

**To Executive Director Shanine Coats, the CDE, SBE, and ICQ,**

I hope these lesson plans find you well. As per our previous conversation about my Arab American Ethnic Studies unit, I have made necessary edits to make the lessons easier to read and more accessible for instructors. Thank you for taking the time to review them.

Here is a quick overview of the edits:

- Essential questions seek to empathize with the Arab American experience by engaging with their contributions and challenges in American society.
- All resources are accessible via the Internet, and lessons were altered to fit these resources into the plan.
  - Ameen Rihani's *Deserts of Fact and Fiction* is available in the New York Times archives and may require a subscription.
  - I have supplied appropriate excerpts from *The Great Gatsby* and other readings
- All lessons are structured for a 55-minute course.
- All lessons are split into numbered Steps (1, 2, 3, etc.). These Steps could be altered and moved depending on the instructor's time constraints and focus.
  - For example: In Tuesday's lesson about Arab stereotypes in film, the instructor could remove any film that may run over time, or they could move the film into another portion of the Unit.
  - Thus, if an instructor wants to run a 40-minute course, they can alter the lesson without losing its purpose.
- Every lesson is built around a learning activity, such as Think-Pair-Share, Affinity Thinking, or Chunking.
- Every lesson has an Exit Ticket/Written response for assessment.
  - Every Exit Ticket serves as a scaffold towards the Unit's Summative Project on Friday.
  - For example, Students can have the option to think of writing a new film idea that humanizes Arabs and use that as a basis for the Friday assessment.

These lesson plans follow Arab stereotyping in American literature, film, and media from the 1900s until the present. It explores the enduring challenge of profiling and false portrayals. These tropes are juxtaposed and challenged by authentic Arab American voices who wrote narratives to provide a glimpse into their experience.

I hope that these lessons will assist your goals, and I hope to continue to serve as a partner for you in the future.

Please keep Arab Americans in your mind, and I wish you all the best.

- Amin Nash, M.A.

## **Arab American Studies - Sample Unit Plan**

**Unit Title:** Arab American Stereotypes in Literature, Film, and Media Pre- and Post-9/11

### **Unit Overview:**

In this unit, students will conduct a short study on how Arabs have been imagined in America through literature, film, and media. This imagination usually profiles Arabs as uncivilized or in opposition against common American ideals. The lessons in this unit seek to understand the Arab American experience by including Arab American voices within American culture. The diversity of the mediums – from film to literature – takes perspectives from both the dominant American view and the Arab American view. Students will practice their critical and analytical skills through close readings, discussions, and writing. After studying these mediums, students will identify and explain various literary techniques, motifs, and other devices.

The unit's goal is to illuminate the contributions and struggles of the Arab American experience while also revealing how not just Arab Americans – but many US citizens in general – can be profiled and discriminated against within America.

This unit could be conducted as an end-of-semester Ethnic studies course.

### **Unit Enduring Understandings:**

1. Students will understand how Arab Americans have been stereotyped and profiled in America.
2. Students will learn how the Arab American community contributed to America by engaging with authentic narratives.

### **Essential Questions:**

1. How long have false Arab portrayals existed in America, and how long have Arab Americans countered these portrayals?
2. How do American institutions profile its citizens?

### **Standards Alignment:**

- CA HSS Analysis (9-12): Chronological and Spatial Thinking 1, 4; Historical Interpretation 1, 2, 3, 4; 10.6, 11.5, 11.9, 12.3, 12.7, 12.8
- CA CCSS for ELA/Literacy: WHST.11–12.1–2, 4–10; L.11–12.1–6
- CA ELD Standards: ELD.P1.11-12.1-3, 5, 6-11; ELD.P2.11-12.1-7

**Student Learning Outcomes and Formative Assessments:**

1. Identify stereotypes in literature and film as demonstrated by students' discussions and reflections in a group and community setting.
2. Students should know and understand how stereotypes affect Arab Americans by closely reading the viewpoints of Arab American voices.
3. Students should provide analyses of their observations, as demonstrated by writing short paragraphs and the accumulation of an end-of-week project.

**Lessons:**

1. Monday: Arab stereotypes in American literature
2. Tuesday: Arab stereotypes in American film
3. Wednesday: Islamophobia and Arab Profiling in American media during 9/11
4. Thursday: Post 9/11 Arab American narratives
5. Friday: Summative Project – Alternative History if 9/11 Did not happen

## Sample Lesson Template – Monday

**Lesson Title:** Arab Stereotypes in American Literature

**Grade Levels:** 11-12

**Ethnic Studies Values and Principles Alignment:**

- 1, Cultivate
- 4, Critique
- 5, Challenge
- 6, Connect

**Standards Alignment:**

- CA HSS Analysis (9-12): Chronological and Spatial Thinking 1, 4; Historical Interpretation 1, 2, 3, 4; 10.6, 11.5, 11.9, 12.3, 12.7, 12.8
- CA CCSS for ELA/Literacy: WHST.11–12.1–2, 4–10; L.11–12.1–6
- CA ELD Standards: ELD.P1.11-12.1-3, 5, 6-11; ELD.P2.11-12.1-7

**Lesson Purpose and Overview:**

This lesson allows students to develop critical reading and writing skills by understanding the presence of minority ethnic groups in America. This lesson aims to teach close reading techniques and help students become conscious of early American literature's subtle stereotypes of minority and ethnic communities.

Students will read portions of Chapter 4 from F. Scott Fitzgerald's *The Great Gatsby*, a chapter that contains a brief song lyric about Arabs. The specific scene of focus is when Jordan Baker and Nick Carraway discuss Jay Gatsby's relationship with Daisy Buchanan. While reading this chapter, the instructor will provide key literary terms – like "symbolism" – and ask the students to find Gatsby's attraction to Daisy. The instructor will then ask the students to read a song lyric that starts with, "*I'm the Sheik of Araby*" and ask what the song symbolizes.

Students will discuss this passage and its literary symbolism within the book. After the discussion, the instructor will play the actual song and discuss the historical background of the Sheik imagery and Arab stereotype within American popular culture during the 1920s. The stereotype is of an overly aggressive and hyper-sexualized Arab man. The students will then write some stereotypes they believe the song is portraying on the board.

The students will conclude by reading a passage from *Deserts of Facts and Fiction* by the Arab American writer Ameen Rihani, who counters the stereotype. This passage, written by an

original Arab American voice, will expose students to how Arabs may feel about such stereotypes. The students will then match their opinions and vocabulary words with Rihani's writing, discussing some similarities and differences. They will then be assessed by writing responses to exit questions.

**Key Terms and Concepts:**

Arab and Arab Americans, Symbolism, Hyperbole, Stereotype

**Lesson Objectives:**

1. Students will closely read a passage from *The Great Gatsby* that subtly stereotypes Arabs as immoral and aggressive.
2. Students will be able to counter the stereotypes by reading Ameen Rihani's opinion of Western views as fantasy and fiction.
3. Students will be able to use new vocabulary to write an analysis that illustrates how these stereotypes are perpetuated.

**Essential Question:**

1. How long have false portrayals of Arabs existed in America?
2. What do Arab Americans think of these portrayals?

**Lesson Steps/Activities:** Class time ~ 55 min

1. Open Discussion: Ask, "Who has read *The Great Gatsby*?" ~ **10 min**
  - a. Provide facts of the book for students who don't know
    - i. Written by F. Scott Fitzgerald,
    - ii. Set in the 1920s during the Jazz Age.
    - iii. The Great Gatsby is about Nick Carraway telling the story about how another man named Gatsby tries to fake his wealth to make a girl named Daisy fall in love with him.
  - b. Briefly describe the immigrant historical context.
    - i. The book was written while immigrants from all over the world were coming into America, especially from the Middle East.
  - c. Introduce Chapter 4
    - i. Chapter 4 of *The Great Gatsby* is vital in describing multiculturalism perceptions in America compared to Gatsby's desires for Daisy.
    - ii. For example:

As we cross Blackwell's Island a limousine passed us, driven by a white chauffeur, in which sat three modish Negroes, two bucks and a girl. I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry.

"Anything can happen now that we've slid over this bridge," I thought; "anything at all..."

Even Gatsby could happen, without any particular wonder.

2. Chunking Activity ~ 15 – 20 min

- a. If the class size is about 25 students, then break students into six (6) groups of four (4) with one group of five (5).
- b. Provide students with a list of vocabulary words and literary devices:
  - i. Vocab: Desire
  - ii. Devices: Symbolism, Hyperbole (Exaggeration)
- c. Provide students with Chapter 4 of *The Great Gatsby*
- d. Scaffold students by reading this brief portion of the chapter out loud: ~ 2-3 min.

One October day in nineteen-seventeen—(said Jordan Baker that afternoon, sitting up very straight on a straight chair in the tea-garden at the Plaza Hotel)—I was walking along from one place to another half on the sidewalks and half on the lawns. I was happier on the lawns because I had on shoes from England with rubber nobs on the soles that bit into the soft ground. I had on a new plaid skirt also that blew a little in the wind and whenever this happened the red, white and blue banners in front of all the houses stretched out stiff and said tut-tut-tut-tut in a disapproving way.

The largest of the banners and the largest of the lawns belonged to Daisy Fay's house. She was just eighteen, two years older than me, and by far the most popular of all the young girls in Louisville. **She dressed in white, and had a little white roadster and all day long the telephone rang in her house and excited young officers from Camp Taylor demanded the privilege of monopolizing her that night, "anyways, for an hour!"**

- e. Ask students: "What is the tone of this writing, happy or cheerful? What part of this paragraph makes Daisy appear very desirable?" This is meant to help warm-up students with their reading and interpretation.
- f. Continue the scaffolding: ~ 2 min.

When I came opposite her house that morning her white roadster was beside the curb, and she was sitting in it with a lieutenant I had never seen before. They were so engrossed in each other that she didn't see me until I was five feet away.

"Hello Jordan," she called unexpectedly. "Please come here."

I was flattered that she wanted to speak to me, because of all the older girls I admired her most. She asked me if I was going to the Red Cross and make bandages. I was. Well, then, would I tell them that she couldn't come that day? **The officer looked at Daisy while she was speaking, in a way that every young girl wants to be looked at sometime, and because it seemed romantic to me I have remembered the incident ever since. His name was Jay Gatsby and I didn't lay eyes on him again for over four years—even after I'd met him on Long Island I didn't realize it was the same man.**

- g. Ask: "Does Gatsby and Daisy seem to be in love?" Again, this is meant to serve as a close-reading warm up.
- h. Activity: Provide students with this closing passage from *The Great Gatsby*. Ask them to read silently. ~ 5 min

When Jordan Baker had finished telling all this we had left the Plaza for half an hour and were driving in a Victoria through Central Park. The sun had gone down behind the tall apartments of the movie stars in the West Fifties and the clear voices of girls, already gathered like crickets on the grass, rose through the hot twilight:

***I'm the Sheik of Araby,  
Your love belongs to me.  
At night when you're asleep,  
Into your tent I'll creep –***

"It was a strange coincidence," I said.

"But it wasn't a coincidence at all."

"Why not?"

"Gatsby bought that house so that Daisy would be just across the bay."

Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendor.

"He wants to know—" continued Jordan "—if you'll invite Daisy to your house some afternoon and then let him come over."

The modesty of the demand shook me. He had waited five years and bought a mansion where he dispensed starlight to casual moths so that he could "come over" some afternoon to a stranger's garden.

"Did I have to know all this before he could ask such a little thing?"

"He's afraid. He's waited so long. He thought you might be offended. You see he's a regular tough underneath it all."

Something worried me.

"Why didn't he ask you to arrange a meeting?"

"He wants her to see his house," she explained. "And your house is right next door."

"Oh!"

"I think he half expected her to wander into one of his parties, some night," went on Jordan, "but she never did. Then he began asking people casually if they knew her, and I was the first one he found. It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it. Of course, I immediately suggested a luncheon in New York—and I thought he'd go mad:

" 'I don't want to do anything out of the way!' he kept saying. 'I want to see her right next door.'

"When I said you were a particular friend of Tom's he started to abandon the whole idea. He doesn't know very much about Tom, though he says he's read a Chicago paper for years just on the chance of catching a glimpse of Daisy's name."

It was dark now, and as we dipped under a little bridge I put my arm around Jordan's golden shoulder and drew her toward me and asked her to dinner. Suddenly I wasn't thinking of Daisy and Gatsby any more but of this clean, hard, limited person who dealt in universal skepticism and who leaned back jauntily just within the circle of my arm. A phrase began to beat in my ears with a sort of heady excitement: "There are only the pursued, the pursuing, the busy and the tired."

"And Daisy ought to have something in her life," murmured Jordan to me.

"Does she want to see Gatsby?"

"She's not to know about it. Gatsby doesn't want her to know. You're just supposed to invite her to tea."

We passed a barrier of dark trees, and then the facade of Fifty-ninth Street, a block of delicate pale light, beamed down into the park. Unlike Gatsby and Tom Buchanan I had no girl whose disembodied



face floated along the dark cornices and blinding signs and so I drew up the girl beside me, tightening my arms. Her wan, scornful mouth smiled and so I drew her up again, closer, this time to my face.

- i. Activity: Reconvene class. Provide questions and ask students to discuss the passage in their groups. ~ 5 min
  - i. What are Jordan and Nick planning to do with his house?
  - ii. What does Gatsby want to use Nick's house for?
  - iii. What does the song lyric, *Sheik of Araby*, symbolize?
  - iv. Why does he refer to himself as a "Sheik"?
  - v. Do you think Gatsby is trying to be a Sheik?
- j. Activity: Reconvene class. Ask students to discuss their findings. ~ 5 min
  - i. Write their ideas on the board.
  - ii. What do they believe *The Sheik of Araby* symbolizes?
    1. Answer: It is the attainment of Daisy as an object of Gatsby's fantasy and desires.
3. Listening and Context of *The Sheik of Araby* ~ 5 min
  - a. Provide historical context of the *Sheik of Araby* song, ~ 2 min
    - i. The song emerged when the radio was becoming famous and responded to the hit film, *The Sheik*. Provide images of *The Sheik*
  - b. Listen to about 30 seconds to 1 minute of *Sheik of Araby* song.
  - c. YouTube Link (Classic 1922, with Vocals, Regal Male Trio), listen to the : 30-minute mark to 1:05 mark:
  - d. <https://www.youtube.com/watch?v=eIRQAVsMkHw>
4. Putting *The Great Gatsby* and *Sheik of Araby* Together: ~ 5 min
  - a. The song's popularity during the 1920s came as many people wanted to adopt the fantasy of being a "Sheik." The "Sheik" represented being a "Don Juan" or "Macho" man, a tall, dark, and handsome man who can subdue any woman.
  - b. In *The Great Gatsby*, the song is symbolic of Gatsby's desire to become a "Sheik" or become an archetype of an Arab stereotype.
5. Chunking of Ameen Rihani's Response, ~ 10 min:
  - a. Introduce Ameen Rihani as the author of the first Arab American novel.
  - b. Assign the first 5 paragraphs of *Deserts of Facts and Fiction* to the groups.
  - c. Activity: Have them read silently for ~ 5 min.
  - d. Activity: Reconvene and discussion ~ 5 min.
    - i. Ask: "What does Rihani think about these stereotypes?"
    - ii. Ask: "Why does he refer to them as fiction?"
6. Exit Ticket Questions: ~ 5 min
  - a. Every student will write 2-3 sentences on the following questions:
    - i. In what ways does *The Great Gatsby* imagine Arabs to be like?
    - ii. How does Ameen Rihani respond to this image?
    - iii. In your opinion, in what ways do you think such stereotypes affect Arab Americans?

**Assessment, Application, Action, and Reflection:**

- Assessments:
  - Discussion
  - Responses to questions
  - Exit ticket responses
- Application:
  - Reading of passages
  - Engagement with context and history
- Action:
  - Group chunking
  - Think-Pair-Share
- Reflection:
  - Group discussions
  - Responses to questions

**Materials and Resources**

- Chapter 4 of *The Great Gatsby*
- YouTube links:
  - *Sheik of Araby* song:
    - YouTube Link of 1922 classic:
    - <https://www.youtube.com/watch?v=elRQAVsMkHw>
    - YouTube Link for modern vocals:
    - <https://www.youtube.com/watch?v=n4KPB34K6j4>
- Ameen Rihani's *Deserts of Fact and Fancy*:
  - New York Times Article (Requires NY Times subscription)
    - <https://www.nytimes.com/1929/12/01/archives/romantic-deserts-of-fact-and-fiction-real-life-in-the-sand-dunes-is.html>
  - From *The Syrian World* in Khayrallah Center:
    - <https://lebanesestudies.omeka.chass.ncsu.edu/items/show/40824#?c=0&m=0&s=0&cv=0>
- Whiteboard
- Post-it notes or note cards for think-pair-share

**Ethnic Studies Outcome:**

1. Working Toward Greater Inclusivity
  - a. Students will be engaging with a topic spanning from the 1920s and will understand historical and creative contexts where stereotyping was prevalent.
2. Understanding Self
  - a. Arab American students will understand that individuals like Ameen Rihani have actively tried to push-back against stereotypes.
3. Understanding Others

- a. Non-Arab American students will understand how these stereotypes are problematic and faulty.

## Sample Lesson Template – Tuesday

**Lesson Title:** Arab Stereotypes in Film

**Grade Levels:** 11 – 12

**Ethnic Studies Values and Principles Alignment:**

- 1, Cultivate
- 4, Critique
- 5, Challenge
- 6, Connect

**Standards Alignment:**

- CA HSS Analysis (9-12): Chronological and Spatial Thinking 1, 4; Historical Interpretation 1, 2, 3, 4; 10.6, 11.5, 11.9, 12.3, 12.7, 12.8
- CA CCSS for ELA/Literacy: WHST.11–12.1–2, 4–10; L.11–12.1–6
- CA ELD Standards: ELD.P1.11-12.1-3, 5, 6-11; ELD.P2.11-12.1-7

**Lesson Purpose and Overview:**

This lesson builds off Jack Shaheen’s *Reel Bad Arabs* and explores Arab portrayals in American film. Using Shaheen’s framework, the lesson will help students identify how Arab characters are portrayed as: A Villain, a Sheikh, a Maiden, or a Slave/Servant. Students will view portions of *The Sheik* and examine the film for stereotypes. Then, depending on the instructor, students can view three other films for stereotypes: *Ben Hur*, *Network*, and *True Lies*. Students will discuss why this is problematic and will be asked what some solutions are to improve such stereotypes in film.

The students will be assessed by writing a portrait of one of the caricatures, explaining what makes that character a hyperbole of Arab stereotypes. The student will also be asked to come up with a possible script or movie idea that portrays Arabs positively.

**Key Terms and Concepts:**

Arab and Arab Americans, Archetype, Stereotype, Caricature, Hyperbole, Film, Hollywood, Movies

**Lesson Objectives:**

1. Students will be able to analyze the roles that race and ethnicity play in a film.

2. Students will be able to write a portrait piece about a specific caricature they observed

**Essential Questions:**

1. How long have false portrayals of Arabs existed in America?
2. In what ways do American movies portray Arabs?

**Lesson Steps/Activities:** Class time ~ 55 min.

1. Community Discussion: ~ 5 min
  - a. Ask the following “warm-up” questions to help students reflect on films they may have seen recently.
    - i. “What kind of movies have you watched recently?”
    - ii. “Did you observe any minorities in the films?”
2. Affinity Practice: ~ 10 min
  - a. Break students into groups. If the class of 25, break students into 6 groups of 4 with one group having 5 students.
  - b. Provide each group with note cards and markers to write.
  - c. Provide students with this vocab list:
    - i. Hero – Good guy
    - ii. Villain – Bad guy
    - iii. Caricature – An over-exaggeration of someone's features (ex: a drawing of someone with a really big nose)
  - d. Activity: Give students one minute to write down as many heroes/good guys they could think of. ~ 1 min
    - i. Ex: Captain America, Spider-Man
    - ii. Discuss at the end of the minute
  - e. Activity: Give students one minute to write down as many villains/bad guys they could think of. ~ 1 min
    - i. Ex: Thanos, Darth Vader
    - ii. Discussion for new findings.
  - f. Provide students with pictures of Presidential Caricatures. Explain that sometimes, film creators and people will exaggerate these characters.
    - i. Ex: Trump with massive hair and long tie, etc.
  - g. Activity: Carry a picture of a caricature and ask students to identify who the picture is of. ~ 1 min
    - i. Ex: Trump, Obama, The Rock, etc.
  - h. Discussion: Provide students with caricatures of racial stereotypes. ~ 2 min
    - i. Ex: Indian mascots, Arab mascots (Like the Coachalla Valley High School Arabs).
    - ii. Ex: Minority Villains in film, like the gangster or supervillain
    - iii. Point out aspects that make them hyperbolic stereotypes, such as the big nose, hairy, or violent looks.

- i. Discussion: Point out that the overuse of these hyperbolic stereotypes creates an archetype in movies. ~ 2 min
    - i. An archetype is problematic because people believe this to be the “main” form of a person.
    - ii. Ex: The caricature of an Arab with a big nose can become the archetype of an Arab.
  - j. Provide students with Jack Shaheen’s list of Arab stereotypes in film:
    - i. Villain
    - ii. Maiden
    - iii. Slave / Servant
    - iv. Sheikh
- 3. *The Sheik* Film viewing and identification of stereotypes ~ 5 – 10 min
  - a. Remind students about *The Sheik* film discussed in *The Great Gatsby*.
  - b. View portions of the film:
  - c. YouTube Link: <https://www.youtube.com/watch?v=oDaRentuB7g&t=588s>
    - i. Good portions:
      - 1. 13 min, casino/harem scene “Gaze at Halima!”
      - 2. 15 min, “I wanted to see the savage.”
      - 3. 24-28/30 min, Seduction scenes
      - 4. 33 min, “You are so pretty and if I choose, I can make you love me.”
        - a. **Note: This scene directly correlates with the song and the passage from *The Great Gatsby*, as it is the Sheik seducing the girl inside his tent**
  - d. Activity/Discussion
    - i. Ask: “Which of the stereotypes are being portrayed?”
      - 1. Maiden
      - 2. Sheikh
      - 3. Villain
- 4. Rihani’s *Deserts of Fact and Fiction* Counter, ~ 5 – 10 min
  - a. Provide students with excerpts of Rihani’s writing that address the film producers and movie industry directly
  - b. Read silently for ~ 5 min.
  - c. Reconvene ~ 5 min
    - i. “What does Rihani think about the ‘cinema sheikh’?”
- 5. Film Excerpt Activity, ~ 10 – 15 min
  - a. View various film excerpts and ask students to identify the caricature and stereotype being presented.
    - i. Is the Arab a villain? Servant? Are they ugly? Stupid?
  - b. First Viewing: *Ben Hur*, 1959 – Won a record 11 Academy Awards and was the highest-grossing film since *Gone With The Wind*
    - i. YouTube Link: ~ 5 min
    - ii. <https://www.youtube.com/watch?v=Fqyv7C9uTao>

- iii. Hugh Griffith, who played Sheik Ilderim, won an Academy Award for his role
    - iv. Pay attention to:
      - 1. Caricature - Brown face
      - 2. Shallowness - The Sheik is perceived to have immense wealth
      - 3. Unbelonging - The Romans did not accept the Sheik until they saw how much wealth he had.
      - 4. Not a villain – his role as a character was to ensure Ben Hur wins the chariot race, and even states something along the lines of, "My people are rooting for you."
    - v. Group Reflection ~ 2 min:
      - 1. What are some caricatures you noticed?
  - c. Second Viewing: *Network*, 1976 – Won Four Academy Awards, including Best Original Screenplay. Considered a film classic.
    - i. YouTube Link: ~ 2 min
    - ii. <https://www.youtube.com/watch?v=CDXTetZ-G2o>
    - iii. Pay Attention To:
      - 1. Arabs as the "Invisible villain."
        - a. The audience cannot see the Arab, but they know that, according to this man, "They are the trouble."
    - iv. Group Reflection ~ 2 min:
      - 1. "You can't see the Arabs here. How are they portrayed as a bad guy?"
  - d. Third Viewing: *True Lies*, 1994 – James Cameron film. The actor is not Arab.
    - i. YouTube Link: ~ 2 min
    - ii. <https://www.youtube.com/watch?v=GR3xaeE7oLc>
    - iii. Pay attention to:
      - 1. Arab as a villain/terrorist
      - 2. Arab portrayed as stupid
6. Exit Ticket and Stereotype Portrait: ~ 5 min
- a. Ask students to pick a movie and write an analysis of one of the Arab stereotypes. Ask them to write:
    - i. What type of stereotype are they presenting?
    - ii. What the character does to portray themselves as a stereotype
    - iii. How can the film creators be more responsible?
    - iv. If you were to make a more humane character, what is one thing they would say?

### Assessment, Application, Action, and Reflection:

- Assessments:
  - Discussion
  - Identifying the types of stereotypes in film
  - Exit ticket/character portrait

- Application:
  - Review and introduction of vocabulary
  - Viewing and reading of film excerpts
- Action:
  - Interpretation and discussion after every film excerpt
- Reflection:
  - Group discussions
  - Response to questions

### Materials and Resources:

- Framework: Jack Shaheen's *Reel Bad Arabs*
  - <https://islamophobiaaisracism.files.wordpress.com/2017/03/shaheen-reel-bad-arabs-short.pdf>
  - *Reel Bad Arabs* Trailer:
    - [https://www.youtube.com/watch?v=Ko\\_N4BcalPY](https://www.youtube.com/watch?v=Ko_N4BcalPY)
- Ameen Rihani's *Deserts of Fact and Fancy*:
  - New York Times Article (Requires NY Times subscription)
    - <https://www.nytimes.com/1929/12/01/archives/romantic-deserts-of-fact-and-fiction-real-life-in-the-sand-dunes-is.html>
  - From *The Syrian World* in Khayrallah Center:
    - <https://lebanesestudies.omeka.chass.ncsu.edu/items/show/40824#?c=0&m=0&s=0&cv=0>
- Film Excerpts via YouTube Links:
  - *The Sheik*
    - <https://www.youtube.com/watch?v=oDaRentuB7g&t=588s>
  - *Ben Hur*
    - <https://www.youtube.com/watch?v=Fqyv7C9uTao>
  - *Network*
    - <https://www.youtube.com/watch?v=CDXTetZ-G2o>
  - *True Lies*
    - <https://www.youtube.com/watch?v=GR3xaeE7oLc>
- Whiteboard
- Pens and Note pads

### Ethnic Studies Outcome

1. Working Toward Greater Inclusivity
  - a. Students will work together to analyze film excerpts and identify stereotypes
2. Understanding Self
  - a. Arab American students will understand the presence of stereotypes in film dating back to the 1920s
3. Understanding Others



- a. Non-Arab American students will understand the problem in false portrayals in film

### **Sample Lesson Template – Wednesday**

**Lesson Title:** Arab Stereotypes and Islamophobia in American Media During 9/11

**Grade Levels:** 11 – 12

**Ethnic Studies Values and Principles Alignment:**

- 1, Cultivate
- 3, Center
- 4, Critique
- 5, Challenge
- 6, Connect
- 7, Conceptualize

**Standards Alignment:**

- CA HSS Analysis (9-12): Chronological and Spatial Thinking 1, 4; Historical Interpretation 1, 2, 3, 4; 10.6, 11.5, 11.9, 12.3, 12.7, 12.8
- CA CCSS for ELA/Literacy: WHST.11–12.1–2, 4–10; L.11–12.1–6
- CA ELD Standards: ELD.P1.11-12.1-3, 5, 6-11; ELD.P2.11-12.1-7

**Lesson Purpose and Overview:**

This lesson will help students understand the intersectionality of being Middle Eastern in America. Students will see how the results of 9/11 led to a blending of Arabs and non-Arabs, Muslims and non-Muslims, by analyzing instances of Islamophobia in America. Students will be exposed to the history of 9/11, the creation of the PATRIOT Act, and engage with portions of accusations of discrimination from Arab and Muslim plaintiffs. By engaging with these examples, students will understand how Arab and Muslim Americans became racialized as “potential threats,” allowing for systematic profiling of Arab and Muslim American citizens.

Once the students understand the political circumstances after the 9/11 attacks, they will investigate how negative media portrayals perpetuates Islamophobia and racializes multiple Middle Eastern citizens into one group, resulting in extreme profiling and the adoption of the phrase "Flying while Arab/Muslim/Brown."

This lesson's framework is based on USC's Evelyn al Sultany, who provides critical analyses on how these words and terms are used. Students will understand the nuances and imagery behind such language, learning how the American media can paint the picture of a problem by equally subjugating Arabs and Muslims into a subservient role.

**Key Terms and Concepts:**

Arab and Arab American, Racialization, Profiling, Resistance, Irony, Islamophobia, War on Terror, Stereotyping

**Lesson Objectives:**

1. Students will understand how the aftermath of Osama bin Laden's attack in 9/11 led to the distrust, expropriation, and profiling of Arab Americans.
2. Students will see the intersectionality of Arabs, Muslims, and other Middle Eastern communities through misrepresentation and racialization.

**Essential Questions:**

1. What are some events that racialized Arab, Muslim, and Middle Eastern Americans?
2. Do Arab Americans feel discriminated?

**Lesson Steps / Activities: Class time ~ 55 min.**

1. Community Building, Comforting: ~ 8 – 10 min
  - a. Discuss the context of 9/11
  - b. Ask if anyone is comfortable sharing perspectives of 9/11 and its aftermath.
  - c. Be conscious that some students may have direct experiences with the war, whether they have family who served or have family from Iraq or Afghanistan.
2. Creating the "Potential Threat": ~ 15 – 20 min
  - a. "Uniting and Strengthening America by Providing Appropriate Tools Required To Intercept and Obstruct Terrorism (PATRIOT) Act": ~ 5 min
    - i. <https://www.congress.gov/107/plaws/publ56/PLAW-107publ56.pdf>
    - ii. Sections of concern:
      1. 102 – "Sense of Congress condemning discrimination against Arab and Muslim Americans."
        - a. Irony – it still happens
        - b. Similar to how the 13<sup>th</sup> Amendment abolished slavery but resulted in numerous segregation laws and practices that target African Americans.
      2. 215 – "Access to record and other items under the Foreign Intelligence Surveillance Act."
        - a. Opened room to survey ALL Americans
  - b. Review the Department of Justice's report on the PATRIOT Act ~ 5 min
    - i. [https://www.justice.gov/archive/II/what\\_is\\_the\\_patriot\\_act.pdf](https://www.justice.gov/archive/II/what_is_the_patriot_act.pdf)
    - ii. Highlight the passage in the first paragraph: "**Congress simply took existing legal principles and retrofitted them** to preserve the lives and liberty of the American people from the challenges posed by a global terrorist attack."

- iii. There were many legal principles they "retrofitted," but what are some that led to profiling?
  - c. Relation to Native American Legal History: John Yoo's Sept. 25, 2001, Memorandum on the President's Authority of War ~ 5 min
    - i. Bush successfully argued in the Geneva Conventions that the US could target and interrogate suspected al-Qaeda and Taliban targets because they are "non-state actors." This allowed for international arrest of suspected targets and subsequent mistreatment in Guantanamo Bay.
      - 1. <http://hrlibrary.umn.edu/OathBetrayed/Rumsfeld%204-4-03.pdf>
      - 2. Paragraph 7, "The President determined members of al-Qaeda and Taliban are unlawful combatants..."
    - ii. <https://books.google.com/books?id=ZkEoAwAAQBAJ&pg=PT210&dq=%E2%80%99CAN+Indigenous+Peoples%22+%22History+of+the+United+States%E2%80%99D+Yoo#v=onepage&q=%E2%80%99CAN%20Indigenous%20Peoples%22%20History%20of%20the%20United%20States%E2%80%99D%20Yoo&f=false>
      - 1. However, in a 2003 Memorandum, Yoo cited an 1873 *Modoc Indians Prisoners* legal opinion to justify the US legality in interrogating, profiling and having exception when handling "potential enemy threats," doing so without Congressional regulation.
        - a. The Modoc Indian legal opinion, written in 1873, states that someone can be shot dead because they were ruled as "non-state combatants" or "non-state actors," using similar rulings to individuals perceived to be a "terroristic" threat.
        - b. **Essentially saying, "We did it once, we can do it again."**
  - d. In 2003, the Immigration and Naturalization Service (INS) split into 3 parts:
    - 1. US Citizenship and Immigration Services (CIS)
    - 2. Immigrations and Customs Enforcement (ICE)
    - 3. Customs and Border Protection (CBP)
3. Profiling, Racialization, and Irony: ~ 10 min
  - a. The PATRIOT Act accentuated these changes in war-time laws and resulted in increased paranoia and hysteria of a "potential threat" within the American public. **Essentially, the public had to relieve a certain amount of freedom and place their blind trust on the government to protect them.** This allowed the government, for many years, to target immigrants and any individuals deemed to "fit the profile" as a Potential Threat.
  - b. Discussion: Who fits the profile? ~ 5 min
    - i. Once the students understand the legal and political atmosphere, the instructor can begin asking, "who is the terror on the war in terror?"
    - ii. Show students images of TIME magazine covers from 2001. These covers show a stark contrast and change of imagery after 9/11: ~ 5 min
      - 1. <https://time.com/vault/year/2001/>

- iii. Class discussion. The discussion should reveal that the media was Arab/Muslim images to "fit the profile" of a terrorist.
  - iv. Additional excerpt from al Sultany:
    - 1. Quote: "Journalists often begin with a disclaimer—"It is impossible to capture the diversity of the Muslim world," or "These are not Islamic practices"—before presenting an onslaught of evidence to prove the brutality of Islam. The disclaimer signals that the journalist is aware of the diversity of Muslim lived experiences and is making an effort to present a semblance of sensitivity and awareness. While lip service is paid to diversity and complexity, the vast majority of evidence supports the opposite idea."
- 4. Stories of Discrimination: ~ **10 min**
  - a. Break students into groups. If the class of 25, split students into 5 groups of 5 students with one group containing 6 students.
  - b. Provide passages for students to read: ~ 5 min per section
    - i. Heena Musabji & Christina Abraham, "The Threat to Civil Liberties and its Effect on Muslims in America"
    - ii. <https://via.library.depaul.edu/cgi/viewcontent.cgi?article=1086&context=jsi>
      - 1. Akif Rahman, pgs 95 – 96
      - 2. Imams, pg 96
      - 3. The FBI's questionable interviews, pg 101 – 102
    - iii. Leti Volpp, "The Citizen and the Terrorist"
    - iv. <https://islamophobiaaisracism.files.wordpress.com/2017/03/volpp-the-citizen-and-the-terrorist.pdf>
      - 1. American Public Opinions, Conclusion, pg. 440 – 441
      - 2. Profiling, pgs 419-421
      - 3. "Citizenship" as Arab/Muslim, pgs 435-436
  - c. Pair and Share: ~ 5 min
    - i. Reconvene the class and allow students to discuss what they read together. Have there been legal and discriminatory problems that resulted from these laws and the war?
  - d. Discussion:
    - i. Have students share their findings. What were some examples of profiling and racialization?
- 5. Exit Ticket: ~ **5 min**
  - a. Arabs, Muslims, and individuals from the Middle Eastern American community will describe this experience as "Flying while Arab" or "Flying while Brown."
  - b. In 2-3 Sentences, answer:
    - i. Was profiling effective?
    - ii. How does profiling increase and perpetuate stereotypes of Arab Americans?

**Assessment, Application, Action, and Reflection:**

- Assessments:
  - Discussion of stories
  - Responses to questions
  - Exit ticket answers
- Application:
  - Readings of legal issues
  - Examples of discrimination
- Action:
  - Think-Pair-Share
- Reflection:
  - Responses
  - Discussions

**Materials and Resources**

- PATRIOT Act:
  - <https://www.congress.gov/107/plaws/publ56/PLAW-107publ56.pdf>
- Congress Review of the PATRIOT Act:
  - [https://www.justice.gov/archive/ll/what\\_is\\_the\\_patriot\\_act.pdf](https://www.justice.gov/archive/ll/what_is_the_patriot_act.pdf)
- John Yoo's 2001 Memorandum on the President's Authority of War:
  - [https://www.justice.gov/sites/default/files/olc/opinions/2001/09/31/op-olc-v025-p0188\\_0.pdf](https://www.justice.gov/sites/default/files/olc/opinions/2001/09/31/op-olc-v025-p0188_0.pdf)
- Bush's interrogation techniques justification at the Geneva Convention:
  - <http://hrlibrary.umn.edu/OathBetrayed/Rumsfeld%204-4-03.pdf>
- John Yoo's 2003 Memorandum citing the 1873 killings of Modoc Indians:
  - <https://books.google.com/books?id=ZkEoAwAAQBAJ&pg=PT210&dq=%E2%80%999CAN+Indigenous+Peoples%22+%22History+of+the+United+States%E2%80%99D+Yoo#v=onepage&q=%E2%80%999CAN%20Indigenous%20Peoples%22%20%22History%20of%20the%20United%20States%E2%80%99D%20Yoo&f=false>
- TIME Magazine cover changes:
  - <https://time.com/vault/year/2001/>
- Heena Musabji & Christina Abraham, "The Threat to Civil Liberties and its Effect on Muslims in America"
  - <https://via.library.depaul.edu/cgi/viewcontent.cgi?article=1086&context=jsi>
- Leti Volpp, "The Citizen and the Terrorist"
  - <https://islamophobiaistracism.files.wordpress.com/2017/03/volpp-the-citizen-and-the-terrorist.pdf>
- Theoretical Framework by Evelyn al Sultany:
  - <https://islamophobiaistracism.files.wordpress.com/2017/03/alsultany-arabs-and-muslims-in-the-media.pdf>
- Extra CNN Video about Afghani women:

- <https://www.youtube.com/watch?v=5irza22hVaU>
- Whiteboard
- Pens and Note pads

**Ethnic Studies Outcomes:**

1. Working Toward Greater Inclusivity
  - a. The sensitivity of the topic allows for immense understanding for individuals who suffer from profiling, racialization, and Islamophobia
2. Understanding Self
  - a. Arab American students will be able to reflect on the reasons and situations that contribute to racialization
3. Understanding Others
  - a. Non-Arab American students will be able to relate and understand how these legal issues did not just target Arabs, but all of America as a whole

### Sample Lesson Template – Thursday

**Lesson Title:** Post 9/11 Arab American Narratives

**Grade Levels:** 11 – 12

**Ethnic Studies Values and Principles Alignment:**

- 1, Cultivate
- 2, Celebrate
- 4, Critique
- 5, Challenge
- 6, Connect
- 7, Conceptualize

**Standards Alignment:**

- CA HSS Analysis (9-12): Chronological and Spatial Thinking 1, 4; Historical Interpretation 1, 2, 3, 4; 10.6, 11.5, 11.9, 12.3, 12.7, 12.8
- CA CCSS for ELA/Literacy: WHST.11–12.1–2, 4–10; L.11–12.1–6
- CA ELD Standards: ELD.P1.11-12.1-3, 5, 6-11; ELD.P2.11-12.1-7

**Lesson Purposes and Overview:**

In this lesson, students will read and analyze various Arab American narratives after 9/11. By engaging in these narratives, students will understand how the Arab American community have contributed to literature and provided different perspectives as in concern with the Arab American experience. Students will read an excerpt titled “Rasha” from Moustafa Bayoumi’s *How Does it Feel to Be a Problem?* The story follows a young Arab-American girl named Rasha, who recalls when the FBI raided her house as they arrested her and her entire family due to her visa status. Rasha’s story reveals aspects of American profiling that leads to incarceration, and students will use their close reading skills to find how the Arab American experience can be filled with ironies and absurdities.

The students will also read Suheir Hammad’s famous poem, *First Writing Since*, performed at Russell Simmon’s Def Poetry Jam after 9/11. The poem will provide an Arab American’s sense of worry during 9/11, but it is compounded with their sense of resilience and perseverance during times of fear and uncertainty.

The stories will be discussed for their effectiveness in countering negative Arab American stereotypes.



**Key Terms and Concepts:**

Arab and Arab Americans, Irony, Absurdity, Resilience, Islamophobia, Ownership, Self-Authority, Narratives

**Lesson Objectives:**

1. Students will use their critical and analytical skills to analyze Arab American narratives
2. Students will write reflective responses that illustrates literary characteristics of the narratives

**Essential Questions:**

1. Why is there a need for Arab American narratives?
2. What are some forms of these narratives?

**Lesson Steps/Activities: Class time ~ 55 min.**

1. Community Question: ~ 5 – 10 min
  - a. Ask students:
    - i. Have you ever walked into a new environment, like a new city, and felt like you were causing a problem?
    - ii. How did you handle it?
  - b. Look to relate topics of inbetween-ness or the feeling of juxtaposition and unbelonging. Illustrate to students that they are usually not alone in their emotions.
2. Chunking and Think-Pair-Share: ~ 25 min
  - a. Split class into groups. If there are 25 students, break the class into 6 groups of 4 with one group of 5 students.
  - b. Provide students with “American Girl” / “Rasha” excerpt by Moustafa Bayoumi:
    - i. Link: <https://nymag.com/news/features/48931/>
    - ii. This link has an excerpt that has approximately 60 paragraphs.
  - c. Split the excerpt into 30 paragraphs. Assign 5 different paragraphs to each group.
    - i. Ex: Paragraph 1-5 goes to group 1, Paragraphs 6-10 goes to group 2, Paragraphs 11-15 goes to group 3, etc.
  - d. Activity: Have students silently read their assigned portion for ~ 8 min.
  - e. Reconvene the class and allow students time to discuss with their group about what they just read ~ 2 min
  - f. Request each group to share what they read, ~ 5 min
    - i. Reflection: Have students identify key points of the story
      1. Where Rasha is from and what her dad came to America for
      2. What kind of friends Rasha had
      3. What her brother said to the FBI agents when they came

4. How her experience in prison began
  - g. Activity: Have students read the rest of the story silently, ~ 8 min
  - h. Reconvene the class and allow students time to discuss with their group about what they just read ~ 2 min
  - i. Request each group to share what they read, ~ 5 min
    - i. Reflection: Have students identify key points of the story
      1. What did the teacher tell Rasha when she returned to school?
        - a. Absurdity and irony exercise
      2. How did she feel when she saw the officer who arrested her?
      3. How does she feel about America? Is she indifferent?
3. Resilience during 9/11, Suheir Hammad: ~ **10 - 15 min**
    - a. Introduce Suheir Hammad, a 2009 American Book Awards recipient and a spoken word poet from Brooklyn.
    - b. Provide students excerpts of *First Writing Since*
      - i. Link: <https://inmotionmagazine.com/ac/shammad.html>
      - ii. Use stanzas 1, 3, 4, 5, 6, 7
        1. Note: Stanzas 5 and 6 contain explicit words but can be censored if printed out.
    - c. Have students read the poem along with Suheir's Def Jam performance: ~ 6 min
      - i. Link: <https://www.youtube.com/watch?v=FDyLNGLHprI>
    - d. Discuss Suheir's passages: ~ 5 - 10 min
      - i. Discuss Hammad's symbolism
      - ii. Discuss Hammad's emotions of being an Arab and an American during 9/11
      - iii. In what ways does she seem resilient and hopeful?
  4. Review and Exit Ticket: ~ **5 min.**
    - a. Write 1-3 sentences on how the centering of Arab American voices makes their experience appear more humane.
    - b. What did you notice when Arab voices are centered? Does it feel more authentic?
    - c. Is it more relatable?

### Assessment, Application, Action, and Reflection:

- Assessments:
  - Reflections
  - Think-Pair-Share discussions
  - Exit tickets
- Application:
  - Reading of poems
- Action:
  - Think-Pair-Share
  - Viewing and read along

- Reflection:
  - Group discussions
  - Exit tickets

### **Materials and Resources:**

- Moustafa Bayoumi's *American Girl / Rasha* Excerpt:
  - NY Mag Link: <https://nymag.com/news/features/48931/>
- Suheir Hammad's *First Writing Since*
  - Poem Link: <https://inmotionmagazine.com/ac/shammad.html>
  - YouTube Performance: <https://www.youtube.com/watch?v=FDyLNGLHpri>
- Whiteboard
- Pens and Note pads

### **Ethnic Studies Outcomes:**

1. Working Toward Greater Inclusivity
2. Understanding Self
3. Understanding Others

### **Sample Lesson Plan – Friday**

**Lesson Title:** Summative Project – Alternative History as if 9/11 Didn't Happen

**Grade Level:** 11 – 12

**Ethnic Studies Values and Principles Alignment:**

- 1, Cultivate
- 2, Celebrate
- 4, Critique
- 5, Challenge
- 6, Connect
- 7, Conceptualize

**Standards Alignment:**

- CA HSS Analysis (9-12): Chronological and Spatial Thinking 1, 4; Historical Interpretation 1, 2, 3, 4; 10.6, 11.5, 11.9, 12.3, 12.7, 12.8
- CA CCSS for ELA/Literacy: WHST.11–12.1–2, 4–10; L.11–12.1–6
- CA ELD Standards: ELD.P1.11-12.1-3, 5, 6-11; ELD.P2.11-12.1-7

**Lesson Purpose and Overview:**

In this lesson, students will work together to create an original product after imagining a world as if the 9/11 terror attacks did not happen. This project should challenge existing and past stereotypes in order to provide a positive alternative. The main requirement for this assignment is to heal instances of profiling, stereotyping, and racialization. Students will develop their product based on the materials that were read and viewed throughout the week. Through this project, students will have the opportunity to imagine futures with understanding, collaboration, and a sensitivity of the Arab American experience.

Students will begin by writing a brief overview of their imagination and provide the reasoning behind their views. They will then choose the medium as to which they will deliver their alternative history. For example, a student could choose to write an idea for a new film script that changes old movies' stereotypes. Alternatively, students could draw a picture or make a comic book. Or students could write a poem or essay.

Students will provide a short paragraph about their alternative history. This paragraph will provide evidence gathered from their previous readings, giving students opportunities to learn how to cite evidence and use them in their projects.

**Key Terms and Concepts:**

Arab and Arab Americans, Futures, Narratives

**Lesson Objectives:**

1. Students will be able to create an original perspective through their chosen method of production (art, writing, film script, etc.)
2. Students will be able to write a paragraph that uses sources and evidence to defend their original perspective.
3. Students will be able to demonstrate sensitivity and understanding of the types of stereotypes that affected the Arab American community and understand the types of contributions brought by the Arab American community.

**Essential Questions:**

1. How would Arab Americans be portrayed if 9/11 did not happen?
2. What can American society do to challenge negative tropes and appreciate Arab American contributions?

**Lesson Steps/Activities:** Class time ~ 55 min.

1. Comedy Show: ~ 10 min
  - a. Start class with a light comedy show by Mo Amer: ~ 7 min.
  - b. YouTube Link: <https://youtu.be/QviPgC3Vmms>
  - c. Ask students what they think about his trials going from Kuwait to America and his struggles to become a US citizen, ~ 3 min.
2. Begin Summative Assignment, Evidence Gathering/Research: ~ 10 min
  - a. Review with students the various topics, themes, and sources that were studied throughout the week.
  - b. Document them on the board
  - c. Actively discuss the sources as a way to remind one another what they are about
  - d. Clarify any confusion that may come up
3. Provide Expectations for Alternative Histories: ~ 5 min
  - a. The project that should challenge existing stereotypes and provide a positive alternative. The main requirement for this assignment is to heal instances of profiling, stereotyping, and racialization.
    - i. Ex: Like how *Black Panther* asks the question, "What if Africa wasn't touched by colonialism?"
  - b. Students could also search for contemporary Arab Americans who are challenging these stereotypes and haven't been covered in class.
    - i. Ex: Ramy Youssef, Gigi and Bella Hadid, Dr. Mona Hanna-Attisha, etc.
  - c. Scaffolding Questions – "If 9/11 didn't happen..."

- i. What would be a more accurate depiction of Arabs?
  - ii. What is a story that an Arab American would tell?
  - iii. What is something an Arab American would be doing?
- d. Sample template for students:
  1. "If 9/11 did not happen, I think that [insert opinion] because [insert opinion]."
4. Ask students to pick a source from the board: ~ **5 min**.
  - a. Students could pick Bayoumi's writing, a film, or the excerpt from *The Great Gatsby*.
  - b. Split students into groups according to what they picked
    - i. Best to keep a maximum of 3 per group. If there are overlapping groups, split as needed to keep the number at 3.
5. Begin their product: ~ **25 – 30 min**
  - a. Ask students to share their perspectives with their peers.
  - b. Students should share views on what they imagine.
  - c. Make the product.
    - i. Make sure each student has an individual role and that they are participating with one another.
    - ii. Ex: One student could write the paragraph while another could try to draw, and the other could try to provide the evidence or resource.
6. Wrap up and Show and Tell: ~ **5 – 10 min**
  - a. Provide time for students to make final touches to their projects
  - b. Share perspectives as a class.
    - i. Discuss their ideas
    - ii. Discuss evidence and proofs
7. Provide students with a weekend assignment, such as an essay that sums up their week.

### Assessment, Application, Action, and Reflection:

- Assessments:
  - Discussion questions
  - Product
- Application:
  - Affinity Thinking
- Action:
  - Discussion and group thinking
- Reflection:
  - Class discussion
  - Idea sharing

### Materials and Resources:

- Use materials from the previous classes, such as YouTube videos and PDF files

- Note pads
- Paper for drawing
- Drawing utensils

**Ethnic Studies Outcomes:**

1. Working Toward Greater Inclusivity
2. Understanding Self
3. Understanding Others