That they are endowed by their Creator with certain unalienable rights. That among these are life, liberty and the pursuit of happiness." Please discuss what this means and how it should be applied to those living in the United States.
- What is non-violent social change? Please describe some ways of non-violent change.

KEY TERMS, CONCEPTS AND ISSUES

Beloved Community - Created by Gandhi and embraced and articulated by Dr. Martin Luther King, the Beloved Community advocates that it is possible to create civil, equitable and harmonious communities through nonviolent social change.

Non-Violent Social Change - Taking action for change with emphasis on love and understanding without resorting to violence. Examples are education, mentorship, civic engagement, voting, loving kindness, hope, https://www.unodc.org/documents/e4j/Secondary/Terrorism_Violent_Extremism_Six_Steps_of_Nonviolent_Social_Change_.pdf

Empathy - Putting yourself in someone else's shoes and imagining how you would feel.

Radical Empathy - Putting in the work to educate oneself and to listen with a humble heart to understand another's perspective from their perspective, not as we imagine we would feel. (Isabel Wilkerson)

Implicit Bias - Thoughts and feelings are "implicit" if we are unaware of them or mistaken about their nature. We have a bias when, rather than being neutral, we have a preference for (or aversion to) a person or group of people. Thus, we use the term "implicit bias" to describe when we have attitudes towards people or associate stereotypes with them without our conscious knowledge. A fairly commonplace example of this is seen in studies that show that white people will frequently associate criminality with black people without even realizing they're doing it. - Perception Institute - www.perception.org

Activism - "At its best activism is a form of healing. It is about what we do and how we show up in the world. It is about learning and expressing regard, compassion, and love." -Rema Menachem's, My Grandmother's Hands

Declaration Of Independence - The Declaration of Independence, the founding document of the United States, was approved by the Continental Congress on July 4, 1776, and announced the separation of 13 North American British colonies from Great Britain. It explained why the Congress on July 2 “unanimously” (by the votes of 12 colonies, with New York abstaining) had resolved that “these United Colonies are, and of right ought to be Free and Independent States.” - <https://www.britannica.com/topic/Declaration-of-Independence>. Note: Women, children, animals and slaves had no rights as they were the property of men, primarily white men.

CREATING CRITICAL VIEWERS

We live in a media-saturated world and students are constantly surrounded by an array of constructed messages. Media literacy skills (the who, how, and why behind media creation) are essential for students to be informed citizens, so they may successfully navigate and make sense of their world.

If students can be trained to view media through a more discerning lens, not only will they become more productive community members, but also more empowered consumers and critical thinkers. Prefacing each screening with this series of questions can help create a more active viewing environment and result in enhanced media literacy for your students.

Medium - How was this media constructed and the story told? What did you see? What did you hear?

Purpose - What motivated this media creation? Do you think the purpose was achieved?

Subject - What information, values, ideas, and emotions are presented in the media?

Point of View (POV) - Who created this media? What is their perspective?

Audience - Who was the target audience? How did it make you feel? How do you think it made others feel?

DECONSTRUCTING THE STORY

Examining the suggested ways of non-violent social change presented in the film such as Education, Mentorship, Activism, Civic Engagement, Hope, Loving Kindness, Voting, what methods would you use personally, and suggest for communities or a state or nation? Please discuss.

- Race relations in Utah and in the United States of America is a struggle that continues to challenge our society. The film uses the voices and experiences of the Utah's Black and African American community, which comprise 1.8% of Utah's total population. Their stories and experiences form the framework for this work and builds on history, storytelling and enhancing empathy, compassion and what it is to be human. Talk about the role of storytelling and its impacts.
- Looking at the different art forms in the film such as music, dance, historical and contemporary footage, talk about the roles each plays and what stood out the most for you as impactful? Why?
- Pick one of the social change makers in the film who shares his or her story. What are one of the obstacles and accomplishments of this person and tell why these are important. How does this help us understand the perspective of another? What do we learn from these stories?
- Why is it important that younger people are in the film? What impacts do they have for future actions?
- Scientific American (Special Collector's Edition, Summer 2021, "The Science of Overcoming Racism") cites data that shows implicit bias is not permanent and that implicit prejudice is declining. From what you have seen in the film what do you think is helping to reduce implicit bias and why?

Making the Film

- Why do you think the filmmakers made this film? What are the central messages and purpose of this documentary?
- Examine how the film is constructed. How do the stories highlight concepts of the Beloved Community?
- What story or stories stood out for you the most and why?
- What perspectives do you get from the storytellers who are older, younger and kids?
- What are some of your favorite scenes in the film and why? What did you learn from these scenes and did the filmmakers do anything special to help make them memorable



Without hope we would have given up in slavery, we would have given up during separate but equal. We would certainly have given up during the civil rights years when the dogs, the fire hoses, the Bull Connors and others like that were being used.

Pastor Emeritus France Davis

CRITICAL RESPONSE

- When asked, "What are you going to do for change?" What comes to mind and why?
- What in the film surprised you?
- Did the film challenge or change any of your assumptions? Please describe.
- How has the film increased your awareness of racial and social injustices in Utah and globally? Have your views changed? If so, how?
- How can you apply the concept of the Beloved Community to your friends, classroom or neighbors? What actions would you take?
- Do you belong to a group or community that is often stereotyped? Do people automatically assume something about you or someone you know by the way you look, speak, where you live, etc.? What is the history behind this stereotype? What can you do to help correct the misconceptions?
- What is the importance of non-violent social change? How does that tie into the last words of Rep John Lewis and his hope for our century?

ACTIVITIES

Making Art

- Street art and Critical times - Artists and writers producing work in the streets - including tags, graffiti, murals, stickers and other installations on walls, pavement, and signs - are in a unique position to respond quickly and effectively in a moment of critical times. Street art's ephemeral nature serves to reveal very immediate and sometimes fleeting responses, often in a manner that can be raw and direct. At the same time, in the context of a critical times, street art has the potential to transform urban space and foster a sustained political dialogue, reaching a wide audience and making change possible. Think of an issue, idea or person you would like to highlight and design your own street art image or saying. Use paper, pencils, markers to create your unique art.
- Creating an identity name - Make a list of words you would use to describe yourself, a list of people, places and things that are important to you and a list of things you like to do. With a piece of paper and colored markers, pencils etc., use your first name as inspiration. Drawing from the lists you have created illustrate each letter of your first name with some of the words. For example, an M could be mountains, journey, a place etc. Share your creative name art with each other and see what commonalities and differences you discover in one another.
- Create your own "identity" word web or chart. With your name in the middle create word groupings that use key words and phrases that define and influence how you see yourself as well as how others see you.
- Non-violent Social Change Garden. Imagine a garden with all types of plants in it. What type of plant would you be? One that heals, bears fruit, blooms, spreads easily, pollinates, etc? Draw your plant and talk about how your plant participates in the Beloved Community with the qualities it expresses.

ACTIVITIES

History/Research/Writing/Creating - All grades

- Living “Wax” Museum and Portrayal of Historical Social Change Makers. Students are each assigned a historical figure to research in depth. Based on their research they will write a speech in first person including direct quotes and work in student groups to polish and memorize speeches. Students transform the classroom into a museum like atmosphere, create an activation board, and invite the student body to visit the museum. Students will dress up like that person and collect props to represent their figure. When asked questions, students will answer in the first person from the perspective of their figure. During the wax museum students remain frozen like wax until activated. Once their display button is pushed, the student will come to life and give a first-person account of the historical figure and their accomplishments. These figures to be assigned are social change makers and connected to grade level curriculum. Example: A 4th grade social studies standard includes the understanding of the 3 branches of government. Thurgood Marshall and/ Sonia Sotomayor could be assigned in connection to the understanding of the judicial branch. Shirley Chisholm and/ or Barrack Obama can be assigned in connection to the executive branch of government. The historical figures should represent a wide range of ethnic groups and also have contributed to the equitable, inclusive advancement of our society. These advancements could be represented through discoveries in technology or medicine, social justice,

equality, or expressions through the arts. These innovative, problem solving, historical figures should range from scientists, political figures, social and environmental activists. Students construct first person speeches, that include direct quotes. Students dress up and collect props to represent their historical figure. During the wax museum students remain frozen like wax until activated. Once their display button is pushed, the student will come to life and give a first-person account of the historical figure and their accomplishments.

- Extension of Historical figure activity: Students take a quote from their historical figure and create a visual collage that they feel will deepen the understanding and impact of the quote.



When historians pick up their pens to write the story of the 21st century, let them say that it was your generation who laid down the heavy burdens of hate at last and that peace finally triumphed over violence, aggression and war. So I say to you, walk with the wind, brothers and sisters, and let the spirit of peace and the power of everlasting love be your guide.

Rep. John Lewis

MORE INFORMATION

Film's official website: www.brollyarts.org

To Read

Derrick Bell, "Faces At the Bottom Of The Well"

Douglas Blackmon, "Slavery By Another Name"

Andrew Hacker, "Two National Black White Separate Hostile & Unequal"

Isabel Wilkerson, "Caste"

Rep. John Lewis, "Together You Can Redeem The Soul Of Our Nation", New York Times Op Ed, 7/30/20. <https://www.nytimes.com/2020/07/30/opinion/john-lewis-civil-rights-america.html>

To Watch

Beloved Community Project Film panel discussion hosted by The Utah Film Center, 2/17/21: https://www.youtube.com/watch?v=cGcHS1r_kfw

TED talk: <https://www.npr.org/2017/11/10/562836477/titus-kaphar-how-can-we-address-centuries-of-racism-in-art>

TED talk: https://www.ted.com/talks/sanford_biggers_an_artist_s_unflinching_look_at_racial_violence

West Valley Arts Thought Leader films: Marian Howe-Taylor: Beloved Community Project: <https://www.wvcarts.org/artonline.html>

Podcast

Utah Cultural Alliance (UCA) Culture Bytes podcast about the Beloved Community Project Film and more! <https://buff.ly/34Alkmf> Black Storytellers of Utah and Creating the Beloved Community Project Film

Take Action

White Privilege: Unpacking The Invisible Knapsack, Peggy McIntosh

<https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack>

www.brollyarts.org - Black Social Change Utah 2.0

Better Utah Civic Engagement Toolkit: <https://betterutahinstitute.org/civic-engagement-toolkit/>

Quote

You've Got To Be Carefully Taught

You've got to be taught
To hate and fear,
You've got to be taught
From year to year,
It's got to be drummed
In your dear little ear

You've got to be carefully taught.

You've got to be taught to be afraid
Of people whose eyes are oddly
made,
And people whose skin is a diff'rent
shade,
You've got to be carefully taught.

You've got to be taught before it's
too late,

Before you are six or seven or eight,
To hate all the people your relatives
hate,
You've got to be carefully taught!

South Pacific, Rogers and Hammerstein

RELEVANT UTAH AND NATIONAL CURRICULUM STANDARDS UTAH FINE ARTS CORE STANDARDS

ANCHOR STANDARDS (GRADES K-6)

Create (Grade 3)

Students will generate artistic work by conceptualizing, organizing, and completing their artistic ideas. They will refine original work through persistence, reflection, and evaluation.

Students will elaborate on an imaginative idea and apply knowledge of available resources, tools, and technologies to investigate personal idea through the art-making process.

Present (Grade 3)

Students will analyze, interpret, refine, and select artistic work for presentation. They will convey meaning in the manner in which the art is presented.

Respond (Grade 3)

Students will understand, evaluate, and articulate how works of art convey meaning for the observer as well as the creator.

Contemplate about the processes an artist uses to create a work of art, and determine messages communicated by an image.

SECONDARY MEDIA ARTS

Anchor Standards (Grades 7-8)

Respond - Students will perceive and analyze artistic work and process. They will interpret intent and meaning, and apply criteria to evaluate artistic work and process,

Connect - Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Anchor Standards (Grades 9-12)

There are three "Levels" and Anchor Standards of "Respond" and "Connect" are identical throughout each Level, but with differing sub-standards by ability.

LEVEL ONE

Respond - Students will understand, evaluate, and articulate how works of art convey meaning for the observer as well as the creator.

Connect - Student will relate artistic skills, ideas, and work with personal meaning and external context.

UTAH CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS - Secondary

College and Career Readiness Anchor Standards for Speaking and Listening Comprehension and Collaboration

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.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

UTAH STANDARDS FOR LIBRARY MEDIA - Secondary

Strand II Literacy: Information and Research

Students need the lifelong skills of selecting information from a wide variety of sources, assessing its worth, and applying newfound knowledge to problems, preparing them for learning, doing, and problem solving in college, career and throughout life. Teacher librarians will instruct students in a multi-step research process that is adaptable. As students gain research skills, they develop self-confidence in solving information problems in an environment where information resources and technologies have become increasingly complex.

Standard 4 – Students will engage with and extract information.

Strand III Literacy: Media Engagement

In order to make informed decisions, students must successfully discern and interpret the messages surrounding them in media. Teacher librarians, in collaboration with classroom teachers, can integrate these skills into curricular units throughout a wide range of core and elective subjects.

Standard 1– Students will demonstrate that media literacy is a life skill integral to modern citizenship and informed decision-making.

NATIONAL FILM STUDY STANDARDS FOR MIDDLE SCHOOL BY THE FILM FOUNDATION

Standard 1.0–Film Language

Standard 2.0–Historical and Cultural Contexts

Standard 3.0–Production and Creative Expression

Standard 4.0–Viewers' Response and Aesthetic Valuing

Standard 5.0–Cross-Curricular Connections

*Study Guide written by Amy MacDonald with contributions from
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