

*based on stories from youth dialogues on race and ethnicity in
metropolitan detroit performed by mosaic youth theatre of detroit*



Speak for Yourself

study guide

Youth Dialogues on Race and Ethnicity in Metropolitan Detroit is a collaboration of the Skillman Foundation and University of Michigan.
This guide is made possible by a grant from Comcast Corporation and Blue Cross Blue Shield of Michigan.



SPEAK FOR YOURSELF

STUDY GUIDE

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Preface

Too often young people keep their private thoughts to themselves rather than to express them to others. When they stay silent, however, they do not realize that others share similar thoughts around which they might take collective action.

Speak for Yourself is a performance by the Mosaic Youth Theatre of Detroit, based on the stories of young people who are speaking out and taking action in the nation's most segregated metropolitan area. Mosaic artists present the performance to school assemblies and community centers, after which audience members talk back and express themselves about segregation and diversity. The experience is electrifying.

Speak for Yourself draws upon Youth Dialogues on Race and Ethnicity in Metropolitan Detroit. This program was established by the University of Michigan and the Skillman Foundation to engage young people in intergroup dialogues, metropolitan tours, campus visits, and community projects.

This study guide is intended for youth and adults – especially parents, teachers, and community leaders - who want to facilitate discussion of the performance and take next steps. It is co-authored by Barry Checkoway and Amy Hammock of the University of Michigan.

Printing of the guide is made possible by grants from Comcast Corporation and Blue Cross Blue Shield of Michigan.

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Speak for Yourself!

Barry Checkoway

Youth Dialogues on Race and Ethnicity in Metropolitan Detroit

Metropolitan Detroit is America's most segregated metropolitan area. As some suburbs increase in Asian, Middle Eastern, and Latin American populations, others are exclusively White European, the city is largely African American. Young people are aware of segregation, and want to communicate with people who are different from themselves, but have few opportunities to do so.

Youth Dialogues on Race and Ethnicity in Metropolitan Detroit enables young people of African, Asian, White European, Middle Eastern, and Latin American descent to increase dialogue across neighborhood and suburban boundaries. Participants participate in intergroup dialogues, metropolitan tours, community projects, and residential retreats. In so doing, they increase their understanding of their own racial and ethnic identities; their knowledge of others' identities; and the place of segregation and diversity as forces in their lives.

Speak for Yourself is a performance of the Mosaic Youth Theatre based upon the stories of young people growing up in the area, and upon their experiences in the dialogues. We hope that their stories will stimulate you to "think and feel" about race, discrimination, and segregation; to share your own experiences with others; and to join with others to create change.

The performance itself has scenes that are funny and serious, but together raise fundamental questions about speaking for yourself in a segregated area which is unaccustomed to dialogue of this type.

Because we want this performance to be a learning experience, we have prepared this study guide to assist young people and adult allies – including teachers and parents - who care about these important issues. It features information for you to discuss, share with others and, most of all, use for action and change.

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Mosaic Youth Theatre of Detroit

Mosaic Youth Theatre of Detroit is an internationally-acclaimed, professional performing arts training program for youth development through the arts. On stage and backstage, the Mosaic Youth Ensemble, made up of the Mosaic Acting Company, Mosaic Singers, and Mosaic Technical Crew, practice artistry in action by refining their crafts and producing first-rate theatrical and musical performances while developing disciplined work habits, effective problem-solving skills and respect for differences. These young artists represent more than 50 urban and suburban schools and diverse social, economic, racial, cultural, and religious backgrounds in the metropolitan area.

The Mosaic Acting Company, which performs *Speak for Yourself*, is an advanced and comprehensive program that finds young actors progressing through stage combat and movement practice, memorization of lines and cues, study of acting theories, improvisation and arduous rehearsals at a rapid pace. In addition, these young artists are actively involved in writing the various plays they perform throughout the year, including *Speak for Yourself*.



*Mosaic artists performing *Speak for Yourself**

Essential to Detroit's cultural community, Mosaic offers professional live theatrical and musical performances for diverse audiences throughout the metropolitan area, and has been chosen to perform at numerous major events. They have been featured in national media, and have won numerous prestigious awards recognizing their work.

Segregation and Diversity

Metropolitan Detroit is among the nation's most segregated metropolitan areas. According to the 2000 census, the city is 80 percent African-American, while the suburbs are 85 percent white. For years, the city has been losing employment opportunities, residential development has been suburban, and disparities have been widening between both.

"Detroit divided" has been fueled by investment decisions by private institutions and government programs, urban and regional public transportation systems, and the potential for movement across segregated boundaries weakened, while race and racism confound the urban-suburban situation.

Amidst segregation, there also is diversity. While most suburbs are White European and the city is largely segregated in its African-American population, some suburbs are increasing in population of African, Asian, Middle Eastern, and Latin American descent.

Suburban Farmington and Farmington Hills, for example, boast of their racial and ethnic diversity of their students, their cultural roots in nations worldwide, and their numerous languages spoken at home. They are forerunners of the emergent "micro melting pots in many metropolitan areas."

Young people in metropolitan Detroit are open to discussion of race and ethnicity, but live in segregation, with too few opportunities to communicate with people who are different from themselves. Studies show that they understand the limitations of segregation, appreciate the benefits of diversity, and want to interact with other young across boundaries, again with too few opportunities to do so.

Youth Dialogues on Race and Ethnicity in Metropolitan Detroit involves young people in "dialogues on diversity" which enable them to assess similarities and differences, analyze problems and issues related to segregation, and plan projects to create community change. As part of the program, they recognize differences in racial and ethnic groups, and find ways to build bridges across geographical and cultural boundaries.

The following sections provide perspectives on some – but not all – of the racial and ethnic groups in the metropolitan area.

Racial and Ethnic Groups in Metropolitan Detroit

Asian Americans

Chinese immigrants came to Detroit in the 1870s and by 1950 approximately 3,000 Chinese Americans were living in the city, largely in a community of residences and businesses located west of the central business district, near Michigan Avenue and Third Street. When an expressway was built through the area in the early 1960s, most businesses closed and residents moved. While many of them moved to the suburbs, others remained in the city, especially in an area near Cass Avenue, just north of downtown.

During the 1970s and 1980s, Chinese Americans continued moving to the suburbs, such as Madison Heights and Troy, where they were joined by people of Japanese, Korean, Taiwanese and other East Asian ancestry. Since then, immigrants from South Asia - such as Bangladesh and India - and Southeast Asia - such as Hmong and Phillipines - have come to metropolitan Detroit.

Asian Americans in metropolitan Detroit are often stereotyped into a single people rather than distinguished by their nationality. They experience discrimination by other groups, and sometimes discrimination turns to violence, such as the 1982 murder of Vincent Chin, an engineer who was attending a party in Highland Park, where he was beaten to death by two white autoworkers who thought he was Japanese. For taking Chin's life, a white judge sentenced each autoworker to three years of probation and \$3,780 fine.



Mural on Peterboro near Cass Avenue memorializes Vincent Chin, Martin Luther King Jr., and the effects of highway construction in Detroit.

Arab Americans

Metropolitan Detroit has been a destination for Arab immigrants since the 19th century. Lebanese immigrants arrived in the late 19th century, originally as merchants and salesmen; Palestinians, Syrians, Iraqis and Yemenis came to work in Henry Ford's automobile factories in the first decades of the 20th century; virtually all Arab nationality groups followed after 1948; and immigrants came in successive waves after 1968, 1973, and subsequent periods of turbulence in the Middle East.

By the 1960s, Dearborn – especially Dearborn's Southend - was among the highest concentrations of Arabs in North America. Geographically isolated from the rest of Dearborn and Detroit by the Ford Rouge Plant and other large factories, the area became home to a highly diverse Arab population. Here were Lebanese, Palestinians, Yemenis and other nationality groups, both Christians and Muslims. Although Arabs and Arab Americans have moved to other parts of the metropolitan area, Dearborn has remained its densest concentration.

Despite diversity, local Arabs and Arab Americans shared some similarities. First, their communities were influenced by events in the Middle East that swelled the local population. Each successive situation brought refugees from war, victims of political oppression, or people who had experienced economic hardship. Second, there were enough similarities in language, religious beliefs, and cultural traditions to provide a basis for discussion of their commonalities. Third, they faced discrimination in a society that marked them by racial prejudices and negative stereotypes.

Discrimination worsened with continuing conflict in the Middle East and the terrorist attacks in the United States on September 11, 2001. The attacks increased suspicion and prejudice against Arabs and Arab Americans, and placed immense pressure on the community, particularly recent immigrants and refugees who themselves were recovering from situations of trauma back home.

Although local leaders have responded by strengthening support for immigrant rights, civil liberties, and community development, discrimination against Arab Americans remains.

Latinas and Latinos

Mexican migrant farm workers were first recruited to Michigan by sugar beet and fruit growers in the 1920s, the same period in which Henry Ford and other auto manufacturers hired Mexicans in large numbers. Although Ford confined Mexicans to the most dangerous positions in the factories, a thriving Mexican community was established along Bagley Street, southwest of downtown and east of Dearborn's Arab American community.

During the Great Depression in the late 1920s, there was increasing tension between European Americans and Latino immigrants. Beginning in 1929, government agencies sent immigrants back to Mexico in order to lessen the competition for jobs. In this "repatriation," a large number of Mexican Americans were deported to Mexico, even though many of them were US citizens. Henry Ford, a repatriation advocate, fired his Mexican workers, and by 1932, Detroit's Mexican population had dwindled to 5,000. There was another repatriation in the 1950s, but after the immigration reforms of the 1960s, Detroit's Mexican population grew again.

Despite discriminatory practices of repatriation, the Latino community has remained a vibrant presence in southwest Detroit. In recent decades, Puerto Ricans, Hondurans, Salvadorians, Costa Ricans, Cubans and other Latin Americans have come to reside there and other parts of metropolitan Detroit. According to the 2000 Census, more than 50,000 Latinos live in metropolitan Detroit, although it is likely that this is a substantial underestimate, because many undocumented Latinos fear giving personal information to authorities.

Latino Detroiters face discrimination due to ethnic prejudices, language differences, and economic barriers. Children of Spanish-speaking parents encounter difficulties in the schools, and curricula say little about their history and culture.

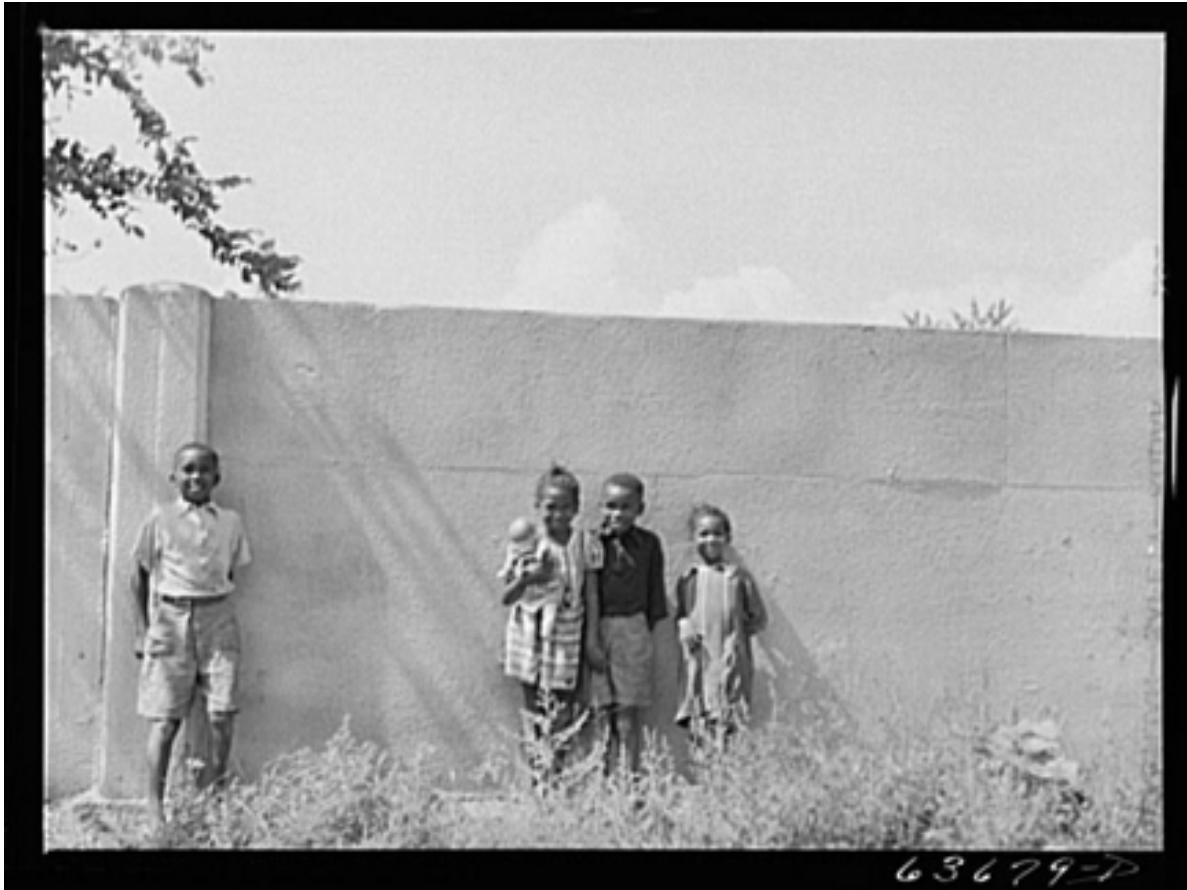
African Americans

People of African decent were brought to Detroit as slaves by European settlers, and Detroit was a destination for slaves escaping the South before and during the Civil War. Despite the small number of African Americans at that time, European Americans twice rioted against them and burned sections of their community.

The early 1900s witnessed the major migration of African Americans from southern states to Detroit. Because there were factory jobs during World War I, and because the Immigration Act of 1917 halted European immigration, African Americans filled the lowest-paying and most dangerous jobs. The newcomers settled in Paradise Valley, a neighborhood east of downtown, because it was difficult for them to live elsewhere due to housing discrimination and racial segregation.

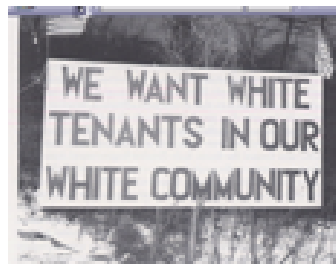
During the 1920s, African Americans and European Americans competed for residential space. For example, when an educated African American doctor bought a house in a European American neighborhood on the East Side of Detroit in 1924, the Ku Klux Klan mobilized mobs to force him and his family out of their house. When bullets were fired to disperse the mob, a bystander was killed and the entire family was taken to jail.

When World War II brought more African American and European American workers from the South, public agencies and private institutions promoted and maintained racial segregation. In 1941, for example, a real estate developer built a concrete wall between an established African American neighborhood and a new European American neighborhood in the Eight Mile-Wyoming area on the Northwest side. The wall, which remains today, was built to satisfy federal government procedures that assured that new housing construction would maintain strict segregation.



Detroit children standing at the Eight Mile wall constructed to separate neighborhood and suburban residents

As factories continued to hire African Americans, the demand for housing forced the government to construct public housing for African Americans on the city's Northeast Side. This public housing angered nearby European Americans, who rioted in 1942 when African Americans began moving into their homes. Police discrimination against African Americans was evident during these riots, as 217 African Americans and 3 whites were arrested during the fighting.



Sign erected by European Americans outside the Sojourner Truth homes before the first African American families were scheduled to move in.



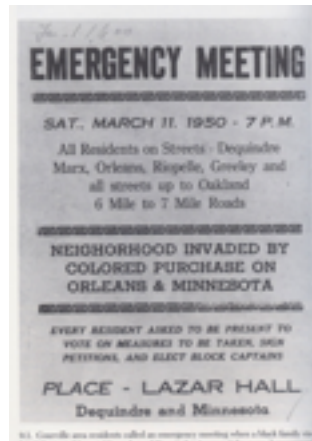
White mob surrounds the overturned vehicle of an African American family attempting to move into the Sojourner Truth homes in 1942.

Racial tensions between African Americans and European Americans also increased over the use of public spaces. In 1943, a riot began on the Belle Isle public park and quickly spread throughout the city. Violence was pervasive during the riot, and the police killed 17 people, all of whom were African American.



Police arrest African Americans along Woodward Avenue during the June 1943 riot.

After World War II, federal government agencies promoted segregation by building highways through African American neighborhoods, and by offering loans for White Europeans to build homes in the suburbs, by refusing similar loans in the neighborhoods, and by bulldozing large sections of the city that it deemed to be slums, including Paradise Valley. Despite having the highest concentration of African American-owned businesses nationwide, the neighborhood was destroyed and residents were displaced to make way for highway construction. By the 1960s, expressways, apartment houses, and a medical center stood in what was once Detroit's original African American neighborhood.



Poster announcing a meeting by European Americans to keep African Americans out of a white neighborhood.

In 1967 the city was mostly European American and racial tensions were high. Economic hardship, housing discrimination, segregated schools, and police brutality combined to cause one of the largest civil disturbances in U.S. history. That summer, race riots between African Americans and European Americans lasted for 5 days, claimed 43 lives (79% of them African Americans), and injured an additional 1189 people. The National Guard was called in to take control.

During this period, the deindustrialization and suburbanization of Detroit were underway, factories were becoming fewer, and Whites fled to the suburbs. When the federal government ordered schools to desegregate, European Americans fled the city in more massive “white flight” to the suburbs. The pattern of segregation worsened, and today metropolitan Detroit is the nation’s most segregated area.

European Americans

Europeans came to Detroit in 1701, when Antoine Cadillac “discovered” the area despite the presence of Huron, Chippewa, Miami, and Ottawa Native Americans who already were residing there. The earliest European settlers were French, they established farms along the water and into the wilderness, and many streets still bear their names.

Irish immigrants began arriving to Detroit in the 1830s to escape famine in their home country. Many of them settled in Corktown - named after Ireland's County Cork - west of downtown. German immigrants began to settle east of downtown, near Harmonie Park and what is known today as Greektown. The first documented Greek immigrant arrived in 1890 and the area became dominated by Greek immigrants, as Germans moved to other parts of the city.



Greek Americans no longer reside in Greektown in large numbers, but their businesses remain.

Italians arrived in large numbers during this period, settling in the city's East Side. Polish immigrants and others from Eastern Europe also arrived in large numbers, and concentrated in and around Hamtramck on the East Side, making this one of the largest concentrations of Poles outside Poland.

Jews have played a major role in Detroit's ethnic history. Although some Jews from Germany came to the city in the early 19th century, more Jews from Eastern Europe arrived in the 1880s, most of them fleeing religious persecution in Russia and Poland. Detroit's original Jewish community settled along Hastings Street, before it became an African American neighborhood. As part of "white flight," Jews later moved northwest to Oakland County, where most of them reside today, while many Poles and Italians moved northeast to Macomb County.



Jewish immigrants on Hastings Street in the early 1900s.

While most European Americans lived in neighborhoods with people from similar ethnic backgrounds, only African Americans were forced to live in segregated neighborhoods. Some white ethnic groups chose to create close knit communities, but the barriers were never the same as for African Americans, for whom prejudice, discrimination, and segregation left little choice.

Today metropolitan Detroit is among America's most segregated areas. As some suburbs increase in Asian, Middle Eastern, and Latin American populations, others are exclusively White European, and Detroit is largely African American.

Speak for Yourself

Guidelines for Facilitation

Discussion of Speak for Yourself requires thoughtful facilitation. One result of segregation is that people – even well-meaning people – are unaccustomed to discussions of race that can be stimulated by the performance.

The performers are artists who perform their roles, but we are educators who want people to learn something and do something with what they learn. One concern is that lacking facilitation, audiences member can have their prior prejudices and stereotypes reinforced by the performance, which is the opposite of what we intend.

Facilitators are people who create an environment in which people can feel and think, and talk about their feelings and thoughts. Here are some general tips for facilitators:

- Welcome the participants.
- Introduce the purpose and process.
- Create a safe space for talking and learning.
- Ask questions and facilitate the process.
- Stay as neutral as possible.
- Keep discussion moving along.
- Encourage people to participate.
- Ask participants to speak loud enough for others to hear.
- Thank each person for his or her contribution.
- Repeat or summarize key points or themes if appropriate.
- Thank them for their comments and questions.

Introducing the Performance

Introduce the performance while the artists are sitting visibly on the stage behind you. Here's an approach that has worked well for facilitators:

- Position yourself in a place where you are close enough for everyone to hear and recognize that you are a facilitator but also one of them. If there is a stage, you might stand on the floor or in the aisle.
- Open by greeting the audience in a way that communicates that you care about the topic and want to create a "safe space" for its discussion.

Depending on the age of audience members and of the school climate, a simple "Good morning" prompting their response "GOOD MORNING!" might suffice.

"My name is Roger, I am from the University of Michigan, where we have a program called Youth Dialogues on Race and Ethnicity and collaborate with the Mosaic Youth Theatre in the performance which you about to experience. Welcome to the performance.

"Youth Dialogues is a summer program in which people like yourselves meet for dialogues with a group of people who are different from yourselves. You discuss your experience of growing up in your neighborhood or suburb, and have dialogues led by facilitators about your differences and similarities.

"Then, we invite all of the groups to the University of Michigan where they live and work together for a few days to plan an action project to challenge discrimination, increase dialogue, or create change in your community. So, when you hear the artists speak about "youth dialogues" in the play that is what they are referring to.

"The performance deals with issues of race, ethnicity, discrimination, and segregation in ways which are sometimes funny and sometimes serious, so you should feel free to laugh as you wish.

"The performance might trigger thoughts and feelings which stimulate you to talk your own experiences, so save them until after the performance when we'll have time for you to 'speak for yourself.'

"Mosaic Youth Theatre is made up of students like yourselves, you are in for a real treat, and it is a pleasure to introduce Speak for Yourself."

Talking Back After the Performance

Now is the time to facilitate a "talk back" for audience members who want to speak for themselves:

- "Let's give the artists a round of applause (which you will lead) for their wonderful work.
- "Now we want to give you a chance to speak for yourself with your comments and questions.
- "First, however, let's meet the artists, each of whom will say his or her name, age and school.
- "Do you have any reaction to the performance or questions for the artists?
- "Please stand up so everyone can see you, speak loud, and tell us your name."

The talk back enables audience members to say a few words, give immediate reactions, let off some steam, and feel comfortable about speaking.

This is not normal for some audiences, however, so don't be surprised if no one jumps up to speak. If no one wants to start off, wait a few seconds, and start the process yourself, often by saying "I have the first question" and asking the artists a question like:

- "Do you have any thoughts about performing the play."
- "How does the performance make you feel?"

When the artists break the ice and serve as models, audience members are usually ready to speak, so turn back to the audience and ask some of the following questions which have worked before. These questions are not a recipe to follow step-by-step, but a menu to use in making choices that fit the situation:

- ““What do you think? Anything that stands out?”
- “How did this performance make you feel?”
- “What was the best part, for you? Why?”
- “Did you have any feelings or thoughts you’d like to share?”
- “Visualize your own community, school, or friends. How many of them are different from yourself?”
- “Are there any stereotypes that you have heard about your own group?
What about other groups?”
- “Have you yourself experienced discrimination personally or know someone who has?
Where did it happen?” “How did it make you feel?”
- “Think back to the ‘socialization stew’ from the play. How do you think that socialization happens?
What images do you see about people of other races?”
- “Does anyone have a story from your own experience?”
- “Has anyone ever heard expressions of prejudice from family members, friends, or neighbors,
or in the school? How did you feel when you heard these expressions? How did you react?”
- “Are there ways in which your own attitudes are different from your family or friends?”
- “Can anyone think of an action or step that people might take to challenge discrimination
or increase dialogue?”
- “Can you think of a way to create change?”
- “What is a small step that you might take to create change? Speak up when you observe
or experience discrimination? Talk with others who might have experienced discrimination,
to hear what they think?”

Sometimes audience members are unwilling to speak up, and there is nothing but silence. Don’t become nervous, for this is a normal part of the problem you are trying to address. Here’s one way to get the audience involved:

- “Now, I’m going to ask you some questions which will require you only to stand up:
- “If you yourself have personally experienced something in the play,
please stand up..... now sit back down.
- “If you have heard some of the things that were in the performance,
please stand up.... Now sit back down.
- “If you would like to do something about it, please stand up. Please remain standing.”

While they are standing, you yourself might say:

- “Look around at how many people share your belief and would like to change the situation. You could start the process today.”

Now ask them to sit down, and then say:

- “We want to thank you for inviting us, and especially want to thank the Mosaic Youth Theatre for their special performance, so let’s let them know what we think. (Applause)
- “Just a reminder, the performance is based on the Youth Dialogues Program, which is coordinated by the University of Michigan.
- “We are looking for schools or groups of people like yourselves to participate in the program, and if you are interested, please speak to your teacher or principal about the possibility.
- “The University of Michigan has commitment to strengthening social diversity and increasing dialogue in the classroom as a means to educational excellence. There is a large number of programs which enable students to get involved.
- “Finally, thanks again for inviting us, we hope you learned something from the performance, and let’s give the Mosaic Theatre a round of applause.”

Steps for Young People

When we dialogue with each other about race and ethnicity, we are taking an important step forward. But what will we do with what we learn? Here is an initial list of suggestions:

- Educate yourself about your own racial and ethnic identities and group memberships. Learn about the struggles of your people and how they have overcome them.
- Learn about other groups that are different from yours, and recognize your similarities and differences.
- Watch for examples of racism and prejudice in your everyday lives, and say something and correct misinformation on the spot.
- When you observe examples of segregation – such as in your church or school – ask people to explain why it exists and what has been tried to change it.
- Use the media with a critical eye, and discuss this with your friends. Television, radio, newspapers, and other media often portray groups in stereotypical ways, sometimes to make people laugh, sometimes to hurt them, and often without awareness of themselves.
- Notice when your friends or family members make jokes about people of other races and ethnicities. How does it make you feel? Do you participate in these jokes? What can you do to challenge these jokes?

- Educate yourselves by visiting various cultural institutions, and by attending religious services at various churches, synagogues, and temples to learn about different faiths.
- If you notice that you usually sit with people like yourself – such as in the classroom or cafeteria – set an example by sitting with members of another group. Mix it up!
- Hold friends and family members accountable for racist comments and jokes by saying something like, “I don’t think that’s funny because it’s based on a stereotype.”
- Work with individuals or groups that are different from yours on a project to improve your community.
- Volunteer with community organizations that serve groups other than your own.
- Go to a meeting or rally in support of ending discrimination.
- Bring together people who share your views, discuss the root causes of problems, and form an action group to create change.
- Start a dialogue group at your school, where people of different races and ethnicities come together to share their experiences, with the goal of positive change.
- Join together with other student or community groups for a multicultural food fair, art fair, or talent show.
- Create a school exchange, where you and your classmates visit schools in communities different from your own, and you encourage students from other schools to visit yours.
- Develop a campaign to raise awareness about racism and discrimination that affects your community.

Action Steps for Teachers

Young people can create community change on their own, but teachers are strategically situated to support the learning process. Although many teachers do not view themselves as allies to young people in challenging discrimination, some teachers do support youth in these ways, and this section is for you!

Here are some steps to consider:

- Assess your own knowledge about the causes and consequences of racial segregation, and devise a strategy for getting the information that you need.
- Learn more about the young people whom you teach, including their experiences with prejudice and discrimination.
- Identify some colleagues who share your concerns, and bring them together to discuss the issues.
- Critically analyze your curricula and course materials and identify any mistaken information about racial or ethnic groups. Once you have identified faulty information, discuss this with your colleagues, tell your students about the mistakes, and provide more accurate information.

- Bring selected students together to identify their personal experiences with prejudice or discrimination in the school, and discuss some of the ways to deal with it.
- Help interested students to join together in solidarity and form a group to meet regularly and discuss some ideas for taking action.
- Develop a classroom calendar that respects religious diversity. Do not schedule tests or meetings on the major holidays of any religious group.
- Respond immediately to racial or ethnic conflicts when they arise in your classroom and in your school by discussing them and providing accurate information to individuals and groups. This sends a message that you notice the issues and are open to talking about it.
- Organize an activity or conference for teachers and administrators in order to learn more about how to facilitate honest discussions about race and ethnicity in the classroom and beyond.

Action Steps for Parents

Young people often say that their first awareness of race was when they heard about it from parents and family members, so parents play a key role in the process.

For parents to be more supportive, here are some suggestions:

- Educate yourself and your children about race and ethnicity. Take them to concerts, plays, exhibits and events about racial and ethnic groups, including their own.
- Create opportunities for youth to interact with people who are different from themselves. Invite others to join your family for a meal or holiday.
- Encourage your children to participate in school or after-school programs that recognize and celebrate racial and ethnic “differences” and “unity.”
- Bring your children with you when you vote for candidates that oppose discrimination, and explain why it is important.
- Engage ongoing conversations with youth about race, ethnicity, discrimination and segregation. Talk about your personal experiences, which will help them to feel more comfortable about sharing their own.
- Encourage young people to challenge discrimination whenever they see it, even when you are not there. When they stand up against discrimination, tell them that you are proud of them.
- Promote active youth participation by encouraging them and their peers to gather information, discuss the issues, and form groups of their own.
- Provide the resources that they need – such as transportation – to attend meetings and events.

Resources

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