

10 Seconds



Streaming Performances For Schools

Presented by
 **University Hospitals**
 Rainbow Babies & Children's



TEACHER RESOURCE GUIDE

10 Seconds

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EDUCATION



The lessons and activities in this guide are driven by the Ohio Learning Standards in English Language Arts (2017), Fine Arts (2012), Physical Education (adopted 2015), and Social and Emotional Learning (2019).

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the page to the stage. Seeing live theater encourages students to read, develop critical thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.

The lessons and activities in this guide are created and adapted by Latecia Delores Wilson-Stone in partnership with Playhouse Square's Education Department. Excerpts from the Imagination Stage Learning Guide for 10 Seconds have also been included.



The Ohio Arts Council helps fund this organization with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.

Playhouse Square is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

ABOUT PLAYHOUSE SQUARE

Playhouse Square is an exciting field trip destination! The not-for-profit Playhouse Square attracts more than one million guests to 1000+ shows and events each year. Five of Playhouse Square's 12 venues are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances and events held by Playhouse Square's eight resident companies: The City Club of Cleveland, Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the retro Playhouse Square sign with its 9-foot-tall letters and the largest outdoor chandelier in North America – the Playhouse Square Chandelier generously presented by GE Lighting, a Savant company.



ABOUT THE SHOW

Directed by LeeAnét Noble

Written by Miriam Gonzales

In *10 Seconds*, we see through the eyes of high school students Ray and Jimi, who navigate their young adult worlds and what it means to be young, black men in a city. Ray tells the story of a day that he and Jimi will never forget, sharing not only their perspectives but also the views of the police they encounter. In this play, we see how quick decisions made in just '10 seconds' can impact one's day, and even one's life.

This play was commissioned by Imagination Stage as part of its Theatre for Change programming and is based on two years of workshops with Washington, D.C. police officers and young people ages 12-18. It was filmed in spring 2021 to offer a virtual tour of the show during the pandemic for audiences in the DC and Dallas regions.

Director LeeAnét Noble describes the show as "interactive" at its core, which offers the audience opportunity for dialogue. Check out the full Q&A session, linked on the resources page, to view insights from the creators themselves.

Synopsis

14-year-old Ray Henderson narrates a day that went terribly wrong for him and his friend, Jimi. As a self-described "math nerd" and budding young theatre artist, Ray follows the advice of his drama teacher, Mrs. Martin, and shares the events of the day through his playwriting. Their story begins with Jimi and Ray deciding to change their image through the "greatest plan ever." This plan includes Ray auditioning for the school play with a 10-second monologue. Jimi decides that he will write a poem for Annie, the girl on whom he has a crush. Jimi hopes that if Annie returns his affections it will ameliorate the stress he feels over his mom leaving the home and the tension in his relationship with his father.

At an earlier time, Jimi befriended Officer Leland while he waited at the metro to go to school. He shared with Officer Leland his feelings about Annie, and Officer Leland showed support and encouraged him to not skip school. Ray was dismayed that Jimi became friends with "12."

On the day of the audition, Ray does not get the part. At the same time, Jimi shares his poem with Annie, and her friends mock him. Jimi runs away from school and shares the events through a phone call with Ray. Officer Leland meets Officer Kent earlier in the day and advises her

that they are on the lookout for pick pockets stealing cell phones and other items. After Jimi talks to Ray, he returns to the metro highly agitated. Officer Kent confronts Jimi and accuses him of stealing the cell phone. Jimi resists her, and she responds. Officer Leland tries to de-escalate the situation. The melee ends with Jimi on the ground and Officer Kent reaching for her utility belt. Ray arrives at the metro at the beginning of the confrontation and observes the events.

The ending is left open, with characters each reflecting on how their responses may have been different had they taken '10 seconds' to breath before reacting. It is a great opening for class discussion and rumination on how the story continues after the play has concluded.

Character Breakdown



RAY (played by Travis Xavier Brown):
14 years old, Jimi's friend. Ray identifies as African American. Ray is a math nerd, actor, and playwright.



JIMI (played by Tre'mon Mills):
14 years old, Ray's friend. Jimi identifies as African American. His mom has left the household, and his relationship with his dad is strained.



OFFICER SAMANTHA KENT (played by Katie Wickund):
Officer Kent is an adult and identifies as a white woman. She is the only employed member in her household, and her son struggles in school.



OFFICER CRAIG LELAND (played by Dylan J. Fleming):
Officer Leland is an adult and identifies as an African American man. He is a father with two young children.

ABOUT IMAGINATION STAGE



Founded over 40 years ago, and based in Bethesda, Maryland, Imagination Stage is a holistic theatre arts organization for all children and youth.

Through award-winning professional theater, arts education and community-based theatre programming, the organization empowers all young people to discover their voice and identity while building social understanding.

Since its inception in 1979, Imagination Stage has reached over 1.5 million youth. Its Theatre for Change program, which commissioned *10 Seconds*, uses theatre productions and educational workshops to bridge cultural divides, lift underrepresented voices, and explore complex social issues to help build a new generation of compassionate, collaborative children who can change the world.

Learn more at imaginationstage.org.

KEY TERMS & EVENTS

Bias – (noun) a perception of the way things are or should be, even if it's not totally accurate

Community – (noun) a group of people living in the same place or sharing a common characteristic

Conflict – (noun) a time of opposition between persons, ideas or interests

Déjà vu – (noun) a feeling of already having experienced the present situation

Fourth Wall – (noun) an imaginary wall that separates the audience from the action of a stage play or film, which is said to be broken when an actor talks directly to the audience

Frantic – (adjective) behaving in a wild and uncontrolled way due to being frightened or worried

Image – (noun) the general impression that a person, organization or product presents to the public

Implicit bias – (noun) unconscious attitudes or stereotypes that affect our actions, understanding and decisions

Intergenerational Trauma – (noun) when trauma gets passed down from grandparent to parent to child

Intriguing – (adjective) interesting, deep and magical

Judge – (verb) to form an opinion

Mentor – (noun) a person who can support, advise and guide someone else

Monologue – (noun) a dramatic monologue is any speech of some duration addressed by a character to a second person

Perspective – (noun) the way someone sees something from a particular point of view

Preference – (noun) favor shown, or greater liking for, one person or thing over another

Prejudice – (noun) attitudes or opinions about a person or group simply because they belong to a specific religion, race, nationality, or other group

Rebel – (verb) to oppose or disobey one in authority or control

Respect – (verb) to honor and to show consideration and value to people, property, the environment and yourself

Soliloquy – (noun) an utterance or discourse by a person who is talking to himself or herself, often used as a device in theatre to disclose a character's innermost thoughts

Stereotype – (noun) a category, or a group, that people are put into; a type of prejudice

Suspect – (noun) a person who the police or authorities think may be guilty of a crime

Trauma – (noun) an emotional and psychological response to a terrible event; what happens in the body when horrible events are unable to be adequately processed

RECOGNIZING BIAS

Bias is at the core of the main conflicts in *10 Seconds*. The facts listed below are a foundation for students to explore the complex topics of bias, stereotypes and the relationship between youth, police and community through meaningful discussions and activities.

Bias and Stereotypes

1. **Bias** refers to a preference or prejudice for or against a particular group, often based on factors such as race, gender, religion or nationality.
2. **Stereotypes** are generalized beliefs or assumptions about individuals or groups that may not be accurate and can lead to unfair judgements.
3. **Implicit biases** are beliefs that people may hold without being aware of it. These unconsciously affect our perceptions and decisions in a way that may be harmful to others.
4. Everyone has implicit bias and must actively try to recognize them first in order to overcome them.
5. **Stereotype threat** is when individuals feel pressure to conform to negative stereotypes about their group, which can affect their performance and self-esteem.
6. Media, including TV shows and news reports, can perpetuate stereotypes and biases through portrayal of certain groups or communities.
7. Understanding and addressing bias and stereotypes is essential for promoting fairness, equity and social justice.

	What is it?	Examples
Bias	Personal opinion for or against a particular group	<ul style="list-style-type: none">• Women look more beautiful with long hair• The best teachers are young and relatable
Implicit Bias	Unconscious, learned opinions or beliefs against a particular group	<ul style="list-style-type: none">• When asked to draw a nurse, the majority will draw a female, based on an unconscious bias that women are better caretakers• Liking or disliking a name based on prior experiences with someone of the same name
Stereotype	Generalized beliefs or assumptions by groups of people	<ul style="list-style-type: none">• People who don't go to college are not smart• Children without siblings are spoiled
Stereotype threat	When fear of conforming to stereotypes reinforces the stereotype (think of a self-fulfilling prophecy)	<ul style="list-style-type: none">• Elder adults asking for assistance with technology because they feel they are unable to learn new skills.• Students who do not apply themselves in school because they assume they are not capable of getting good grades or attending college.• Jane Elliot's "Blue eyes – Brown eyes" anti-racism experiment (see resources page). Students who were told to be superior based on eye color performed better while others performed worse.

Police and Youth Relationships

1. Building positive relationships between police officers and young people is crucial for community safety and trust.
2. **Community policing** involves officers working closely with the community to prevent and address crime and build relationships.
3. **Racial profiling** is when individuals are stopped, searched, or questioned by law enforcement based on their race or ethnicity, rather than on evidence of criminal activity.
4. Conversations and programs that promote mutual understanding, empathy and communication can improve police/youth relationships. Engaging in respectful dialogue and advocating for changes in law enforcement policies can be important steps in addressing issues.
5. The concept of “youth voice” encourages young people to actively participate in decisions that affect their lives, including those related to policing and community safety.
6. Police officers often receive training in de-escalation techniques and cultural sensitivity to better interact with diverse communities.
7. Each group has a role to play in the community to promote a sense of belonging, trust and safety (see Exploring Community Roles activity on page 13).



■ PRE-SHOW PREPARATIONS

Primer Videos for Educators



MOLLY

TEACHING ARTIST

ANANIAS

TEACHING ARTIST

These informational video resources are intended to prepare teachers for conversations that may be generated through participation in the *10 Seconds* virtual field trip. It will explore concepts of perspective, bias, reactions within stressful situations and power dynamics within relationships.

Segments include:

1. Community Agreements
2. Function of the Nervous System
3. Perception and Implicit Bias
4. Power Imbalance in Relationships
5. Interview with Dr. Lisa Damour, clinical psychologist and author of *The Emotional Lives of Teenagers*
6. Interview with Kristin Henning, Blume Professor of Law and Director of the Juvenile Justice Center and Initiative at Georgetown University Law Center

Running time: 16:22 (main primer), 09:53 (Damour Interview), 19:37 (Henning Interview)

Community Agreements

After reviewing the primer, please create a community agreement with your class. This is a consensus-driven process to develop trust and map out what everyone in the room needs to feel safe, supported and open to participation in discussions surrounding the show.

Standard Community Agreements:

- One voice at a time
- Take space, give space
- Speak from your own experience only
- Believe others when they share their experiences
- No cell phones, no recording
- What is shared in the room, stays in the room

Questions to Consider

- What kind of space do you want to create through your classroom agreements?
 - What agreements are important for your students to feel safe, supported, open and trusting?
 - What agreements are important for you to feel safe, supported, open and trusting?
 - When you experience fear, what reactions do you notice happening inside your body?
 - What implicit biases do you hold?
 - What judgements have you made about your students, and how does that inform your interactions with them?
 - Where do you feel the weight of others' judgements, assumptions or biases? What do those perceptions get wrong about you, and have you experienced a cost because of those judgements?
-

Meet Dr. Lisa Damour



The author of three *New York Times* best sellers: *Untangled*, *Under Pressure* and *The Emotional Lives of Teenagers*, Dr. Lisa Damour, PhD is recognized as a thought leader by the American Psychological Association. She co-hosts the *Ask Lisa* podcast, works in collaboration with UNICEF and

is also a regular contributor to *The New York Times* and *CBS News*.

Dr. Damour serves as a Senior Advisor to the Schubert Center for Child Studies at Case Western Reserve University and has written numerous academic papers, chapters, and books related to education and child development. She maintains a clinical practice and speaks to schools, professional organizations and corporate groups around the world on child and adolescent development, family mental health and adult well-being. Dr. Damour graduated with honors from Yale University before earning her doctorate in Clinical Psychology at the University of Michigan. She and her husband of the proud parents of two daughters.

Meet Kristen Henning



Kristin Henning is the Blume Professor of Law and Director of the Juvenile Justice Clinic and Initiative at Georgetown Law, where she supervises law students and represents youth accused of delinquency in the D.C. Superior Court. She first joined the faculty in 1995 as a Stuart-Stiller Fellow in the

Criminal and Juvenile Justice Clinics and later joined the staff of the Public Defender Service for the District of Columbia where she continued to represent clients and helped organize a Juvenile Unit designed to meet the multi-disciplinary needs of children in the juvenile legal system.

Professor Henning writes extensively about race, adolescence, and policing. Her book *The Rage of Innocence: How America Criminalizes Black Youth* was published by Penguin Random House in September 2021 and was featured on the front page of the *New York Times* Book Review and received rave reviews in the *Washington Post*. She is the recipient of several honors, including the Juvenile Law Center's Leadership Prize, the Robert E. Shepherd, Jr. Award for Excellence in Juvenile Defense from NJDC, the Shanara Gilbert Award from the American Association of Law Schools for her commitment to justice on behalf of children, selection to the American Law Institute (ALI), and appointment as an Adviser to ALI's Restatement on Children and the Law project. Henning received her B.A. from Duke University, a J.D. from Yale Law School, and an LL.M. from Georgetown Law.

■ PRE-SHOW ACTIVITIES

Beneath the Surface (Grades 8-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.8.1, SL.9-10.1, SL.11-12.1

Social & Emotional Learning: B1.1.c, C1.3.c, C3.1.c, C3.1.d

In this activity, students will explore bias, stereotypes and empathy through creative expression by creating a series of portraits that contrast assumptions based on outward appearance with the reality of what cannot be determined by looking at a person.

Materials needed:

- Blank portrait templates (a set of three for each student)
- Drawing and coloring materials (markers, colored pencils, or crayons)
- Scissors
- Glue or tape
- Writing materials (pens, pencils)

Begin the lesson by discussing the concepts and differences of bias and stereotypes (see Recognizing Bias section on page 6). Discuss how bias can affect relationships, decision-making and society.

Distribute three portrait templates to each student. On the first template, instruct students to draw a self-portrait or abstract representation of themselves. Encourage them to include details related to their outward appearance such as clothing, hairstyle and accessories. On the second template, students should write words or short phrases that represent assumptions people might make about them based on outward appearance. These assumptions can be positive or negative, but they should be realistic and relevant to the individual student. On the final blank portrait, instruct students to write down things that people cannot determine about them just by looking at their outward appearance. These can include personality traits, hobbies, dreams, interests or anything else that makes them unique.

Staple the portraits together to make a short book. Once all students have completed their flipbooks, gather the class and ask students to volunteer to share their drawings. Discuss the contrasts between what can be

assumed and what is hidden. Prompt further discussion with the following prompts:

- How did it feel to create and share your book?
- What did you learn about bias and assumptions through this activity?
- How can understanding bias help us build empathy and better relationships with others?

Extension Activities:

- Have students research and present findings on individuals who have challenged stereotypes and biases in society.
- Explore works of literature that address bias and prejudice, such as *To Kill a Mockingbird* or *The Hate U Give* and facilitate discussions about these texts.
- Collaborate with the art department to create a school-wide exhibition of portrait books to promote awareness of bias and diversity.



In a Matter of Seconds (Grades 8-12)

The Ohio Learning Standards listed below are addressed in the following Pre-Show Activity:

English/Language Arts: SL.8.1, SL.9-10.1, SL.11-12.1

Social & Emotional Learning: A1.2.c, A1.2.d

How long is 10 seconds, really? Is it longer or shorter than people think it is? Engage students in a series of short, 10-second games to gain insight into how little time it takes to make judgements and explore the impact of bias in snap decisions.

Materials needed:

- Timer or stopwatch (per group)
- Printed lists of 10-second games (provided below)
- Small prizes or rewards (optional)
- Whiteboard and markers (optional, for debriefing)

Discuss how snap judgements can have significant consequences and how actively recognizing and challenging biases can promote fairness and understanding in society. Next, divide the class into small groups or pairs. Each group will rotate through a series of 10-second games, using a timer or stopwatch to keep track of each round. Students may need access to the internet to find elements for the game.

Following the games, discuss the following:

- Were there any games in which 10 seconds felt long? Why do you think that is?
- Were there any games in which 10 seconds felt too short? Why do you think that is?
- Did students feel nervous or exhilarated at times? Would this change in different situations?
- Were any mistakes made that might have been avoided with additional time?
- What do these games reveal about snap decisions and biases?
- How might snap judgements affect real-world situations, such as encounters with others?
- What strategies can we use to challenge and mitigate our biases?

The Games

Guess the Sound: Play a brief sound clip (e.g., animal noise, musical instrument). Students must listen and guess what it is within 10 seconds.

Quick Brain Teaser: Present a simple riddle or brain teaser. Students have 10 seconds to solve it.

Speed Drawing: Provide a simple object or concept, and students must draw it within 10 seconds.

Memory Challenge: Show a gride of images for 10 seconds, then cover it. Students must recall as many images as possible.

Rapid Counting: Display a group of objects (e.g., crayons in a box) for 10 seconds. Students must count them within the time limit.

Under Pressure: Have a student extend their arm laterally to their side while holding three or more heavy books. Can they keep their hand level with their shoulder for 10 seconds?

Word Potato: Start with a word, and students take turns saying related words for 10 seconds. Don't be 'it' when the timer stops!



■ POST-SHOW ACTIVITIES

Classroom Connections Video Workshop (Grades 8-12)

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.8.1, W.8.4, SL.9-10.1, W.9-10.4, SL.11-12.1, W.11-12.4

Fine Arts: Drama: 8.1CE, III.1CE, IV.2CE

Physical Education: 5A.8.2, 5A.HSII.2

Social & Emotional Learning: A1.1.c, A1.2.c, A1.3.c, A1.4.c, B1.1.c, B1.2.c, B1.3.c, C1.2.c, C1.3.c, E3.3.c, A1.1.d, A1.2.d, A1.3.d, A1.4.d, B1.1.d, B1.2.d, B1.3.d, C1.2.d, C1.3.d, E3.3.d



Join Playhouse Square teaching artists Ananias and Molly as they reinforce ideas explored during the performance. In this post-show workshop, students will learn body grounding techniques and share in conversations about assumptions, civic engagement, and the importance of words of affirmation.

Additional Terms

Civic Engagement – participation in activities that improve a community or address wider social issues.

Steps for Civic Engagement

1. Identify the issues you care about.
2. Research organizations and individuals who are doing the work already.
3. Volunteer, raise money, speak up, join an organization, support a political campaign

Code-switching – shifting vocal patterns, words, tone, and actions that relate to your own cultural group to interact with a broader group.

Resmaa Menakem – noted American psychotherapist and author with a special focus on the effects that trauma has on the body, and the connections between trauma, race, and policy. In addition to his award-winning books, Menakem is also the founder of the Cultural Somatics Institute.

Exploring Community Roles (Grades 8-12)

Communities create social connections, build support networks, and can provide individuals with a sense of purpose. Everyone is inherently a part of a community, formed by neighborhood, nation, politics, race, age, gender, hobbies or more. Similarly, everyone plays a role in each of their communities, and it is these roles which

can form, promote and maintain a sense of belonging, trust and safety.

In this two-part activity, students will reflect on their own communities and how their actions and those of others might contribute to its welfare.

Part 1

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: SL.8.1, SL.9-10.1, SL.11-12.1

Social & Emotional Learning: C2.1.c, E3.3.c, C2.1.d, E3.3.d

As a class, create a breakdown of responsibilities for parent, teenager, teacher and law enforcement roles in a neighborhood community. Some pieces have been filled in to start. Agree on at least two additional per role. Discuss how or when characters from *10 Seconds* might have failed in their duties during the show. Wrap up this part by identifying and discussing additional ways students can contribute to the greater community.

Roles and Responsibilities

PARENTS

- Contribute to the wellness of the community by holding a job, raising a family, and/or volunteering
- Care for youth
- Vote in elections
- Pay taxes
- _____
- _____

TEENAGERS

- Attend school
- Treat one another with respect
- Try new things, or be open to new ideas
- Communicate concerns to adults
- Participate in civic concerns by staying informed, participating in conversations, etc.
- _____
- _____

TEACHERS

- Support students in academic endeavors
- Provide a safe, welcoming classroom environment
- _____
- _____

LAW ENFORCEMENT OFFICERS

- Protect all individuals in the community
- De-escalate charged situations
- Monitor public areas to maintain safe spaces
- _____
- _____

Part 2

The Ohio Learning Standards listed below are addressed in the following Post-Show Activity:

English/Language Arts: L.8.3, SL.8.1, L.9-10.3, SL.9-10.1, L.11-12.3, SL.11-12.1

Using the template on the next page, have students fill in the blanks to complete a poem using descriptive language and metaphors to convey their feelings and perspectives. After students have finished their poems, invite volunteers to share. Facilitate a class discussion about the themes and messages that emerged from the poems. Discuss commonalities and differences in students' perceptions of their roles, desired changes and sources of hope.

SAMPLE POEM

My community is leaf blowers and sidewalk chalk.

My community is the Capital Theatre.

My community is soul food and empanadas.

My community is an artistic place.

In my community, I am like a budding rose, climbing fences, wanting to add beauty to it all while being able to see.

I bring watercolor painting, sensible flats, and a welcoming heart.

I wish my community would have block parties so that we all could get to know each other better.

I find inspiration in the aspiring DJ, the neighborhood garden mural and the helpful neighbors who shovel each other's yards.

My community is not perfect, but it is a place I am happy to have my home and family.



My Role in My Community Poem

By _____

My community is _____ and _____ *(2 specific ordinary items).*

My community is the _____ *(1 ordinary neighborhood place).*

My community is _____ and _____ *(2 typical meals in your community or home).*

My community is a _____ *(adjective)* place.

In my community, I am like a _____ *(select an element of nature or animal),*

_____ *(verb)* _____ *(neighborhood object),* wanting to

_____ *(objective).*

I bring _____ *(a talent/hobby you have),*

_____ *(an item you always have on you),*

and a _____ *(adjective)* heart.

I wish my community would _____ so that

_____ *(list benefits).*

I find inspiration in the _____ *(a profession in your neighborhood)*

_____ *(a landmark or visual symbol in your community)*

_____ *(adjective of people)* neighbors who _____

_____ *(actions).*

My community _____

_____ *(write a final overall thought you have about your community)*

RESOURCES

BOOKS



The Emotional Lives of Teenagers by Lisa Damour, PhD

The Hate U Give by Angie Thomas

My Grandmother's Hands: Racialized Trauma and the Pathway to Mending our Hearts and Bodies by Resmaa Menakem

Police and YOUTH by Everette B. Penn & Shannon A. Davenport

The Quaking of America: An Embodied Guide to Navigating our Nation's Upheaval and Racial Reckoning by Resmaa Menakem

The Rage of Innocence: How America Criminalizes Black Youth by Kristin Henning

To Kill a Mockingbird by Harper Lee

WEB



10 Seconds Artist Q&A, *Imagination Stage* YouTube page. <https://www.youtube.com/watch?v=YfIQCE6gxi0>

Classroom Resources, *Learning for Justice*. <https://www.learningforjustice.org/classroom-resources>

The Emotional Lives of Teenagers Discussion Guide for Educators, Lisa Damour, PhD. <https://drlisadamour.com/wp-content/uploads/2023/01/FINAL-discussion-guide-for-educators.pdf>

"Episode 72: How Do We Talk to Kids about Justice?" Advice from Preet Bharara, *Ask Lisa* podcast, Spotify. <https://open.spotify.com/episode/4KcbSHH5jK4Z9WwRRKIDdC>

Talking About Race Resources, *National Museum of African American History & Culture*, <https://nmaahc.si.edu/learn/talking-about-race/resources>

"Meditation for Body Peace – Rising Youth Theatre workshop for Youth Conference for Social Justice," *Rising Youth Theatre*. https://www.youtube.com/watch?v=tWJDI5R_O38

Neighborhood Good computer game by iCivics. <https://www.icivics.org/games/neighborhood-good>

What Are My Rights When Stopped by Police?, <https://www.ohioabar.org/globalassets/my-ohio-rights/docs-and-pdfs/when-stopped.pdf>

"Youth and Policing in Cleveland: a Toolkit for Community & Neighborhood Action," by the Schubert Center for Child Studies, *Case Western Reserve University*. <https://case.edu/schubertcenter/sites/case.edu.schubertcenter/files/2021-10/Toolkit%20-%20Youth%20and%20Policing%20in%20Cleveland.pdf>

Jane Elliot's Infamous Experiment

"A Class Divided (full documentary)", March 26, 1985, Jane Elliot's Blue Eye/ Brown Eye Experiment, *Frontline PBS*, https://www.youtube.com/watch?v=1mcCLm_LwpE&t=104s

"Black Student Voices: Reflecting on Race and Racism in Schools," *Education Week*. <https://www.edweek.org/leadership/black-student-voices-reflecting-on-race-and-racism-in-schools>

"Jane Elliot's Brown Eye/Blue Eye Test," June 19, 2020, *University of Northern Iowa* Interview <https://www.youtube.com/watch?v=yTYL7NK8j5Y&t=91s>

"Lesson of a Lifetime," Bloom, Stephen G., September 2005, *Smithsonian Magazine*. <https://www.smithsonianmag.com/science-nature/lesson-of-a-lifetime-72754306/>

Classroom Connections Video Resources

10 Seconds Teacher Primer Video. Password: change100129. <https://vimeo.com/showcase/10846810?video=885720743>

Interview with Dr. Lisa Damour. Password: change100129. <https://vimeo.com/showcase/10846810/video/892784926>

Interview with Kristin Henning. Password: change100129. <https://vimeo.com/showcase/10846810/video/903467815>

10 Seconds Post-show Video Workshop. Password: change100129. <https://vimeo.com/showcase/10846810/video/891166530>

CURRICULUM STANDARDS INDEX

English/Language Arts

Standard	Description	Grade	Activity	Page
L.8.3	Use knowledge of language and its conventions when writing, speaking, reading or listening.	8	Exploring Community Roles	13
SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	8	Beneath the Surface In a Matter of Seconds Post-Show Video Workshop Exploring Community Roles	10 11 12 13
W.8.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	8	Post-Show Video Workshop	12
L.9-10.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	9-10	Exploring Community Roles	13
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.	9-10	Beneath the Surface In a Matter of Seconds Post-Show Video Workshop Exploring Community Roles	10 11 12 13
W.9-10.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	9-10	Post-Show Video Workshop	12
L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	11-12	Exploring Community Roles	13
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.	11-12	Beneath the Surface In a Matter of Seconds Post-Show Video Workshop Exploring Community Roles	10 11 12 13
W.11-12.4	Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.	11-12	Post-Show Video Workshop	12

Fine Arts – Drama

Standard	Description	Grade	Activity	Page
8.1CE	Analyze and discuss the conflicts and emotions of the characters in a selected dramatic work.	8	Post-Show Video Workshop	12
III.1CE	Analyze how cultural, social and emotional perspectives influence audience interpretation and response to a dramatic or theatrical work.	9-12	Post-Show Video Workshop	12
IV.2CE	Use drama and theatre heritage and art forms to communicate a philosophical, ethical or social issue.	9-12	Post-Show Video Workshop	12

Physical Education

Standard	Description	Grade	Activity	Page
5A.8.2	Make a connection between physical activities and emotional health.	8	Post-Show Video Workshop	12
5A.HSII.2	Analyze the impact of a specific physical activity on emotional health.	9-12	Post-Show Video Workshop	12

Social & Emotional Learning

Standard	Description	Grade	Activity	Page
A1.1.c	Identify, recognize and name personal complex emotions.	6-8	Post-Show Video Workshop	12
A1.2.c	Explain that emotions may vary based on the situation, including people and places.	6-8	In a Matter of Seconds Post-Show Video Workshop	11 12
A1.3.c	Utilize appropriate time and place to safely process emotions, independently, with a trusted adult or with peers.	6-8	Post-Show Video Workshop	12
A1.4.c	Explain how others' responses to current events can impact emotions.	6-8	Post-Show Video Workshop	12
B1.1.c	Describe the relationship between thoughts, emotions and behavior and apply strategies to regulate response.	6-8	Beneath the Surface Post-Show Video Workshop	10 12
B1.2.c	Analyze positive and negative consequences of expressing emotions in different settings.	6-8	Post-Show Video Workshop	12
B1.3.c	Apply productive self-monitoring strategies to reframe thoughts and behaviors.	6-8	Post-Show Video Workshop	12
C.1.2.c	Demonstrate respect across school, community, face-to-face and virtual settings, when viewpoints or perceptions differ.	6-8	Post-Show Video Workshop	12
C1.3.c	Demonstrate empathy through understanding of others' feelings and acknowledgement of their perspective.	6-8	Beneath the Surface Post-Show Video Workshop	10 12

C2.1.c	Explain the importance of civic mindedness.	6-8	Exploring Community Roles	13
C3.1.c	Discuss how positive or negative stereotypes of an individual or group can be unconscious and may lead to discrimination and prejudice.	6-8	Beneath the Surface	10
E3.3.c	Research opportunities for participation in civic-minded activities that contribute to the larger community.	6-8	Post-Show Video Workshop Exploring Community Roles	12 13
A1.1.d	Identify complex emotions as an indicator of personal state of well-being.	9-12	Post-Show Video Workshop	12
A1.2.d	Analyze ways emotions impact the social environment.	9-12	In a Matter of Seconds Post-Show Video Workshop	11 12
A1.3.d	Utilize appropriate time, place or support systems to reflect on personal emotions, independently, with a trust adult or with peers.	9-12	Post-Show Video Workshop	12
A1.4.d	Analyze why current events may trigger an emotional reaction and identify ways to regulate a response.	9-12	Post-Show Video Workshop	12
B1.1.d	Utilize self-management strategies to regulate thoughts, emotions and behaviors within the context of the situation.	9-12	Post-Show Video Workshop	12
B1.2.d	Evaluate how emotions expressed in different settings impact the outcome of a situation.	9-12	Post-Show Video Workshop	12
B1.3.d	Apply productive self-monitoring strategies to process emotions and reframe thoughts and behaviors.	9-12	Post-Show Video Workshop	12
C1.2.d	Demonstrate ways to encourage mutual respect across all settings when viewpoints or perceptions differ.	9-12	Post-Show Video Workshop	12
C1.3.d	Demonstrate empathy through compassion in self and encourage in others.	9-12	Post-Show Video Workshop	12
C2.1.d	Demonstrate an awareness of responsibilities as an involved citizen in a democratic society.	9-12	Exploring Community Roles	13
C3.1.d	Examine and address explicit or implicit personal biases toward an individual or group.	9-12	Beneath the Surface	10
E3.3.d	Seek and engage in civic-minded activities that contribute to the larger community.	9-12	Post-Show Video Workshop Exploring Community Roles	12 13