

MASS MoCA

EDUCATORS' GUIDE
STILL I RISE

KIDSPACE





Cover:
Deborah Roberts, *Folding the Black into the red*, 2017,
mixed-media collage on paper, 30x22 inches, collection
of Michael and Jeanne Klein

TABLE OF CONTENTS

About <i>Still I Rise</i>	2
About the Artists	3
Contemplating Art: Sample Questions	5
 Suggested Curricular Connections	
Socio-Emotional Learning: Anti-Bias Education	8
Interdisciplinary Curricular Connections	12
 Related Resources	
Recommended Reading	17
 Acknowledgements	
	20



ABOUT *STILL I RISE*

Images of women populate TV screens, the glossy pages of magazines, our Instagram feeds, and the walls of museums worldwide — but how do we actually see them? And what do these images tell us about the time in which we are living and the times that have come before?

In examining the portrayals of women of color throughout history, the artists in *Still I Rise* found an absence of portraits of people who look like them or like their families and friends. Through their photography, paintings, collage, and installation work, they fill in these blank spaces, encouraging us to consider such questions as:

- **Who is often the subject of a portrait?**
- **Whose images make up the story of Western art history, as it is traditionally told?**
- **How have art and popular culture shaped our views of women and people of color?**

Still I Rise attempts to make art history and the art world more inclusive of women of color, while highlighting their resilience, strength, and talents instead of focusing on the harm done to them. The artworks, and the exhibition's place within the museum world, ask visitors to see people of color — and especially women of color — as powerful, nuanced, and resistant, instead of as victims.

The title of the exhibition is inspired by Maya Angelou's 1978 poem "Still I Rise." The exhibition ideas are summed up in the first lines of Angelou's poem:

*You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.*

ABOUT THE ARTISTS



Gustave Blache III (b. San Bernadino, CA) is a figurative painter from New Orleans, Louisiana, who is currently based in Brooklyn, New York. Interested in documenting everyday laborers and highlighting the intimate nature of work itself, Blache has gained international recognition for his well-known series of paintings of celebrated chef Leah Chase, who is known as the “Queen of Creole Cuisine.”



Genevieve Gagnard (b. Orange, MA) is a Los Angeles-based artist whose photographic self-portraiture, sculpture, and installation use her own body to explore race, femininity, and class while interrogating notions of passing. As the daughter of a Black father and a white mother, Gagnard has been navigating the space of biracial identity as long as she can remember. Blending humor with pop culture through lowbrow pop sensibilities, Gagnard’s work reveals the way we represent ourselves and each other.



Deborah Roberts (b. Austin, TX) is an Austin, Texas-based artist who creates paper collage portraits often depicting young girls of color with the theme of “otherness” as central to the work. As symbols of both vulnerability and naive strength, the subjects navigate their way amidst the complicated narrative of African American identity. Roberts has a keen awareness of how the portrayal of race and beauty in popular media has contributed towards the dismantling and marginalization of African American identity.



Tim Okamura (b. Edmonton, Canada) is a Brooklyn-based artist who paints realistic portraits focused primarily on women of color. He is concerned with challenging traditional standards of beauty and representing resilience and strength, while searching for metaphors for the greater human experience. Through the media of collage, spray paint, and mixed media, and by sampling art history with classical techniques, Okamura investigates identity, urban environments, metaphor, and cultural iconography.



The self-taught artistic duo Elizabeth Kleinveld (b. New Orleans, LA) and Epaul Julien (b. New Orleans, LA), who works under the name “E2,” offers reinterpretation of canonical paintings from Western art history. Their versions are altered to include historically underrepresented people through reenactments incorporating diverse representations of race, gender, and sexual orientation.

CONTEMPLATING ART: SAMPLE QUESTIONS

The following suggested questions can be used to help prepare students for a class visit to *Still I Rise*, or they can be used following the visit to reinforce learning. Contact education@massmoca.org for high-res digital images. These discussions support the following Massachusetts Curriculum Frameworks: ARTS.C.06.01, ARTS.C.06.03, ARTS.C.07.09, ARTS.C.08.09, ARTS.C.09.08

E2'S ODE TO MARCUS GHEERAERTS' PORTRAIT OF ELIZABETH I

- In what ways do the artists show us that these figures are powerful? Consider such elements as clothing, setting, accessories, and so on.
- What do you notice about the backgrounds? What is the figure standing on? Why do you think the portrait painter decided to include both a nighttime sky and a daytime sky?
- Why do you think E2 changed the race of the queen in the portrait? What reactions do you have to this change? Why is it significant?



E2 - Kleinveld & Julien, *Ode to Marcus Gheeraerts' Portrait of Elizabeth I*, archival pigment print, edition 1/3, 2014, courtesy of Jonathan Ferrara Gallery



Marcus Gheeraerts the Younger, *Queen Elizabeth I ('The Ditchley portrait')*, oil on canvas, circa 1592, National Portrait Gallery, London

GENEVIEVE GAIGNARD'S THE 99CENT STORE

- What can we learn about this figure from the clues in the image? Notice such elements as clothing, accessories, setting, and so on.
- What emotion(s) do you think she is feeling? What do you see that makes you say that?
- What do you think she might be about to do? Or might have just done?

[For grades 5+]

- What aspects of her identity can you determine? (Consider classifications of race, class, gender, and so on.) What aspects can you *not* determine? How does it feel to put these kinds of labels on someone?
- In her work, the artist — who poses for portraits dressed as different characters — challenges how people get classified, and asks the viewers to question why we do that in the first place. Do you think she is successful? Why or why not?



Genevieve Gaignard, *The 99cent Store*, archival inkjet print (2015)

DEBORAH ROBERTS' *THE BEARER*

- This artist uses collage in her portraits. What different elements has she combined to create this figure? How can you tell?
- What does the figure's posture reveal about her? What does her facial expression(s) communicate?
- Why do you think the artist chose some black-and-white images and others in color? How might it affect the work if all of the images were in black-and-white, or all in full color?



Deborah Roberts, *The Bearer*, mixed-media collage on paper, 2017, collection of Jessica Stafford Davis



SUGGESTED CURRICULAR CONNECTIONS

Socio-Emotional Learning: Anti-Bias Education

Still I Rise offers many opportunities for educators to focus on building children’s acceptance of and appreciation for diversity in many forms. Critical to anti-bias education is a concurrent focus on helping children develop both a positive self-image as well as a sense of fairness and agency.

According to Louise Derman-Sparks & Julie Olsen Edwards, pioneers of anti-bias curricula for early childhood, the goals for anti-bias education are as follows:

1. **“Each child will demonstrate self-awareness, confidence, family pride, and positive social identities.[...]”**
2. **“Each child will express comfort and joy with human diversity; accurate language for human differences; and deep, caring human connections.[...]”**
3. **“Each child will increasingly recognize unfairness, have language to describe unfairness, and understand that unfairness hurts.[...]”**
4. **“Each child will demonstrate empowerment and the skills to act, with others or alone, against prejudice and/or discriminatory actions.”¹**

These goals do, of course, necessitate more attention than a single museum field trip can provide. Sustained engagement with anti-bias education across multiple spheres of influence is more effective, though *Still I Rise* and the activities that follow aim to “plant a seed” of anti-bias that can grow as children encounter other positive reinforcements in school and beyond.

¹ Derman-Sparks, L., & Edwards, J.O. (2010). *Anti-Bias Education for Young Children & Ourselves*. Washington, DC: NAEYC. Reprinted by permission of NAEYC. As cited in Derman-Sparks, L. & Ramsey, P.G. (2011). *What If All the Kids Are White? Anti-Bias Multicultural Education with Young Children and Families*. 2nd ed. New York, NY: Teachers College Press. p. 15.

FOR EDUCATORS

One of the most important — and uncomfortable — aspects of teaching an anti-bias curriculum is coming to terms with our own implicit biases. Much like the metaphor of the oxygen masks in an airplane, educators must first begin recognizing, and then unlearning, our own conscious and unconscious biases if we are to help students address theirs.

It's unlikely that any of us actively supports hatred and bigotry, but because no one — regardless of race or gender — is raised in a vacuum, we all grow up within a world that teaches us stereotypes and prejudices that are often subconscious. The Implicit Association Test (IAT) is a tool from Harvard University that can be used to help us become aware of what unexamined thoughts we have internalized without trying or realizing. Recognizing these patterns, though we may be embarrassed or ashamed to acknowledge them, is the first step in then being more intentional with our teaching.

The Implicit Association Tests are available to take online here: <https://implicit.harvard.edu/implicit/takeatest.html>

Consider taking the Race test and either the Gender-Career or Gender-Science test, as these concepts are central to *Still I Rise*. Once you have completed the tests, spend some time in critical reflection. Consider writing down your responses to the following questions:

- What was your initial reaction to receiving your IAT results?
- What feelings are you experiencing as a result of your scores?
- Did your IAT results resonate with you, or do you have any resistance to what they revealed?
- If your IAT results contradict the way you think of yourself and your attitudes, where might these unconscious thoughts have come from? What messages, implicit or explicit, did you receive around race and gender in your childhood — from school, family, and the media?
- What impact might an implicit bias have in teaching? Can you think of any moments in your own teaching that might have been informed by an unchecked implicit bias? What kinds of checks and balances can we put in place to prevent this?
- How does building an awareness of our implicit biases connect to educational theories around metacognition? What tools from teaching metacognition to students can you apply to your own recognition of implicit bias?

FOR STUDENTS: REPRESENTATION + VISUAL LITERACY

Suggested Activity: VTS & Media Images (all ages; pre- or post-visit)

Visual Thinking Strategies (VTS) is a method for building visual literacy developed by developmental psychologist Abigail Housen and museum educator Philip Yenawine in the 1990s. The process is open-ended, based on three basic questions:

- What's going on in this image?
- What do you see that makes you say that?
- What more can we find?

Through engaging in this process, with a facilitator who paraphrases student responses to validate their comments, students learn to look for visual evidence to support their judgments — in effect, becoming more astute readers of images. These skills are helpful beyond the world of museums, as children are inundated daily with images from the media.

Practice using VTS with your class (their website — <https://vtshome.org/> — features many tips and resources for learning to facilitate VTS discussions). Select images from the media — from magazines, movie posters, or even history textbooks — to project, and then lead 5- to 10-minute group discussions about each work using the VTS framework.

Finally, connect your discussion back to the theme of representation and Deborah Roberts' collages. What did your students notice about the media images? Who was represented? Who was missing? Did the VTS practice help them notice any gaps in representation?

Common Core Connections:

CCSS.ELA-LITERACY.SL.6.1, CCSS.ELA-LITERACY.SL.7.1, CCSS.ELA-LITERACY.SL.8.1, CCSS.ELA-LITERACY.SL.9-10.1, CCSS.ELA-LITERACY.SL.11-12.1, CCSS.ELA-LITERACY.SL.5.1, CCSS.ELA-LITERACY.SL.4.1, CCSS.ELA-LITERACY.SL.3.1, CCSS.ELA-LITERACY.SL.2.1, CCSS.ELA-LITERACY.SL.1.1, CCSS.ELA-LITERACY.SL.K.1

MA Curriculum Standards:

SL.PK-12.1, VA.5.1, VA.5.2, VA.5.3, VA.5.8, VA5.12

Suggested Activity: The Doll Test (Grades 5–8; pre- or post-visit)

Still I Rise examines how images of women of color have been marginalized, misrepresented, or completely eliminated from mass culture. To expand upon this topic, begin a conversation about representation in familiar objects to your students: toys and dolls. Ask students to think about how toys and children’s movies and television shows help children form their sense of self. Ask them to consider the following questions:

- Who are your favorite characters from TV, movies, or books? What is it about them that you like? What do you have in common with them?
- Do you, or did you when you were younger, have any toys that look like you or like people you know? What does it feel like to play with a toy that looks like you?
- We didn’t always have the kind of variety of toys that we have now, and it was once difficult for non-white people to find even one doll that looked like them. In the 1940s, psychologists Drs. Mamie and Kenneth Clark conducted a test to find out what not having dolls that look like you does to children’s self-esteem. Back then, they couldn’t find any Black dolls, and had to paint a white doll brown in order to conduct the test. They found that most children — white and Black — preferred playing with the white dolls, and described the Black dolls as bad. Why do you think dolls have such a powerful effect on self-esteem?²

- These results ended up being a key argument that showed that separate was not equal, which lawyers used in *Brown v. Board of Education* to end school segregation in 1954. What does this tell us about why representation matters?
- How might the test have gone differently if children of color could see people that looked like themselves represented in the shows and movies they watched, the toys they played with, and the books and comic books they read?
- What kinds of toys or dolls do you think are still missing? Create your own doll or action figure to represent an aspect of human identity who you think is not yet represented in toys or popular culture. What does the doll wear? What kinds of accessories or props does it have? [Note: direct students to use whichever medium(s) feel most appropriate to them: illustration, collage, comic book design, creative writing, etc.]

Common Core Connections:

CCSS.ELA-LITERACY.SL.6.1, CCSS.ELA-LITERACY.SL.7.1, CCSS.ELA-LITERACY.SL.8.1, CCSS.ELA-LITERACY.SL.9-10.1, CCSS.ELA-LITERACY.SL.5.1, CCSS.ELA-LITERACY.SL.4.1, CCSS.ELA-LITERACY.SL.3.1

MA Curriculum Standards:

HSS.8.T5.06, HSS.5.T5.07, HSS.5.T5.08

² Additional resources to provide your class with more background information on the Mamie and Kenneth Clark Doll Test are available in the Related Resources section of this guide.

Interdisciplinary Curricular Connections

VISUAL ARTS: Blind Contour Portraits (Grades 3 and up; pre-visit)

Before visiting *Still I Rise* with your students, have them create blind contour portrait drawings of each other to help students understand the concept of representation — particularly, what it means to have someone else represent you. A contour drawing is a drawing that focuses on sketching the outlines of a subject; the key to doing a *blind* contour drawing is that the artist's eyes do not watch or guide what their hand is doing. The portrait will therefore probably look a bit funny, which is part of the process! Let students know to expect that, and give them a time limit (5–10 minutes) to relieve some of the pressure of creating a realistic portrait. Classroom teachers, team up with your art teacher for additional support on blind contour drawing.

Divide the class into pairs. Hand out pencils and paper to Partner A, who will draw Partner B in the first round. Instruct each Partner A to draw a portrait of their partner, focusing on the outlines of their features, without looking down at their papers. After their time is up, have students switch (but do not let them share their portraits with each other yet!). First, have Partner B draw Partner A using the same method. When the timer goes off a second time, then have students share their portraits with each other.

Have a group discussion about what it means to be represented by someone else. Consider asking students some of the following questions:

- What is your reaction to your partner's portrait of you?
- Does the portrait represent you? Why or why not?
- If you were to do a self-portrait, what would you want to include that was left out? What would you want to omit that your partner included?
- How would you feel if the only pictures of you that existed were drawn by somebody other than you?

As an optional addition, you could have students reclaim the portrait made by their partners and edit or adjust the portraits to be more representative of who they are.

MA Curriculum Standards:

VA.1.2, VA1.7, VA.2.2, VA.2.8, VA.3.1, VA.3.4

SOCIAL STUDIES: Leah Chase Research (Grades 4–5; post-visit)

Gustave Blache III's portrait of Leah Chase, *End of Day* (2011), can be a launching pad into a discussion of the Civil Rights Movement — as well as the role of food and culture in social change. An author and television personality as well as a famed chef, Chase (1923–2019) was known as the Queen of Creole Cuisine, advocating for both African American art and Creole cooking. Her New Orleans restaurant, Dooky Chase's, served as a meeting place during the Civil Rights Movement, as one of the few establishments in New Orleans in which white and Black diners could eat together. Although these civil rights gatherings “were still illegal through most of the 1960s, Dooky Chase's was so popular that it would have caused a public uproar if local law enforcement had interrupted the meetings.”³ Chase also showcased African American art on the walls of the restaurant, making it a sort of unofficial art gallery — the first for Black artists in New Orleans. Because there were no Black-owned banks and it was difficult for many to cash checks, many customers also used paychecks to pay, and the restaurant took a chance in cashing these checks itself. In this way, Dooky Chase's was a bank, art gallery, and meeting place as well as a restaurant. It has since become a regular pilgrimage destination for national leaders and presidents.

Have students research Leah Chase. Create a worksheet of your own, or use some of the prompts below to guide student inquiry.

- Include general information about Leah Chase. Where/when was she born? Where/when did she die? What was she famous for?
- Where is Dooky Chase's restaurant located? What was happening there during the 1960s?
- What was unusual about Dooky Chase's compared to other restaurants in New Orleans during the time of segregation?
- Name 3 important individuals who have eaten at Dooky Chase's.
- Find a recipe that Leah Chase cooked.
- Name an artist whose work Leah Chase collected (and draw an image of one of their works).
- Consider this quotation from Leah Chase: “[I would] be as mean as a rattlesnake” without art, which “softens people up and warms them up to deal with each other in humane ways.”⁴ What does this quote mean to you?

Common Core Connections:

CCSS.ELA-LITERACY.SL.6.1, CCSS.ELA-LITERACY.SL.5.1, CCSS.ELA-LITERACY.SL.4.1

MA Curriculum Standards:

RL.3.2, RL.3.3, HSS.4.T1.01, HSS.4.T4b.1, HSS.4.T4b.2, HSS.4.RI.1-10, HSS.5.T5.07, HSS.5.T5.08, HSS.5.RI.1-10

³ From <https://www.dookychaserestaurant.com/>

⁴ NYT obituary



Gustave Blache III, *End of Day*, oil on wood, 10 x 8 inches, 2011, on loan from Alden McDonald

ENGLISH/LANGUAGE ARTS: Poetry

(Grades 6 & up; post-visit)

Divide the class into two groups. Give one group Lucille Clifton's poem "What the Mirror Said," (page 15) and give the other group Maya Angelou's poem "Still I Rise" (page 16). Give them time to read the poems 2–3 times through. Then ask them to identify connections between the poems and the *Still I Rise* exhibition. Have them consider themes, content, imagery, and artist biography. Finally, have each group present their poem to the other group: reading aloud, sharing any background information about the poet, and describing the connections they found.

Curricular Connections:

CCSS.ELA-LITERACY.RL.6.1, CCSS.ELA-LITERACY.RL.6.2, CCSS.ELA-LITERACY.RL.6.4, CCSS.ELA-LITERACY.RL.6.5, CCSS.ELA-LITERACY.RL.7.2, CCSS.ELA-LITERACY.RL.7.4, CCSS.ELA-LITERACY.RL.7.5, CCSS.ELA-LITERACY.RL.8.1, CCSS.ELA-LITERACY.RL.8.4, CCSS.ELA-LITERACY.RL.8.5, CCSS.ELA-LITERACY.RL.9-10.1, CCSS.ELA-LITERACY.RL.9-10.4, CCSS.ELA-LITERACY.RL.11-12.4, CCSS.ELA-LITERACY.L.6.5, CCSS.ELA-LITERACY.L.7.5, CCSS.ELA-LITERACY.L.8.5, CCSS.ELA-LITERACY.L.9-10.5, CCSS.ELA-LITERACY.SL.6.1, CCSS.ELA-LITERACY.SL.7.1, CCSS.ELA-LITERACY.SL.8.1, CCSS.ELA-LITERACY.SL.9-10.1,

MA Curriculum Standards:

R.PK-12.4, R.PK-12.5, R.PK-12.9, SL.PK-12.1

Lucille Clifton, "What the Mirror Said" (1980)

<https://poetry.lib.uidaho.edu/index.php/lucille-clifton/what-the-mirror-said/>

listen,
you a wonder.
you a city
of a woman.
you got a geography
of your own.
listen,
somebody need a map
to understand you.
somebody need directions
to move around you.
listen,
woman,
you not a noplac
anonymous
girl;
mister with his hands on you
he got his hands on
some
damn
body!

Maya Angelou, "Still I Rise" (1978)

<https://www.poetryfoundation.org/poems/46446/still-i-rise>

*You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.*

*Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.*

*Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.*

*Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?*

*Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.*

*You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.*

*Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?*

*Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.*

*Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.*

RELATED RESOURCES

On Talking about Race with Young Children:

- Embrace Race offers webinars, tip sheets in English and Spanish, and a guide to children's books for caregivers to use in talking to young children about race: <https://www.embracerace.org>. One example from its blog highlights strategies for talking to children as young as 5 years old about race: <https://www.embracerace.org/blog/your-5-year-old-is-already-racially-biased-heres-what-you-can-do-about-it>
- Educators Louise Derman-Sparks, Julie Olsen Edwards, and Patricia Ramsey have written extensively about engaging young children in anti-bias work, particularly in early childhood education settings. See *Anti-Bias Education for Young Children and Ourselves* (Derman-Sparks & Olsen Edwards, 2009) and *What if All the Kids Are White? Anti-Bias Multicultural Education with Young Children and Families* (Derman-Sparks & Ramsey, 2nd ed. 2011).

On Anti-Bias Education:

- Teaching Tolerance has a wealth of additional resources for supporting children's positive engagement with social justice and anti-bias. <https://www.tolerance.org>
- Steve McQueen's "Year 3 Project" at Tate Britain encompasses many lesson plans to support engagement with themes of identity and relationships (particularly the "String Connections" lesson): <https://www.tateyear3project.org.uk/free-resources/selfies>
- Moving Beyond Anti-Bias Activities: Supporting the Development of Anti-Bias Practices from the National Association for the Education of Young Children (NAEYC) <https://www.naeyc.org/resources/pubs/yc/mar2016/moving-beyond-anti-bias-activities>

On the Kenneth and Mamie Clark Doll Test:

- <https://www.naacpldf.org/ldf-celebrates-60th-anniversary-brown-v-board-education/significance-doll-test/> (Also includes information on Dr. Kenneth Clark's other work and achievements)
- <https://www.nytimes.com/2014/05/07/upshot/how-an-experiment-with-dolls-helped-lead-to-school-integration.html>
- <https://www.history.com/news/brown-v-board-of-education-doll-experiment>
- <https://www.youtube.com/watch?v=a7sX1cn5aO4>
- Similar tests conducted in modern day:
<https://www.youtube.com/watch?v=QRZPw-9sJtQ>
- <https://www.youtube.com/watch?v=DYCz1ppTjIM&t=58s>
- Pictures:
https://aperture.org/wp-content/uploads/2016/11/Silber_Parks-WEB.jpg
<https://static01.nyt.com/images/2014/05/07/upshot/07UP-Beschloss/07UP-Beschloss-superJumbo.jpg?quality=90&auto=webp>

On Leah Chase:

- Allen, C. *Leah Chase: Listen, I Say Like This* (2002)
- Chase, L. *The Dooky Chase Cookbook* (1990)
- Severson, K. "Leah Chase, 96, Creole Chef Who Fed Presidents and Freedom Riders, Dies." (6/2/2019). The New York Times. https://www.nytimes.com/2019/06/02/us/leah-chase-died.html?te=1&nl=morning-briefing&emc=edit_NN_p_20190603§ion=whatElse

On Implicit Bias:

- On taking the Implicit Association Test:
<http://kirwaninstitute.osu.edu/implicit-bias-training/resources/iat-results.pdf>
- On Implicit Bias in education:
<http://kirwaninstitute.osu.edu/researchandstrategicinitiatives/school-discipline/>



Genevieve Gagnard, *I See Color and It's Beautiful*, mixed-media installation with found objects and vintage wallpaper, 2019, courtesy of the artist and Susanne Vielmetter Los Angeles Projects

RECOMMENDED READING

For Grades K–2

- Molly Bang, *Ten, Nine, Eight* (1996)
- Loryn Brantz, *Feminist Baby* (2017)
- Loryn Brantz, *Feminist Baby: He's a Feminist, Too!* (2019)
- Paige Britt, illus. Selina Alko & Sean Qualls, *Why Am I Me?* (2017)
- Grace Byers, illus. Keturah A. Bobo, *I Am Enough* (2018)
- Cecily Cline Walton, illus. Alyssa Liles-Amponsah, *The Beauty of My Skin* (2019)
- Taye Diggs, illus. Shane W. Evans, *Mixed Me!* (2015)
- Vashti Harrison, *Little Dreamers: Visionary Women Around the World* (2018)
- Jess Hong, *Lovely* (2017)
- Susan Hood, *Shaking Things Up: 14 Young Women Who Changed the World* (2018)
- Bobbi Kates, illus. Joe Mathieu, *We're Different, We're the Same: And We're All Wonderful (Sesame Street)* (1992)
- Ezra Jack Keats, *The Snowy Day* (1976)
- Ezra Jack Keats, *Whistle for Willie* (1977)
- Todd Parr, *Be Who You Are* (2016)
- Todd Parr, *It's Okay to Be Different* (2009)
- Daniel Salmieri, *Bear and Wolf* (2018)
- Jacqueline Woodson, illus. Rafael López, *The Day You Begin* (2018)

For Grades 3–5

- Dave Eggers, illus. Shawn Harris, *Her Right Foot* (2017)
- Irene Latham & Charles Waters, illus. Sean Qualls, *Can I Touch Your Hair? Poems of Race, Mistakes, & Friendship* (2018)
- Rita Williams-Garcia, *One Crazy Summer* (2011)
- Jacqueline Woodson, *Brown Girl Dreaming* (2016)

For Grades 6–8

- Kwame Alexander, *The Crossover* (2014)
- James Baldwin, *Little Man, Little Man: A Story of Childhood* (2018)
- Eve Ewing, *Electric Arches* (2017)
- Eve Ewing, illus. Kevin Libranda, *Ironheart Vol. 1: Those With Courage* (2019)
- Ben Farrell, *The Unseen (The Guardians of the Unseen #1)* (2018)
- Angie Thomas, *The Hate U Give* (2017)
- Angie Thomas, *On the Come Up* (2019)

For Educators

- Marit Dewhurst, *Social Justice Art: A Framework for Activist Art Pedagogy* (2014)
- Marit Dewhurst, *Teachers Bridging Difference: Exploring Identity with Art* (2018)
- Ali Michael, *Raising Race Questions: Whiteness & Inquiry in Education* (2015)
- Ijeoma Oluo, *So You Want to Talk About Race* (2018)
- Teaching #Ferguson: Current Events in Classroom Resources, originally developed by @dankrutka and participants in the #sschat on August 20, 2014 (archive of chat)

ACKNOWLEDGEMENTS

This Educators' Guide was written by Amanda Tobin, Associate Director of School + Community Engagement at MASS MoCA, with Elisama Llera, 2019 Education Intern, and Laura Thompson, Director of Education + Curator of Kidspace.

Core education funding is provided by the W.L.S. Spencer Foundation.

Education at MASS MoCA is made possible in part by Samantha and Daniel Becker; John B. DeRosa; The Feigenbaum Foundation; Timur Galen and Linda Genereux; George and Valerie Kennedy; MountainOne; National Endowment for the Arts; Xtina and James R. Parks; the Ruth E. Proud Charitable Trust; John F. and Judith B. Remondi; The Milton and Dorothy Sarnoff Raymond Foundation; and Holly Swett.

Additional support is provided by anonymous (2); James Attwood and Leslie Williams; Berkshire Taconic Community Foundation and its following funds: The Cooper Meadow Fund, The Gateway Fund, and The William J. and Margery S. Barrett Fund; Joyce Bernstein and Lawrence Rosenthal; Guido's Fresh Marketplace; Charles H. Hall Foundation; the Arthur I. and Susan Maier Fund, Inc.; Mass Cultural Council; and Bessie Pappas Charitable Foundation.

The Milton and Dorothy Sarnoff Raymond Foundation gives in memory of Sandy and Lynn Laitman.

MASS MoCA

1040 MASS MoCA Way
North Adams, MA 01247
413.MoCA.111
massmoca.org