

Race Relations in the UK Teaching Resource

"SHOCKINGLY ORIGINAL" KNOWLEDGE

"ONE OF THE BEST BRITISH FILMS
OF THE YEAR" FILM REVIEW

"ANYONE INTO HIP-HOP
SHOULD SEE THIS FILM" LODOWN

"THIS AIN'T NO
HOLLYWOOD MOVIE" TIME OUT

SHAUN PARKES JOHN PICKARD FRASER AYRES

RAGE

15

FEATURING TRACKS BY:

Mark B & Blade
DJ Vadim / Sarah Jones
Roots Manuva
Styly Cee
MC Mello
Al Tariq
New Flesh For Old
DJ Food
Smith & Mighty
Def Jax
Rodney P
Lootpack & Peanut Butter Wolf
Linton Kwesi Johnson

SOUNDTRACK AVAILABLE ON DVD

GRANITE FILMWORKS PRESENTS RAGE
DIRECTED BY NEWTON I. ROUAKA
PRODUCED BY FRASER AYRES, SHAUN PARKES, JOHN PICKARD
CASTING BY SHANELO BAKU, MALE OJO, ALISON ROSE
EDITED BY VARIOUS ARTISTS, MARCELA CUNEO
EXECUTIVE PRODUCERS KATHRYN BAILEY, JONAS ENBLEKVAAG
EXECUTIVE PRODUCERS PHILIP SCHMASSMAN
EXECUTIVE PRODUCERS MARIA-ELENA L'ABBATE & NEWTON I. ROUAKA
EXECUTIVE PRODUCERS CARLOS ARANGO, AUBAKA
EXECUTIVE PRODUCERS NEWTON I. ROUAKA

About This Pack:

Key learning objectives:

This resource is intended to educate students about what it means when we talk about race in the UK, about democracy, historical and contemporary relations between races, and the connection between music and identity.

The films will encourage learners to think about identity, enhance awareness of cultural diversity, and improve knowledge and understanding of rights and responsibilities as global citizens. It will encourage them to think about freedom and democracy. These issues remain highly relevant, living in an age of mass migration, where Islamophobia and racism remain issues that young people have to deal with.

It also includes important facts on a side of history in the UK that remains under-explored.

Lessons begin with an enquiry about the topics covered, starting with a basic stimulus directly related to their own lives and then using this to branch out into wider discussion.

The Films:

This resource engages with two very important British films: *Jemima + Johnny* (1966) by Lionel Ngakane and *Rage* (1999) by Newton Aduaka. Ngakane was the first Black South African ever to direct a film, and *Rage* was the first independent film made by an entirely black crew in the UK.

Curriculum links:

The topics in this resource fulfil the statutory requirements for many aspects of the national curricula, including the following:

- Human Rights and democracy
- Equality and social justice
- Exploring social, moral, cultural and spiritual development through art and music

Freedom and Democracy

Lessons will look at the meaning of the term democracy, what a democratic society looks like, and what freedom means on a community and an individual level. Creative thinking will allow students to discuss and form opinions on freedom of expression, political correctness and creative language use in their own communities.

This aligns with both the citizenship, the art and design and the history strands of the secondary school curriculum - National Curriculum in England, the Curriculum for Excellence in Scotland, the Northern Ireland Curriculum and the National Curriculum for Wales.

This resource includes:

- 7 step-by-step lesson plans on:
 - Music and race
 - Fashion/Style and identity
 - Race and social justice
- Resources and activities
- Games, quizzes, workshop ideas
- Comprehensive fact sheets on all topics covered

How to use this Education Resource

Content:

Lesson 1: The UK's History with Race (3 Activities)

Lesson 2: Democracy and Freedom of Expression (6 activities)

Lesson 3: Film Analysis: Jemima and Johnny (4 activities)

Lesson 4: Film Analysis: Rage (4 activities)

Lesson 5: Citizenship and Cultural Identity (3 activities)

Lesson 6: Music and Identity (4 activities)

Lesson 7: Fashion and Identity (3 activities)

This pack is divided into three distinct parts. First it includes 7 lesson outlines. These contain tips and advice on how to teach certain aspects that are relevant to the films under discussion but could also potentially be taught independently of the films. Then there is a section with Teacher Resources. This contains fact and information sheets as well as more background on the topics under discussion, and tools designed to teach certain complex topics. Lastly, there is the student resources section, which contains activity and work sheets and further information on different aspects of the lessons. All pages have been printed in a way that allows you to copy them separately, to enable you to pick and choose from the information provided, and to ensure the class is structured and built in the way that you, as a teacher, find most conducive to your teaching style.

Many thanks for your interest in this material, and we hope you enjoy teaching these films and topics, to strive to broaden the curriculum and make it more inclusive and sensitive to the diverse nature of the UK's schools today!

Synopses:

Jemima + Johnny (Lionel Ngakane, UK, 1966)

Directed by South African-born actor and anti-Apartheid activist Lionel Ngakane, *Jemima + Johnny* offers a refreshingly optimistic window into a pocket of 1960s London and racial tensions within a community that still resonate today.

Having recently moved from Jamaica to London, little Jemima is found on the street by street-wise Johnny, a five-year old boy from the area. Taking her on a tour of the neighbourhood we watch Johnny and Jemima form a special friendship. When their parents begin to worry about them, they are forced to think about their own racist views.

Directed by African-born actor and anti-Apartheid activist Lionel Ngakane, *Jemima + Johnny* offers a refreshingly optimistic window into a pocket of 1960s London and racial tensions within a community that still resonate today.



Rage (Newton Aduaka, UK, 1999)

Rage is an exploration into the nature of friendship, identity, music, style and the obstacles on the road to achieving our dreams. The film lays bare the vulnerability of youth in the face of economic pressure, cultural colonialism and multiculturalism in a real society.

Three teenagers: Jamie, a rapper, Godwin, a pianist, and Thomas, a DJ, want to cut their first hip hop record. But they need money. Desperation finds them testing the limits of the law, and they end up being chased by police. This is a wake-up call that forces them to think through the nature of their friendship and identities and their individual journeys to self-discovery.

Hovering in the background are Jamie's friend and mentor Marcus, an elderly Rastafarian with flawed wisdom, and Jamie's mother Ellen, a young single woman navigating a London council estate where the resident drug lord rules supreme.

Lesson

One

The UK's History of Race

Aim: To develop knowledge and understanding of the social make-up of the UK's demographic diversity. This lesson will paint a historical picture of Black migration to the UK and specifically to London, through the historical background and context of the films.

Materials required:

Films:

Jemima and Johnny, Lionel Ngakane, 1966, UK, 30 mins, no dialogue

Rage, Newton Aduaka, 1999, UK, 2hrs, English

Fact sheets:

The 1958 Race Riots in Notting Hill, The Race Relations Acts 1965-1976

Stimulus: What is diversity? (10 minutes)

Ask students to look around at one another and reflect on the diversity in their immediate surroundings. What does their family, their group of friends and their school look like: is there pride in diversity or does it cause problems? Let the students discuss this in groups of 6.

Then tell students you are going to show them one or two films about immigration, racism and diversity in Britain. The films are a bit older than what they are used to, but it will show them, in an entertaining way, the history of the culture they live in today, and make references to music, fashion and art.

Activity 1: Race Riots Notting Hill (20 minutes)

Using the fact sheet on the Notting Hill Race Riots, tell the students about migration to London and the Teddy Boys' reaction to these migrants. Then tell students to summarise this important piece of UK history in 4-5 bullet points (for example the following).

- Growing numbers of Caribbean migrants arrived in London after the Second World War
- In the 1950s, white working-class 'Teddy Boys' turned hostile to the Black families in the area
- During the Summer of 1958 rioting and violence erupted
- The Notting Hill Carnival was started as a gesture of defiance, and an assertion of community pride

Activity 2: Race Relations Acts (20 minutes)

Read the Fact Sheet on Race Relations Acts in the UK and, in your groups, discuss why you think this act is more than 50 years old but still relevant and problematic today.

Start to think about democracy – what is democracy, why is diversity important in democracy, and why should different people be able to express themselves freely in a democracy?

Lesson

Two

Democracy and Freedom of Expression

Aim: To develop knowledge and understanding of the theoretical concept of democracy. This lesson will engage students in discussions about freedom of speech and expression, and other people's freedoms. It will also engage them to think about bullying, and about press freedom and learn to be critical and independent thinkers when it comes to the media they deal with.

Materials required:

Fact sheets: Freedom, Press Freedom and Roadmap to Democracy

Article: "Straight Talk about the N-Word"

Stimulus: What can we say and what not? (10 minutes)

Ask students to think of (not necessarily say out loud) things they cannot discuss: secrets, personal matters, other people's issues and confessions etc. Do they know of professions where people are bound by law and integrity to keep other's people information secret? For example: priests, lawyers, doctors, social workers... Do they have experience with this?

Then tell students you are going to discuss serious issues such as freedom of expression, freedom of speech and press freedom, and that they need to think before they act in this lesson.

Go over the Fact sheets on Freedom, Press Freedom and Democracy

Activity 1: Road map to Democracy (15 minutes)

During this activity you will work in groups to draw a roadmap to democracy.

Together, your team must use information from previous lessons and activities to think about what the key elements of democracy should be and the obstacles that might get in the way of true democracy.

Working together you should draw a road that leads to a perfect democracy. Along the road, you can draw pictures of all the obstacles that come to mind, as well as all the things that allow democracy to flourish using whatever symbols you choose. (10 minutes).

Key words:

Racism, police violence, segregation, inequality, equality, divisions, human rights, freedom, responsibilities.

Following this each group should briefly present their Roadmaps to the class (10 minutes).

Activity 2: Empathy and censorship (10 minutes)

As we saw, diversity and the freedom of expression are central to the idea of democracy. Discuss in groups what kinds of things you feel you cannot say because they would infringe on other people's freedoms (freedom of religion, of individuality...)

For example: The situation = you are on a train journey around 6-7pm, with a group of friends, on your way to a concert, and in the compartment next to you is a family with a 5-year old child. Would you take their sensitivities into account, and not swear? Or do you feel that would be self-censorship?

Lesson

Two

Democracy and Freedom of Expression (Cont.)

Activity 3: Culturally Specific Words (15 minutes)

Tell your students that the n-word is unique in the English language. On one hand, it is the ultimate insult - a word that has tormented generations of African Americans. Yet over time, it has become a popular term of endearment by the descendants of the very people who once had to endure it.

Among many young people today—black and white—the n-word can mean *friend*. Why do you think it is sometimes acceptable to use the word? It starts with a word, but it becomes about other ideas and realities that go beyond words.

Read the article and then discuss, in groups of 4 or 5, the following statement: “Blacks can use the word, Whites can’t.”

Activity 4: Journalistic Freedom (15-20 minutes)

See the map of the 2016 prison census and the map on journalistic freedoms

Ask pupils to explain in their own words what freedom of expression means. Who should it apply to? Why is it important? And why might some organisations seek to prevent it?

Ranking by Reporters without Borders:

<https://rsf.org/en/ranking>

Are students surprised that 39 countries are ranked better than the UK?

Working in groups, ask them to choose one of the featured countries to research in greater detail. Are students able to make connections between levels of press freedom and levels of democracy? If a country does not have press freedom, is it likely to have a good human rights record or decent defences against corruption? Why?

As a follow up activity, pupils could create a word wall of related terms such as censorship, intimidation, justice, democracy, transparency, surveillance, dictatorship, harassment and propaganda.

Activity 5: Censorship of the Media (20 minutes)

Research on this website: <https://cpi.org>

Most Censored countries:

Ask students to make a list of the top 10 most censored countries (this is easily available from the website).

To engage them more deeply with the important issues regarding press freedom, ask them to select a country they are most interested in and do more research on this country. Tell them to think through questions like:

- What is censorship and why do leaders (think they) need it?
- Should blogs and social media be monitored as well as newspapers and TV?
- Think about the link between smartphones and freedom of press.
- What is the “Great Firewall”? Before you look it up, can you guess where it is based?

Activity 6: Internet Access (20 minutes)

Internet access is highly restricted in countries like North Korea, Vietnam, China, and Cuba.

Tell students to do some more research into these countries leadership, and discuss the reason why internet access is so limited, and what influence this may have on the press freedom in that country and on the perception of other nations and organisations on those countries.

→ Communist Party rule

Lesson

Three

Film Analyses: *Jemima and Johnny*

Aim: To develop an understanding of how film can be used as a tool to start to understand the history of race and diversity in Britain, and the impact this had on the media and on cinema.

Materials required:

Fact sheets: On the Directors

Fact sheet: 3Cs and 3Ss

Stimulus:

Jemima and Johnny: watch the film (30 minutes)



Activity 1: Example Questions for close analysis of film

See sheet

Activity 2: Diversity in the UK Film Industry: Film Quiz

See activity sheet

Activity 3: Film and Analysis of *Jemima and Johnny*

See activity sheet

Activity 4: Your remake of the film

Imagine you have just arrived in the UK, in London, from a far-away country. Think for example of all those escaping war in Syria and waiting in France to get on the train to come to London. Why do you imagine they want to be here?

Now write a short synopsis of this imagined story and think about how you are going to make it into your film:

It is 2017 (50 years later than *Jemima and Johnny*)

- Another city: Which city would you set the film in now?
- Where would your characters come from?
- What is the storyline you would work with?
Describe it in bullet points

Lesson

Four

Film Analyses: *Rage*

Aim: To develop an understanding of how film can be used as a tool to start to understand the history of race and diversity in Britain, and the impact this had on the media and on cinema.

Materials required:

Fact sheets: On the Directors

Fact sheet: 3Cs and 3Ss

Fact sheet: FESPACO

Stimulus:

Rage: watch the film (2 hours)

Activity 1: REVIEW (10 minutes)

Write a mini-review of the film in 140 characters, like you would on Twitter

Activity 2: Film Posters (15 minutes)

See activity sheet

See these four existing posters for *Ezra*, a more recent film by Newton Aduaka. Which one is most interesting and why? Why do you think these posters are different from one another? Which one do you think will attract most audience?

What is your opinion on the poster for *Rage* (see front page)?

Activity 3: Discuss FESPACO (20 minutes)

Use the fact sheet on FESPACO, and tell the students that it is the most important festival of African film in the world, and Newton Aduaka has won several prizes there.

Tell the students to research the culture and economy of the country of origin of FESPACO, and discuss how a country like that can sustain a big film festival like FESPACO?

Activity 4: Narrative Structure (30 minutes)

See activity sheet

Objective: Students will analyse the narrative structure of a film by answering who, what, where, how questions.

Materials: Film, student journals

Before viewing the film, provide background information of history of race in the UK, ask them about their own experiences with race in the classroom or in the school, in their immediate surroundings. Then discuss the importance of films in modern culture. Explain to students how films are constructed (3Ss and 3Cs).

Tell the students that the narrative structure of film includes characters, action, and consequences. Give the students a purpose for watching the film. Inform them to pay attention to how the story is told and what the story is about. Pay attention to something that interests you: music, fashion, love, justice,...

Write questions on the board to help students discuss the narrative structure of the film. Write on the board: What event begins the story? Who are the main characters? What conflicts do they face? How is the major conflict in the story set up? How do the characters face the conflicts? How is the major conflict resolved?

Once students have viewed the film, divide them into small groups to discuss and answer the questions. Students will take notes and write responses to the questions in their journals.

Sharing: Students will then share their responses to the questions and discuss these between their groups, to the whole class.

Lesson

Five

Citizenship & Cultural Identity

Aim: To develop an understanding of how the moving image helps us become responsible citizens and active members of our community.

Stimulus:

In this section we will explore the ways film and moving image can help us become responsible citizens and active members of our community. The film experience is designed to help us suspend disbelief, to imagine we are the main character in the film and that we go through the emotions and the adventures they go through. This lesson makes you think about identification, sympathy and taking action.

Films can also help bring communities together, help us understand how other people feel when we might have been wary or scared of them before. They can show us the rest of the world and they can tell us more about the community we live in. Through film, we can explore our own history and culture as well as those of other societies. Film can make us feel passionate about situations we had ignored or taken for granted; and they spur us into action, into changing the world (or at least our little part of it).

Empathy for characters and situations in a film can be used to explore and discuss our feelings about situations that affect us directly.

RESPONSIBLE CITIZENS:

- Respect for others
- Commitment to participate responsibly in political, economic, social & cultural life
- Develop knowledge and understanding of the world and the UK's / Scotland's place in it
- Understand different beliefs and cultures
- Make informed choices & decisions. Evaluate environmental, scientific and technological issues
- Develop informed, ethical views of complex issues

Activity 1: Questions (30 minutes)

Contemporary times

- Think of examples of what diverse cultures have brought to the UK's social fabric.
- How has British society and diversity/migration changed over the past decades?
- What is the difference between immigration and integration?
- How has this affected the students' personal lives: friends, family, fellow students or other people in school?
- How does the school deal with problems related to racism in the school?

History

- What do you know of Britain's history in its colonies? Does that history play a role in how Britain sees its immigrants?
- Do you know where Britain went during colonial times? Which countries? Why?
- Do you think Britain deals with its colonial history in a responsible way? Can you compare this to other countries?
- When do you think racism became illegal?

Lesson

Six

Music and Identity in *Rage*

Aim:

The aim of this lesson is to learn about how music is inextricably linked to culture and identity. Using this as a basis to assess the students own identity, and the identity of others, finding out what they can learn from the differences between us.

The first draft of RAGE was written in a four day fever, the whole idea of the film and its narrative and characters being the result of two years of intense research into Hip hop and Jazz. The speed in which the script was written inevitably lends the movie immediacy, energy and intensity.

Music has a significant effect on listeners, it reflects various aspects of culture and society, and has the power to inspire, change and bring people together.

Stimulus: Songs and their meaning (10 minutes)

Ask students to think in pairs about songs they know that have a political message, songs that have inspired or empowered them or helped them through a difficult time. Ask them to write down two songs and then share these with the class explaining why they have chosen this.

Use this to explain that music has a huge impact on youth, on identity and on breaking out of a limiting social class as well, as in the film.

Activity 1: What makes you unique? (15 minutes)

First, explain to students that the 3 main characters in the film are each very different from one another. They represent a mix of races in London, part of a group of friends. Think about what makes them 'friends' because there is constant tension between them: do they fit together, how do we think they became friends? Does the film give insight into what they did before the film starts, and how they got to know each other? Do they have a broader interest in one another, beyond music?

This activity aims to make you think about what makes you different from everyone else, what defines your character and makes you who you are. This could be anything from your beliefs; an event that has happened to you, a special relative, something about your personality... the list is endless... Explain how your identity is individual and also collective, influenced by your community, beliefs, culture, race etc...

Think how you want to express this? It could be through a poster, a song or poem, using a timeline of your family history, or something to show a special talent that you have...

First do this for yourself, then partner with someone in your class who is completely different from you, and talk to each other about what you have done.

Lesson

Six

Music and Identity (Cont.)

Ask students to read 'The Nature of Identity' fact sheet and explain that they are going to be thinking about how identity can be expressed through music and fashion.

Materials:

- Fact sheets on Jazz, Rap & Hip Hop, and Reggae

Activity 2: Musical Styles (15 minutes)

Tell students to read through the music and identity factsheet. Ask them to think about how music can be used to express identity and culture, and discuss this as a class, recapping how music was used in *Rage* to express identity, making links between the music shown in *Rage* to the music forms outlined on the factsheet. Think more broadly about the history of hip hop and rap, and about the history of Reggae and Jazz.

Then divide students into groups of 2 or 3 and ask them to work together to create a poem or a rap that reflects their identities, thinking about the similarities or differences in the wider group.

Activity 3: Jazz and Colour (15-20 minutes)

Read through the fact sheet on Jazz. Discuss where you have heard jazz music, and what your opinion is on the music. Do you feel you understand the improvisational nature of the genre? What instruments and which singers or performers do you associate with it?

Listen to the following two songs. What do you think of the music style having a Black origin and being performed by Black as well as White people like e.g. Miles Davis and Chet Baker? Compare these two songs:

Miles Davis "All Blue" (1959):

<https://www.youtube.com/watch?v=JlfdYs8WErM>

Chet Baker "Almost Blue" (1989):

<https://www.youtube.com/watch?v=z4PKzz81m5c>

Activity 4: Create a graffiti wall in the school

Read through the fact sheet on Hip hop and Graffiti. School art classes strive to expose students to as many different forms of art as possible. Graffiti has a rich history and cultural context that is a great addition to traditional art classes and it is a way to get students who are normally not interested in art to pay attention and get involved.

Needed:

Blank canvas of various large sizes

Background colour: spray paint

Stencils in another colour

Contrasting colours

During this art class, discuss the pros and cons of Graffiti and the anonymity of artists like Banksy.

Activity 5: Reggae (20 minutes)

This lesson will define reggae music within the context of 20th century Jamaican music. Important artists, related genres, and periods of development will be explored, with special attention paid to the critical decades of the 1960s and 1970s. Read the fact sheets and discuss Haile Selasi's link with the US.

Then read through the lyrics of "Redemption Song" by Bob Marley and discuss the political and social inspirations of the lyrics.

Lesson

Seven

Fashion and Identity

What you wear determines the way you see the world and the way the world sees you, it is closely entwined with culture, history and modernity and often also music. As we can see from the examples taken from fashion, how we dress is a part of the complicated and symbolic process of forming the self, identity and social relations.

Stimulus: Class discussion about style (15 minutes)

Think about fashion and style in the film, which takes place in the 1990s. Would you identify the young men as a rap group?

They have their individual style of music and their individual style of dressing, that does not immediately seem related to the others: it is not a uniform they are wearing.

What does this say about them? About the film and about their identity in the film?

Is the style of the nineties totally in the past? Do you see styles from the past returning? How? Would you, for example, wear your mother or father's clothes from when they were teenagers? Why? Why not? Is it to do with change of time or with a change of identity? Are you like your parents when they were young, or very different?

Does the way you and your friends dress depend on or inform the people you hang out with? Does it define who you are and what you do, or do you see a difference between what you DO and who you ARE?

Activity 1: Style and identity (15 minutes)

Return to the Nature of Identity. See activity sheet on fashion.

Task 1: Think about how the way you dress communicates your identity? What do your clothes say about who you are? How do they reflect your culture or the society you live in?

Task 2: Do some research about the fashion of two different countries, it could be past or present. The images on the worksheets might inspire your group discussion.

Then answer the following questions:

- 1) How does fashion reflect the culture in society?
- 2) How might it affect social relations?
- 3) How do men and women dress?

Activity 2: The Storytelling Jacket (15 minutes)

Get an old jacket or coat and put items or information that relates to the students' identities in the coat pockets. Give the jacket to a student in the group so that they can discover the items. The teacher should then ask questions to prompt imaginative responses from the students about which of their classmates the jacket might belong to. The questions help build an idea of the jacket owner's life, and how these items reflect the student's identity.

See activity sheet.

Resources for Teachers:

Fact Sheets and Activity Sheets

Lesson 2

Article: Straight Talk about the N-Word

The n-word is unique in the English language. On one hand, it is the ultimate insult- a word that has tormented generations of African Americans. Yet over time, it has become a popular term of endearment by the descendents of the very people who once had to endure it. Among many young people today—black and white—the n-word can mean friend.

Neal A. Lester, dean of humanities at Arizona State University, recognized that the complexity of the n-word's evolution demanded greater critical attention. In 2008, he taught the first ever college-level class designed to explore the word “nigger” (which will be referred to as the n-word). Lester said the subject fascinated him precisely because he didn't understand its layered complexities.

“When I first started talking about the idea of the course,” Lester recalled, “I had people saying, ‘This is really exciting, but what would you do in the course? How can you have a course about a word?’ It was clear to me that the course, both in its conception and in how it unfolded, was much bigger than a word. It starts with a word, but it becomes about other ideas and realities that go beyond words.”

HOW DID THE N-WORD BECOME SUCH A SCATHING INSULT?

We know, at least in the history I've looked at, that the word started off as just a descriptor, “negro,” with no value attached to it. ... We know that as early as the 17th century, “negro” evolved to “nigger” as intentionally derogatory, and it has never been able to shed that baggage since then—even when black people talk about appropriating and reappropriating it. The poison is still there. The word is inextricably linked with violence and brutality on black psyches and derogatory aspersions cast on black bodies. No degree of appropriating can rid it of that bloodsoaked history.

WHY IS THE N-WORD SO POPULAR WITH MANY YOUNG BLACK KIDS TODAY?

If you could keep the word within the context of the intimate environment [among friends], then I can see that you could potentially own the word and control it. But you can't because the word takes on a life of its own if it's not in that environment. People like to talk about it in terms of public and private uses. Jesse Jackson was one of those who called for a moratorium on using the word, but then was caught using the word with a live mic during a “private” whispered conversation.

There's no way to know all of its nuances because it's such a complicated word, a word with a particular racialized American history. But one way of getting at it is to have some critical and historical discussions about it and not pretend that it doesn't exist. We also cannot pretend that there is not a double standard—that blacks can say it without much social consequence but whites cannot. There's a double standard about a lot of stuff. There are certain things that I would never say. In my relationship with my wife, who is not African American, I would never imagine her using that word, no matter how angry she was with me. ...

Lesson 2

Article: Straight Talk about the N-Word

That's what I'm asking people to do—to self-reflect critically on how we all use language and the extent to which language is a reflection of our innermost thoughts. Most people don't bother to go to that level of self-reflection and self-critique. Ultimately, that's what the class is about. It's about self-education and self-critique, not trying to control others by telling them what to say or how to think, but rather trying to figure out how we think and how the words we use mirror our thinking.

The class sessions often become confessionals because white students often admit details about their intimate social circles I would never be privy to otherwise.

WHAT TYPES OF THINGS DO THEY CONFESS?

In their circles of white friends, some are so comfortable with the n-word because they've grown up on and been nourished by hip-hop. Much of the commercial hip-hop culture by black males uses the n-word as a staple. White youths, statistically the largest consumers of hip-hop, then feel that they can use the word among themselves with black and white peers. ... But then I hear in that same discussion that many of the black youths are indeed offended by [whites using the n- word]. And if blacks and whites are together and a white person uses the word, many blacks are ready to fight. So this word comes laden with these complicated and contradictory emotional responses to it. It's very confusing to folks on the "outside," particularly when nobody has really talked about the history of the word in terms of American history, language, performance and identity.

MOST PUBLIC SCHOOL TEACHERS ARE WHITE WOMEN. HOW MIGHT THEY HOLD CLASS DISCUSSIONS ABOUT THIS WORD? DO YOU THINK IT WOULD HELP THEM TO LAY SOME GROUNDWORK?

You might want to get somebody from the outside who is African American to be a central part of any discussion— an administrator, a parent, a pastor or other professional with some credibility and authority. Every white teacher out there needs to know some black people. Black people can rarely say they know no white people; it's a near social impossibility. The NAACP would be a good place to start, but I do not suggest running to the NAACP as a single "authority." Surely there are black parents of school children or black neighbors a few streets over or black people at neighboring churches. The teacher might begin by admitting, "This is what I want to do, how would you approach this? Or, how do we approach it as a team? How can we build a team of collaboration so that we all accept the responsibility of educating ourselves and our youths about the power of words to heal or to harm?" This effort then becomes something shared as opposed to something that one person allegedly owns.

Lesson 2

Article: Straight Talk about the N-Word

HOW MIGHT A K-12 TEACHER GO ABOUT TEACHING THE N-WORD?

At the elementary level, I can imagine bringing in children's picture books to use in conjunction with a segment on the civil rights movement, because students talk about the Rev. Dr. Martin Luther King Jr. Look at some of the placards [held by white people at 1960s civil rights] protests and see if some of them have been airbrushed or the messages sanitized. Talk about language, about words and emotion, about words and pain. Consider the role of words in the brutal attacks on black people during slavery, during Jim Crow, during the civil rights movement. Consider how words were part of the attacks on black people.

Depending on how old the students are, a teacher might talk about the violence that involved lynching and castration, and how the n-word was part of the everyday discourse around race relations at the time. Then bring in some hip-hop, depending again on the age. If these are middle school students or high school students, a teacher can talk specifically about hip-hop and how often the n-word is used and in a specific context. ... There are many ways that a teacher can talk about the n-word without necessarily focusing on just one aspect—like whether or not Huck should have used the n-word when he references Jim [in *Huckleberry Finn*]. Any conversation about the n-word has to be about language and thinking more broadly.

WHAT SHOULD TEACHERS KEEP IN MIND AS THEY TEACH ABOUT THE N-WORD?

Remember the case of the white teacher who told the black student to sit down and said, "Sit down, nigga." And then the teacher is chastised by the administration and of course there is social disruption. He said, "I didn't say 'Sit down, nigger,' I said 'Sit down, nigga,' and that's what I hear the students saying." I'm thinking, first, you are an adult, white teacher. Secondly, do you imitate everything that you see and hear others doing or saying? At some level, there has to be some self-critique and critical awareness and sensitivity to difference. Just because someone else is doing it doesn't mean that I do it even if and when I surely can.

In my courses, I'm more interested in raising questions than in finding answers to them. I think the questions lead to potential self-discovery. It's not about whether or not a person uses the n-word. I try to move the class beyond easy binaries—"Well, blacks can use it, but whites can't."

That line of thinking doesn't take us very far at all. What we are trying to do, at least the way I have conceptualized and practiced this discovery, is so much more. The class strives to teach us all manner of ways to talk about, think about and to understand ourselves, and each other, and why and how we fit in the rest of the world.

Lesson 2

Activity Sheet – Map of Press Freedom

Press freedom around the world

Global press freedom fell to its lowest level in over decade in 2013, with analysis by Freedom House showing only 14% of the world's inhabitants live in a country with a free press

Ukraine No longer classed as partly free due to a dramatic increase in harassment and violence against journalists

Syria Remains the deadliest place in the world to practice journalism, with dozens killed and many more abducted, missing or injured

Russia The media environment is characterised by the use of a plant judiciary to prosecute independent journalists, impunity for the physical harassment and murder of journalists and continued state control over almost all traditional media outlets

China Home to the world's most sophisticated censorship apparatus, China further declined in the rankings after a crackdown on microblogging

India Decline in 2013 reflects interference in content by media owners in the runup to the 2014 elections

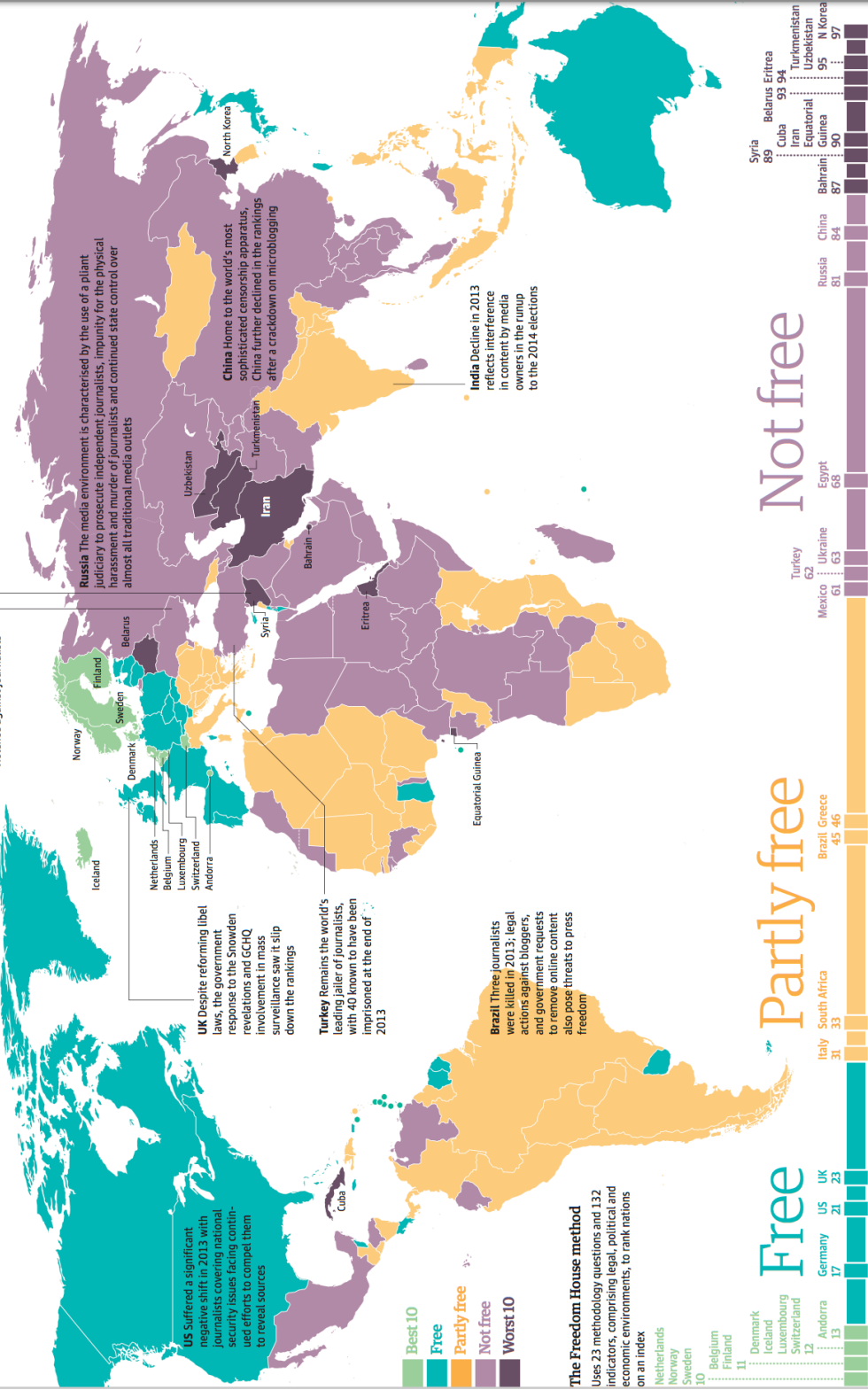
UK Despite reforming libel laws, the government response to the Snowden revelations and GCHQ involvement in mass surveillance saw it slip down the rankings

Turkey Remains the world's leading jailer of journalists, with 40 known to have been imprisoned at the end of 2013

Brazil Three journalists were killed in 2013; legal actions against bloggers, and government requests to remove online content also pose threats to press freedom

US Suffered a significant negative shift in 2013 with journalists covering national security issues facing continued efforts to compel them to reveal sources

SOURCE: FREEDOM HOUSE - FREEDOM OF THE PRESS 2014



The Freedom House method
Uses 23 methodology questions and 132 indicators, comprising legal, political and economic environments, to rank nations on an index

Free

Partly free

Not free

Best 10
Free
Partly free
Not free
Worst 10

Lesson 3

Factsheet – 3Cs and 3Ss

Three Cs

Character: Characters we meet in a film are revealed to us via what they look like, how they behave in different situations, how they interact with others, how they speak and sound, or music associated with them. Filmmakers often tell us a lot about a character very quickly using visual clues

Camera: The phrase 'show - don't tell' is familiar to filmmakers. Put very simply it means to use all the means at your disposal to convey action, character, mood, plot, and not just to rely on words to explain everything.

In a film the camera acts as a narrator, leading us through the story. Different camera shots are used for various purposes. Understanding these camera shots helps us understand the conventions and techniques of the craft behind filmmaking, in the same way we recognise and understand the conventions and techniques of an author.

Colour: The choice of colour can contribute to the overall mood and atmosphere of the film, add visual contrast: to make a character stand out or contribute to our understanding of the action.

Three Ss

Story: Moving image texts tell a story just as any written text you would use with your class does. As a teacher you are used to discussing many aspects of a storyline as you read through a book. The same discussion you would have about a written story can be applied to the story contained within a moving image.

Setting: Settings can quickly establish a situation or mood. It can help the audience to understand the actions and emotional lives of the characters in the story. Most films consist of both a main setting and minor settings. Often the constraints of a setting determine how the characters behave or give as an idea as to how the story will develop.

Sound: In addition to dialogue the soundtrack may contain several elements, each of which contributes to the telling of the story. Sound effects - added sounds related to the action or to add to the general atmosphere, music which can be used to express mood in a scene or to indicate where actions might be about to lead, (think Jaws) dialogue and voice over, and silence which can make a huge impact on the feeling or atmosphere created, often adding emotional tension or emphasis. Music can make us jump in fear, bite our nails with suspense and laugh or cry. Music can bring a film to life.

Lesson 3

Teaching Film: the 3Cs and 3 Ss

Remember the 3Cs and the 3Ss: Character / Colour / Camera & Setting / Sound / Story

EXAMPLE QUESTIONS

Start with Story and Character

- Was the story believable? Can you re-tell it in 3 sentences?
- What would you say is the theme of the film?
- What is the point of view of the film? Who tells the story?
- Think of an alternative ending to the story: what do you think could happen as well? Or what happens after the film finishes?
- Who was/were the main character/s in the films you viewed? Did you sympathise with them and their situation? Are they heroes or anti-heroes?
- Which character(s) did you find most interesting? Why?
- How do the relationship dynamics between the characters drive the plot?
- What do the external appearances of the characters say about them? Do we make quick judgements? Do we have prejudices? Do you see stereotypes that annoy you?
- Why do you think that it was important for their story to be told on film?
- How did the time period and/or location of this film affect the way that the characters behaved?

Camera and Setting

- What was the main location of the film? Was this important? Can you imagine it taking place in your own city?
- Was it mostly shot inside or outside?
- What time / era was the film set in?
- Can you imagine things like that taking place now?
- Is there a difference between the characters and their moods when they are inside or outside?
- Think of the point of view: how does the camera help us to identify the point of view?
- Through whose eyes do we see the story unfold? Is this objective or subjective or personal?
- Was the camera hand-held or steady-cam? How do you know? What is the difference?
- What effect does this camera movement have on how you feel about the film?
- The editing: was there a lot of action, did it go fast?

Lesson 3

Teaching Film: the 3Cs and 3 Ss

Remember the 3Cs and the 3Ss: Character / Colour / Camera & Setting / Sound / Story

EXAMPLE QUESTIONS

Colour and Sound

- Black & White or colour: films started to be made in colour in the 1930s, sound came a little bit earlier, in the late 1920s. How do these things influence the way you feel about cinema?
- Johnny + Jemima is in B&W, and Rage in colour. But J+J seems lighter and Rage darker. Think about the meaning of dark and light in film. Why would a director make the decision to make a film dark?
- The lighting is very important in B&W and in dark films: think of the lighting in these two films. Did the lighting direct your gaze / your eyes somewhere?
- Sound is very important in Rage: the music is one of the characters. Would the film be different if the music was different? Would you like it more or less?
- What about the sound outside of the music: how does the dialogue work? Is it fast or slow, clear or unclear? Did you understand everything? Listen to the accents: different characters have different dialects, that give away their ethnicity. Do you think people should speak 'properly' in films? Does it help you to understand their situation, like their class, their background, their location etc...
- Is the music diegetic or non-diegetic? Diegetic means music that is set within the world of the film, characters can hear it. Non-diegetic music is more aimed at the spectator, characters cannot hear it but it influences our view on them or our feelings towards the film and situations.

Lesson 3

Activity Sheet – QUIZZ: Diversity in the UK Film Industry

13 per cent of the UK population are non-white. What percentage of people working in UK film production do you think are non-white?

- Three per cent of people working in UK film production are black, Asian or minority ethnic (BAME).

In 87 years of Academy Awards (the Oscars), how many black people have ever won an Oscar? How many were British?

- In 87 years of Academy Awards, 32 black people have won an Oscar.
- Just one of them is British – Steve McQueen won Best Picture for *12 Years A Slave* in 2013.
- In 2017 the Best Picture prize went to Barry Jenkins, for *Moonlight*, but this happened with a big controversy, as the presenter read out the wrong name first. As such, a lot of attention has gone to the racial bias of Hollywood and the Oscars: remember #OscarSoWhite?

What film, starring which up-and-coming black British actor in the lead role, was the biggest UK box office hit ever, grossing £114m?

- *Star Wars: The Force Awakens* made £114m at the UK Box Office. The actor is John Boyega.

Lesson 3

Teachers' Sheet Film Analysis *Jemima and Johnny*

In your groups, try to think and write down as many words and phrases answering these questions:

How are Johnny and Jemima similar? What could they have in common?

→ Learners may say that they are both children and look to be around the same age. The children may notice that Johnny is holding a doll so maybe they like to play games together.

What is different about them?

→ Jemima is black and Johnny is white. Jemima is wearing a formal dress whereas Johnny is more casually dressed.

How did Johnny and Jemima first become friends?

→ Johnny invited Jemima to stroke the horse that she had been looking at.

Why do you think the children decided to run off together?

→ They are running away from the rag and bone man collecting unwanted items on the street. The other children make him angry by calling him a ragamuffin (a term used to describe a child in ragged, dirty clothes) and he chases all the children away. They stick together because they have the shared interest in the horse whereas the other children are focused on being rude to the rag and bone man.

What do we learn about Johnny in this clip?

→ He is quite streetwise which is shown when he strokes the horse and runs around the market looking for his dad. He is also shown to be cheeky when he pulls a face at the car driver who shouts at the pair. He also does not slow down after he runs into the policeman. Johnny's kind side is shown when he helps the blind man to cross the road by holding his hand without even asking. He also checks that he is ok after they each the other side. Johnny is friendly and does not discriminate against people for their skin colour because he is open to being friend with Jemima and helps the blind man who is black to cross the street. This is different from his father who is taking part in a protest against immigrants from the Caribbean moving into the area.

What do we learn about Jemima in this clip?

→ Jemima is keen to explore the area, she is happy to run off with Johnny and after they help the blind man to cross the road she is trying to drag him away while Johnny is checking that he is ok. This is probably because she has just arrived in the Notting Hill area from the Caribbean and is excited to explore her new surroundings. She is very quiet and does not say anything in this clip. She cradles her doll and puts it inside her coat which shows that she is kind and loving.

Lesson 4

Rage Factsheet: Reality, Racism, Oppression

RAGE as well as Newton I. Aduaka's other films are about the alienation of young people in the society where they live, and about the necessity to feel romantic about the self and the idea of belonging and home. If there is no home, the community becomes the home.

The film asks: What is multiculturalism in the UK, really?

Discussions in the film about what Rap is:
Rap is Poetry about life in London, about reality.
But what reality?

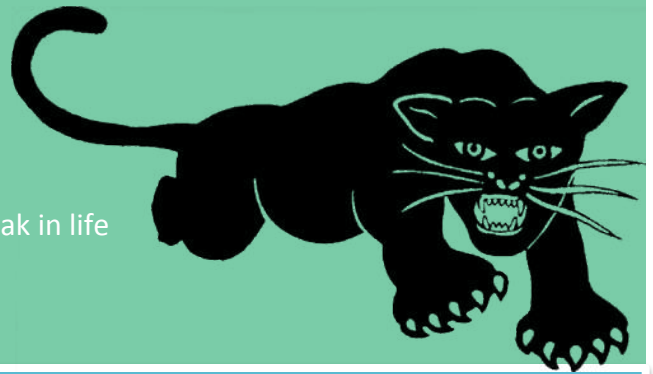
MY reality!

And what is your reality?

Racism, Oppression, People like me not getting a break in life

And what solutions do you offer?

"Fight the Power" – "Black Panthers!"



Flight the Power:

"Fight the Power" is a song by American hip hop group Public Enemy, released as a single in June 1989 on Motown Records. It was conceived at the request of film director Spike Lee, who sought a musical theme for his 1989 film *Do the Right Thing*. "Fight the Power" incorporates various samples and allusions to African-American culture, including civil rights exhortations, black church services, and the music of James Brown. It has become Public Enemy's best-known song and has received accolades as one of the greatest songs of all time by critics and publications.

British Black Panthers

The Black Panther Party, an African American revolutionary party, was founded in 1966 by Huey Newton and Bobby Seale. The party's original purpose was to protect African Americans from police brutality.

The British Black Panthers or the British Black Panther movement (BBP) was a black power organization in the United Kingdom that fought for the rights of black people and peoples of colour in the country.

The BBP worked to educate black communities and fight against racial discrimination. Members of the BBP worked to educate one another and British communities about black history. They fought against police brutality in the UK. The BPP also opposed the Immigration Act 1971, defended communities against violence, held civil rights demonstrations. Several branches existed, but the main centre of the organization was in Brixton, South London.

Lesson 6

Activity Sheet for teachers– “Redemption Song”

“Redemption Song” begins with a story of how the narrator has been persecuted for years only to overcome it all with heavenly aid, leading to the aforementioned triumph. It was if Marley was letting his millions of fans know that he was going to be all right in his next journey, just as the line implies his own Rastafarian faith was giving him strength in what must have been a time of great pain and fear.

As the song progresses, Marley turns his gaze outward to his adoring fans and gives them some words of advice. To do this, he borrows from a speech by noted orator Marcus Garvey, whose views on uniting all those of African descent were a strong influence on Rastafarian principles. “Emancipate yourselves from mental slavery/ None but ourselves can free our mind,” he paraphrases Garvey, suggesting that those he is addressing have the means within them to break free from any figurative bonds.

Marley also suggests that technological advances pale in comparison to cosmic truths. “Have no fear for atomic energy/ ‘Cause none of them can stop the time.” Yet he’s dismayed at the deaths of the modern-day prophets (think JFK, MLK, etc.) at the hands of man, calling on his brethren to rise up to Biblical standards: “We’ve got to fulfil the book.”

These empathetic strains and social concerns, along with its campfire sing-along quality, makes “Redemption Song” attractive fodder for cover artists, especially for those facing big crowds wanting to unleash positive vibes on the throngs.

Resources for Students:

Fact Sheets and Activity Sheets

Lesson 1: Fact Sheet – Historical Context *Jemima and Johnny:* The 1958 Race Riots in Notting Hill

Increasing numbers of Caribbean migrants arrived in London after the Second World War. By 1961 there were over 100,000 Caribbean people living in London.

Caribbean migrants often found homes in areas of slum or poor housing. One of these areas was Notting Hill in North Kensington. During the 1950s, a strong Caribbean community had grown up in Notting Hill, many from Trinidad and Barbados.

At that time poverty, rootlessness, violence and crime were a part of life in North Kensington. Poor white families competed with poor Caribbeans for houses, a situation that was often exploited by unscrupulous landlords.

From the early 1950s, young White working-class 'Teddy Boys' began to turn hostile towards the growing numbers of Black families in the area. Right-wing groups exploited the situation. Fascist groups such as the Union for British Freedom set up branches in the district. Sir Oswald Mosely, founder of the pre-war British Union of Fascists, held street-corner meetings in west London. Leaflets and wall slogans urged 'Keep Britain White'.

During the summer of 1958, gangs of Teddy Boys became increasingly open about their aggressive intentions toward anyone who was Black. Youths smashed Caribbean cafes. Individuals were harassed. On the morning of 24 August, nine White youths assaulted five Black men in separate incidents in Shepherd's Bush and Notting Hill, seriously injuring three of them.

After two weeks of civil unrest rioting erupted in Notting Hill. It began at around midnight on 30 August and lasted a week. Crowds of up to 400 white youths chased Caribbeans. Petrol bombs and milk bottles were thrown at houses. Trouble spread and the police eventually reasserted control and the disorder died out on 5 September.

140 people were arrested, largely White, but including some of the Black victims who had armed themselves in self-defence. The nation generally was shocked at the events and the riots sparked long-running debates about racial prejudice, community harmony and the scale of commonwealth immigration in the inner cities.

Although the rioting calmed down, racial ill-feeling continued to simmer in North Kensington. In May 1959, a carpenter from Antigua, Kelso Cochrane, was stabbed to death in Kensal New Town by a gang of white men.

The **Notting Hill Carnival** is thought to have started as a gesture of defiance following the Cochrane murder, and an assertion of community pride.

Lesson 1: Activity Sheet – Historical Context *Jemima and Johnny*: The 1958 Race Riots in Notting Hill

Having listened to or read the outline of the Notting Hill Race Riots, summarise this piece of important UK history in 4-5 bullet points:

1.

2.

3.

4.

5.

Lesson 1: Fact Sheet – Historical Context *Rage:* Race Relations Acts 1965-1976

Before the 1960s, discrimination on the grounds of skin colour was not illegal. Casual 'colour prejudice' was part of daily life for many Londoners even though discrimination was not written into civil rights. In 1930, a Dr A.M. Shah had complained to the Home Office that the Streatham Locarno dance hall had refused him admission on the grounds that he was Indian. The Home Office replied that, although it was sympathetic, there was nothing it could do.

By the 1950s 'the colour bar' had become an increasingly obvious injustice in British society, particularly in London where most migrant workers from the Caribbean had settled. Resentment of the new arrivals had spilled over into violence in the Notting Hill riots of 1958.

The first Race Relations Acts: 1965 and 1968

In 1965, the first Race Relations Act outlawed racial discrimination and set up the Race Relations Board (R.R.B) to investigate complaints. The Act's provisions were weak and, in 1968, a new act enlarged and extended the R.R.B's powers and set up the Community Relations Commission (C.R.C) to help enforce the new laws.

The 1976 Act

In 1976, a far tougher Act was passed that made discrimination unlawful in employment, training, education, and the provision of goods and services. It extended discrimination to include victimisation, and replaced the R.R.B. and the C.R.E. with the Commission for Racial Equality, a stronger body with more powers to prosecute.

The Stephen Lawrence case

Since 1976, further amendments have been made to the Act. The police were specifically excluded from the provisions of the 1968 Act, on the grounds that they had their own disciplinary codes. Racism within the police force was not fully recognised until the 1990s after Black teenager Stephen Lawrence was murdered. The subsequent enquiry into the police's handling of the case found there was 'institutional racism' within the Metropolitan Police.

A turning point

The Race Relations Acts of the 1960s and 1970s did not eradicate racial discrimination. However, they did make an official statement about the values of British society, and as such marked a turning point in the evolution of a multi-cultural society.

The 1968 Race Relations Act was passed in the same year as the Commonwealth Immigration Act, which tightened controls on new migrants. The Home Secretary responsible for both was James Callaghan, who saw the Acts together as a way of creating 'a society in which, although the government might control who came in, once they were in, they should be treated equally'.

Lesson 2

Fact Sheet: Freedom

Defining freedom: The power or right to act, speak, or think as one wants without hindrance or restraint.

Freedom stands for much more than just the right to do whatever we choose: it comes with a responsibility to ensure that everyone has an equal opportunity in life and for the pursuit of happiness.

If we all just did whatever we wanted this would cause chaos, everyone out for themselves. So although freedom does mean the right to choose, freedom to speak, to believe and worship and to express yourself etc, these are only freedoms until your choices begin to disregard the freedom of others.

Freedom and Human Rights:

Freedom and Democracy are closely linked. In order to ensure freedom people must first have rights. For example;

Freedom from want: this means to be in an environment where you don't have to worry about where your next meal is coming from, how you can clothe yourself and your children or get a roof over your head.

Freedom from fear: The ability to peacefully express one's views and grievances, freely and without fear of persecution.

Freedom of speech, which means the political right to communicate one's opinions and ideas.

Ensuring these rights requires collective, organized action. If we want to live in a society where freedom is protected, and where the opportunity to exercise freedom is assured, we have to rely on some form of collective responsibility.

In order to protect this we must ensure that there is:

- Equality of opportunity
- Jobs for those who can work.
- Security for those who need it
- The ending of special privilege for the few
- The ending of prejudice and discrimination.

Lesson 2

Fact Sheet – Freedom of Expression, Press Freedom

Freedom of speech is the right to articulate one's opinions and ideas without fear of government retaliation or censorship, or societal sanctions. The term **freedom of expression** includes any act of seeking, receiving and imparting information or ideas, regardless of the medium used, so for example in music, art, and other ways of expression than speech alone.

Freedom of expression is recognized as a human right under article 19 of the Universal Declaration of Human Rights and recognized in international human rights law in the International Covenant on Civil and Political Rights (ICCPR). Article 19 of the UDHR states that "everyone shall have the right to hold opinions without interference" and "everyone shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of his choice".

The version of Article 19 also states that the exercise of these rights carries "special duties and responsibilities" and may "therefore be subject to certain restrictions" when necessary "[f]or respect of the rights or reputation of others" or "[f]or the protection of national security or of public order, or of public health or morals". Therefore, freedom of speech and expression may not be absolute, and common limitations to freedom of speech relate to for example libel, slander, obscenity, sedition, incitement, classified information, copyright violation, the right to privacy, public security, and perjury.

With the evolution of the **digital age**, the freedom of speech becomes more controversial as new means of communication and restrictions arise, for example the Golden Shield Project, an initiative by Chinese government's Ministry of Public Security that filters potentially unfavourable data from foreign countries.



Lesson 2

Roadmap To Democracy

Defining Democracy

Democracy is a political system which allows everyone in society to influence decisions.

This usually takes place through holding regular free and fair elections, where citizens are able to choose who they want to represent them.

It is based upon equality and freedom, and the system of law ensures that leaders are held accountable, the society is fair and transparent and that decisions are made by the people!

Democracy should be of the people, by the people, for the people!!!

How can you ensure your society is democratic?

Three key ways:

1. Ensure everyone has an equal say when making decisions! Democracy depends on everyone being actively involved in creating and making decisions.
2. For a democracy to work, people need to understand that there are viewpoints, solutions or perspectives that may differ from their own. The aim of your democracy should be not to convert people to one view but rather to work together to find a solution that works for everyone.
3. Ensuring that everyone is welcomed and included within your society regardless of their beliefs, religion, background, ethnicity, gender, class, or any other perceived difference, and that you actively work toward uphold this.

During this activity you will work in groups to draw a roadmap to democracy.

Together, your team must use information from previous lessons and activities to think about what the key elements of democracy should be and the obstacles that might get in the way of true democracy.

Working together you should draw a road that leads to a perfect democracy. Along the road, you can draw pictures of all the obstacles that come to mind, as well as all the things that allow democracy to flourish using whatever symbols you choose. (10 minutes).

Key words:

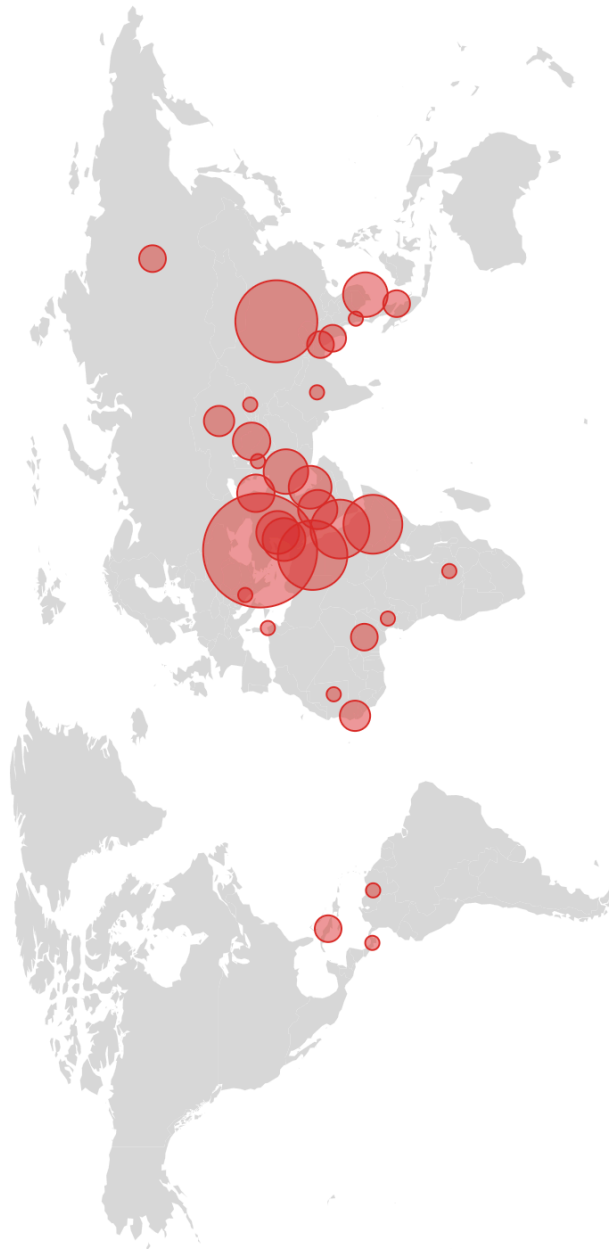
Racism, police violence, segregation, inequality, equality, divisions, human rights, freedom, responsibilities.

Following this each group should briefly present their Roadmaps to the class (10 minutes).

Lesson 2:

Activity Sheet – Map of 2016 Prison Consensus

Have a close look at this map – discuss where the most dense concentration of journalists in prison is, and why that is the case.



Lesson 3

Activity Sheet Film Analysis *Rage*

Micro Reviews - Read before the film

- "Loyalty, betrayal, comedy, tragedy, joy, anger: all without firing a single shot." - Time Magazine
- "Raw, Energetic, Refreshing... Shockingly Original" - Knowledge
- "A Superior Proposition To Other Flashy But Empty Britfilm Fare" - The Times
- "More Insightful Than Any Documentary" - Straight no Chaser
- "Anyone Into Hip-hop Should See This Film" - Lodown
- "It Is Good To Finally See A British Film Bearing Resemblance To The Real World" - The Voice
- "Raw To Its Core... This Ain't No Hollywood Movie" - Critics choice 3 weeks, Time Out
- "A Treat For The Ears As Well As For The Eyes" - Sleazenation
- "RAGE is Harsh And Raw... Credits Its Audience With Intelligence" - Film Review
- "An Auspicious Debut As Engaging As It Is Energetic" - Critics choice 4 weeks, Metro
- "Aduaka Has An Eye for London's Alienation And Dispossession. A Filmmaker To Watch." - The Guardian
- "An Intelligent Slice of Life... Intriguing and Absorbing" - South London Press
- "Exciting, Vibrant and Full of Life... An Undeniably Powerful Film. This Is London and This Is Now." - 6 Degrees
- "RAGE Heralds The Arrival Of A Truly Original Talent. Aduaka Magnificently Captures The Energy Of The Underbelly Of London." - Raindance
- "The First UK Hiphop Movie. Wicked! Revolutionary Use of Home Grown UK Hip Hop... 45 Tracks!" - UK Hiphop.Com
- "It's Refreshing To See A Film So Intense, Real And Uncompromising Without The Glossy Hollywood SFX and Washed Out Plots. Classy Performances." - Live Magazine
- "South London Dazzles Like A Sweeping Urban Cityscape. An Aural And Visual Assault." - Pride

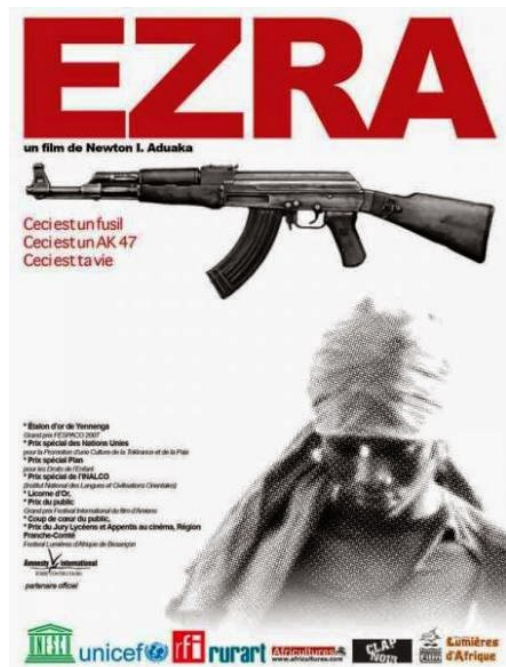
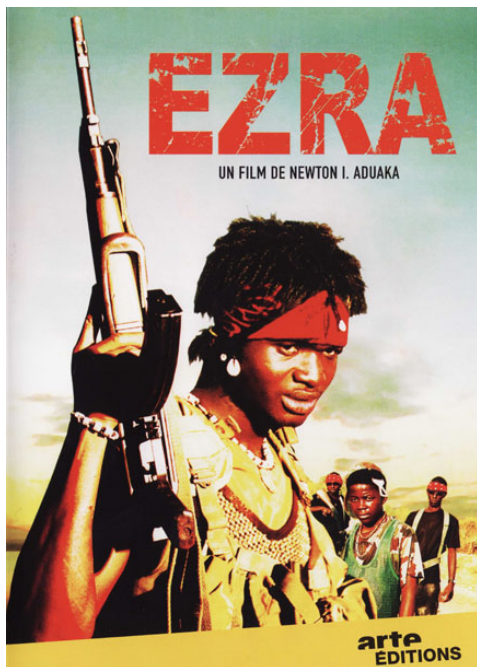
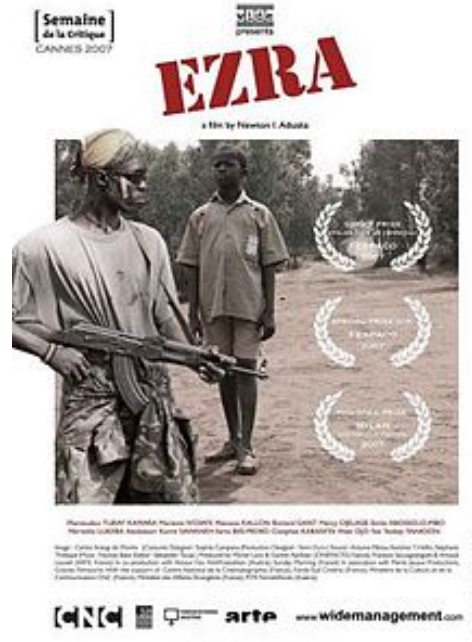
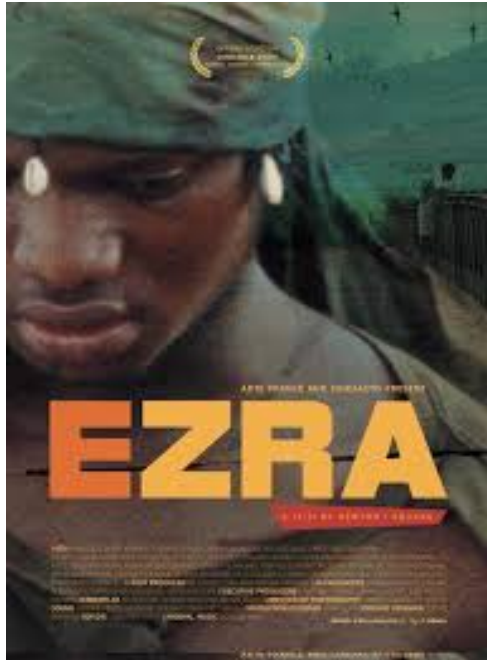
→ **What do these reviews do to your expectations of the film?**

Questions for after the film

How would you describe the film, now that you've seen it? Write your own one-sentence review, as if you're a film journalist. Give it stars as well. Try to remain objective as you do this: can you see the quality in spite of its shortcomings?

Lesson 4

Film Posters: Ezra (dir. Newton Aduaka, 2007)



Lesson 4

Fact Sheet – FESPACO

“In the 1960s we decided to show the outside world that Africa has its own civilization, its own culture. We have a lot to say, but that begins by controlling our own images.” – Founders of FESPACO

Across Africa, there are several socio-cultural, religious, sports, and arts gatherings and events that pull in a crowd of participants and spectators in a festive atmosphere. One of such occasions is the Pan-African Film Festival of Ouagadougou, better known as FESPACO.

A group of film enthusiasts came together in Ouagadougou to create what was then known as *Semaine du Cinéma Africain* in 1969. At this first edition, there were just five African countries represented: Cameroun, Niger, Senegal, Côte d’Ivoire and the host country, and 23 films were screened.

At the second edition, Algeria, Ghana, Guinea, Mali and Tunisia joined the party and a total of 40 films were screened. While the event did not take place in 1971, the government of Burkina Faso issued a decree on 7 January 1972 to institutionalize it as FESPACO. In 1979 FESPACO became a biennial event and a market for African film stock and footage was added in 1983.

Over the years, FESPACO has grown to become Africa’s biggest film festival and it has been called **Africa’s Oscar**, particularly because of the elaborate and colorful opening and closing ceremonies with thousands in attendance. However, only films by African filmmakers are accepted for entries to win the award, the Golden Stallion.

In the Western world the Oscar is the most important prize. But FESPACO gives out a golden stallion. According to the Mossi people of Burkina Faso, Yennega was a legendary warrior princess who is considered as Mother of the Mossi people.



The Nature of Identity

Lesson 6

Defining identity: The power or right to act, speak, or think as one wants without hindrance or restraint.

Thinking about identity has always been a hard task, questioning what makes you who you are is a complex thing and includes many diverse aspects. Generally identity refers to self-image, and is entwined with things like nationality, religion, language, race, class, gender and age.

Who you are does not develop in isolation, it is influenced by the world in which you live, and the experiences you have.

What makes you who you are?

Some suggest that identity develops from experiences you have in your environment, an imprint with no room for alternative. Others suggest we are able to choose our own social identity, filter influences, creating who we want to be.

How do you think your identity has been made up? Are you a product of your environment? Or do you choose who you want to be?

Nationality - The status of belonging to a particular nation.

Religion – belief in, or worship of power of powers considered to be divine or have control over human destiny, and any formal express of these beliefs.

Race – a group of people of a common ancestry, distinguished from others by physical characteristics, such as hair type, skin colour, physique etc.

Class – awareness of belonging to a particular social rank.

Gender – includes any of the categories such as male, female, transgender.

Age – the period of time a human has lived.

Language – includes a system for the expression of thoughts feelings etc, by the spoken sounds or conventional symbols.

Lesson 6

Fact Sheet – JAZZ

Jazz is a type of music of black American origin which emerged at the beginning of the 20th century (the “Jazz Age”), characterized by improvisation, syncopation, and usually a regular or forceful rhythm. Brass and woodwind instruments and piano are particularly associated with jazz, although guitar and occasionally violin are also used; styles include Dixieland, swing, bebop, and free jazz.

Jazz has roots in West African cultural and musical expression, and in African-American music traditions including blues and ragtime, as well as European military band music.

Jazz, especially 'modern' jazz, can seem an intimidating form of music, with long musical solos over an incomprehensible rhythm. But it has had a major influence on most popular music genres in the past 100 years.

Leading jazz musicians share the gift of being able to improvise solos that are full of melodic and rhythmic grace. And it is music that you can dance to.

Jazz originated in North America, a fusion of cultures brought to that continent, the most important being the music imported with African slaves. New Orleans was the cradle of jazz but Chicago and New York became established later as the jazz centres of the world.

Jazz involves "a spontaneity and vitality of musical production in which improvisation plays a role" and contains a "sonority and manner of phrasing which mirror the individuality of the performing jazz musician".

THE WORD: The question of the origin of the word *jazz* has resulted in considerable research, and its history is well documented. It is believed to be related to *jasm*, a slang term dating back to 1860 meaning “pep, energy.”

Lesson 6

Fact Sheet – HIP HOP & RAP

Origins And Old School

- *Hip-hop* refers to a complex culture with four main elements: deejaying, or “turntabling”; rapping, also known as “MCing” or “rhyming”; graffiti painting, also known as “graf” or “writing”; and “B-boying” or hip-hop dance, style, and attitude. Hip-hop originated in the African American South Bronx section of New York City in the late 1970s.
- While B-Boys organised dance contests, deejays developed new techniques for turntable manipulation: needle dropping, scratching and other techniques. Spoken interjections over records soon followed. Precedents for rapping are the epic histories of West African griots, talking blues songs, the dozens (the word game based on insults, usually about members of the opponent’s family), and the Black Power poetry of Amiri Baraka.

The New School

- In the mid-1980s the next wave of rappers came to prominence. Superstars brought rap to mainstream audiences and others invested rap with radical black political ideology, building on the social consciousness. Female rappers offered an alternative to rap’s predominantly male, often misogynistic viewpoint.
- At the end of the 1980s, West Coast rap grew in prominence, and their graphic, frequently violent tales of real life in the inner city, gave rise to the genre known as gangsta rap. This genre entered into a rivalry with New York City’s East Coast rappers. This became a media-fuelled hostility between East Coast and West Coast rappers, which culminated in the still-unsolved murders of Shakur and the wildly gifted MC known as the Notorious B.I.G.

Hip-Hop In The 21st Century

- As the century turned, hip hop solidified its standing as the dominant influence on global youth culture. The focus on producers as both a creative and a commercial force was concurrent with a widespread sense that the verbal dexterity and poetry of hip-hop was waning. The genre had become pop music.
- Perhaps no one represents the cultural triumph of hip-hop better than Jay-Z. As his career progressed, he went from performing artist to label president, head of a clothing line, club owner, and market consultant—becoming the artist with the most number one albums ever.
- And yet there remains a political aspect to the music and the lyrics in rap. Jay-Z himself but also M.I.A. and Kendrick Lamar, as music videos become increasingly engaged with politics, culture and society.

Lesson 6

Fact Sheet – GRAFFITI

Graffiti and break dancing were the aspects of hip hop culture that first caught public attention. Reputedly, the graffiti movement was started about 1972 by an American teenager who signed, or “tagged,” his work on walls throughout the New York City subway system. By 1975 youths in the Bronx, Queens, and Brooklyn were spray-painting colourful mural-size renderings of their names, imagery from underground comics and television, and even Andy Warhol-like Campbell’s soup cans onto the sides of subway cars. Soon, influential art dealers in the United States, Europe, and Japan were displaying graffiti in major galleries.

But beyond the American movement, Graffiti range from simple written words to elaborate wall paintings, and they have existed since ancient times, with examples dating back to Ancient Egypt, Ancient Greece, and the Roman Empire.

Graffiti often expresses underlying social and political messages. Graffiti artists constantly have the looming threat of facing consequences for displaying their graffiti. Many choose to protect their identities and reputation by remaining anonymous.



Banksy is one of the world's most popular street artists who continues to remain faceless. He is known for his political, anti-war stencil art. Banksy's art is a prime example of the classic controversy: vandalism vs. art. Art supporters endorse his work distributed in urban areas as pieces of art and some councils, such as Bristol and Islington, have officially protected them, while officials of other areas have deemed his work to be vandalism and have removed it.

Lesson 6

Fact Sheet – REGGAE

Reggae comes from 1960s Jamaica. It is strongly influenced by traditional mento (a celebratory, rural folk and dance music) as well as American jazz and rhythm and blues. Its lyrics usually relate news, social gossip, and political comment. Thus reggae expressed the sounds and pressures of Black life and oppression.

It is not a coincidence that Jamaican music really started to develop in the early 1960s. Jamaica was a British colony until 1962. In the mid-1960s Jamaican musicians dramatically slowed the SKA tempo down. Reggae evolved from these roots and bore the weight of increasingly politicized lyrics that addressed social and economic injustice.

Rastafarian Movement

Rastafari is a religious and political movement that started in Jamaica in the 1930s that combines mysticism, and a pan-African political consciousness. Rastafarianism advocates equal rights and justice.

Rastafarians believe that they are being tested by Jah (God) through slavery and the existence of economic injustice and racial oppression. They await their deliverance from captivity and their return to Zion, the symbolic name for Africa. Ethiopia, the site of a dynastic power, is the ultimate home of all Africans and the seat of Jah, and repatriation is one goal of the movement. Many Rastas believe that the Ethiopian emperor, Haile Selassie I, crowned in 1930, is the Second Coming of Christ and he returned to redeem all Black people. The movement takes its name from the emperor's pre-coronation name, Ras Tafari.



Lesson 6

Activity Sheet – REGGAE LYRICS

"Redemption Song" Bob Marley, 1980

Old pirates, yes, they rob I;
Sold I to the merchant ships,
Minutes after they took I
From the bottomless pit.
But my hand was made strong
By the 'and of the Almighty.
We forward in this generation
Triumphantly.

Won't you help to sing
These songs of freedom?
'Cause all I ever have:
Redemption songs;
Redemption songs.

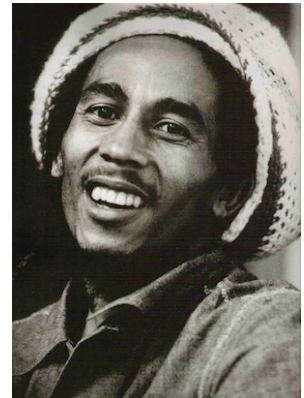
Emancipate yourselves from mental slavery;
None but ourselves can free our minds.
Have no fear for atomic energy,
'Cause none of them can stop the time.
How long shall they kill our prophets,
While we stand aside and look? Ooh!
Some say it's just a part of it:
We've got to fulfill the book.

Won't you help to sing
These songs of freedom?
'Cause all I ever have:
Redemption songs;
Redemption songs;
Redemption songs.

[Guitar break]

Emancipate yourselves from mental slavery;
None but ourselves can free our mind.
Wo! Have no fear for atomic energy,
'Cause none of them-a can-a stop-a the time.
How long shall they kill our prophets,
While we stand aside and look?
Yes, some say it's just a part of it:
We've got to fulfill the book.

Won't you help to sing
These songs of freedom?
'Cause all I ever had:
Redemption songs
All I ever had:
Redemption songs:
These songs of freedom,
Songs of freedom.



Music & Identity

Lesson 6

Defining music and identity : Music can speak to the very heart of the listener, reflecting culture, language and identity in many different forms.

Jazz – Jazz is characterized by improvisation, syncopation, and usually a regular or forceful rhythm. Jazz has roots in West African cultural and musical expression, and in African-American music traditions including blues and ragtime, as well as European military band music. It is a fusion of cultures brought to that continent, the most important being the music imported with African slaves

Hip-Hop – Hip-hop originated in the African American South Bronx section of New York City in the late 1970s. In the mid-1980s rap was brought into the mainstream but others invested rap with radical black political ideology, building on the social consciousness. Female rappers offered an alternative to rap's predominantly male, often misogynistic viewpoint. There is a verbal dexterity and poetry of hip-hop that maintains a political aspect in music and the lyrics.

Reggae – Reggae comes from 1960s Jamaica. It is strongly influenced by traditional folk and dance music, as well as American jazz and rhythm and blues. Its lyrics usually relate news, social gossip, and political comment. Reggae expressed the sounds and pressures of Black life and oppression. Bob Marley infused the genre with increasingly politicized lyrics that addressed social and economic injustice. It is closely associated with Rastafarianism, a mystical belief in pan-African political consciousness.

Lesson 7

Activity: Style and Identity



The world has a rich and diverse history of culture and tradition. As the world becomes more and more connected, this mix is also reflected in the vast mixture of different fashions.

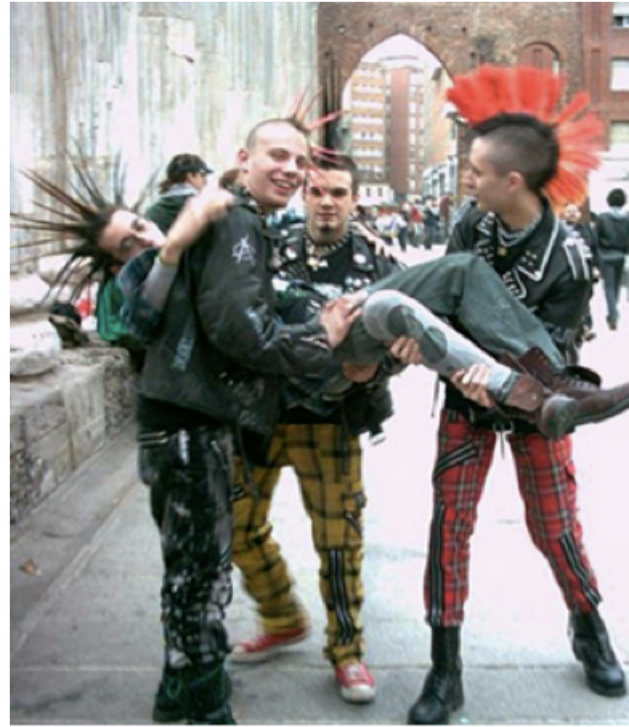
It is commonly assumed, particularly in the West, that Muslim women are indifferent to fashion. Nothing could be further from the truth: research shows that Islamic fashion is one of the fastest growing fashion industries in the world.

Islamic fashion in general is understood as women wearing modest clothing with long sleeves, descending to the ankle and having a high neckline. The outfits are nonhugging, with some form of head covering that could be draped in a variety of styles. Women who prefer to wear pants combine them with a long sleeved top that covers the buttocks and has a high neckline, along with a head covering.

Discuss, in groups, how this fashion trend identifies people as belonging to a specific group, and whether this is a good or a bad thing when we consider emancipation, freedom of expression and style.

Lesson 7

Activity: Style and Identity



The UK also has a very interesting history of fashion and fashion designers. The UK is particularly noted for punk rock fashion and for designers like Vivienne Westwood and Alexander McQueen.

Punk fashion is the clothing, hairstyles, cosmetics, jewellery, and body modifications of the punk subculture. Punk fashion varies widely, ranging from Vivienne Westwood designs to styles modelled on bands like The Exploited to the dressed-down look of North American hardcore. The distinct social dress of other subcultures and art movements, including glam rock, skinheads, rude boys, greasers, and mods have influenced punk fashion. Punk fashion has likewise influenced the styles of these groups, as well as those of popular culture. Many punks use clothing as a way of making a statement.

Discuss, in groups, how this fashion trend identifies people as belonging to a specific group, and whether this is a good or a bad thing when we consider prejudice, freedom of expression and style.

Lesson 7

Activity: What makes you unique?

The Storytelling Jacket (10 minutes)

Get an old jacket or coat and put items or information that relates to one of the students identities. Give the jacket to a student in the group so that they can discover the items. The teacher should then ask questions to prompt imaginative responses from the students about which of their class mates the jacket might belong to. The questions help build an idea of the jacket owner's life, and how these items reflect the students identity.

