

A photograph of a prison cell, viewed through a doorway. The cell is sparsely furnished with a toilet, a sink, and a bed. A person is lying on the floor in the center of the cell. The image is overlaid with a semi-transparent dark grey rectangle containing text.

Well Contested Sites

a dance/theater film about the impact of mass incarceration on individuals

Facilitation Guide

This facilitation guide provides information, lesson plans, and resources for the educational use of the film “Well Contested Sites”. It is available for free distribution and use.

A link to the film can be found at: <http://vimeo.com/52877758>; additional resources can be found on the Facebook page: Well Contested Sites. <https://www.facebook.com/WellContestedSites?fref=ts>

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1. Introduction

1.1 About the Film *Well Contested Sites*

Well Contested Sites is a 13- minute dance/theater film that explores the issue of mass incarceration and the complexity of experience faced by those who are incarcerated in jails/prisons. The film is a collaboration between a group of men who were previously incarcerated, Bay Area performing artists, choreographer Amie Dowling and filmmaker Austin Forbord. The piece was created and filmed on Alcatraz Island.

The title stems from the idea that a prisoner’s body is a 'contested site'; its presence or absence, its power and its vulnerability are all intensely realized in jails and prisons—institutions that emphasize control, segregation, solitude and physical containment.

Several of the artists/performers in the film have been incarcerated; by drawing on these men’s physical memories *Well Contested Sites* connects audiences to the impact of incarceration. Using a metaphorical, movement-based aesthetic, the film explores the effect of incarceration on individuals and suggests that the imagination can thrive even while the body is behind bars.

1.2 About this Guide

This guide is written for use in a diverse range of educational settings: schools, youth centers, activist organizations, arts programs and for anyone in those settings interested in educating people about mass incarceration in the United States and using the arts as a tool for social justice. It is designed to provide resources and activities to create meaningful and engaged educational experiences using the film *Well Contested Sites* as a starting point. It contains suggestions for framing the film, reflection questions, supplemental writing and theater exercises, ideas for action and other useful resources.

Who might use this guide?

- College faculty in the fields of Sociology, Philosophy, Performing Arts, Film, Media or Gender Studies
- High school teachers
- Youth leaders and youth workers
- Prison justice activists

Note that the guide will use the word “facilitator” when referring to the person(s) leading the sessions/classes and “participants/students” when referring to the people participating in the sessions/classes. A vocabulary list of terms and definitions used in this guide is on page 12.

2. Notes For Facilitators

2.1 Basic Concepts: Restorative Justice and Social Distancing

The concept of Restorative Justice is intrinsic to the values we’ve incorporated in *Well Contested Sites*. Restorative Justice is based on a theory of justice that considers crime and wrongdoing to be an offense

against an individual or community rather than the state. Victims take an active role in the restorative process and offenders are encouraged to take responsibility for their actions and repair the harm they've done. Ultimately, restorative justice is about connecting people, seeking forgiveness, restoring relationships and moving beyond the crime without resorting to incarceration as a punishment. In other words, it is a more holistic, human-centered and transformational way of addressing crime.

Restorative Justice focuses on the complexities of human behavior and the assumption that there are ways to restore harm that have more lasting effects than traditional forms of punishment. It works against the perception that those who have committed crimes and/or been incarcerated are different than us, or the “other.” This dynamic, which assumes that there is a barrier between the “us” of those on the outside of the criminal justice system and “them” on the inside is called “social distancing.” Art which exposes audiences to the human commonalities between people of different backgrounds, experiences and beliefs can play a significant role in reducing social distancing.

As a community we have all been impacted on some level by mass incarceration. The film and reflection questions may tap into emotions and experiences of participants and facilitators of this curriculum; some audience members may be particularly vulnerable to the subject matter and so sensitivity is advised. In an effort to support all those who use this guide, we offer contacts and links to activist and arts organizations and educational resources on pages 14-16.

2.2 Facilitation Tips

When facilitating creative activities, it can be helpful to frame the creative process by sharing the following information with the group:

A wonderful thing about art is that there are no wrong answers and no wrong choices. Each person who engages with art is likely to have a unique interpretation and experience. The exercises in this guide have no correct response. When doing them try to:

- Keep an open mind.
- Respect one another’s creative choices.
- Remember:
 - Everyone brings his or her unique experiences and skills to this process.
 - Facilitators and participants may have varying levels of comfort with publically demonstrating their thoughts and feelings.
 - Not everyone will have the same comfort level with movement/theater exercises.

Take time between exercises to reflect on them and to learn from one another’s experiences. So, as you do these exercises notice what you see, what physical or emotional responses you have, and what you find interesting or challenging. Pay attention to these responses and experiences; they will enhance how you engage with the film and with the subject matter as well.

3. Activities

Below are some writing/theater/movement activities. We have designed these activities to be facilitated in the order presented; however, depending on available time, and facilitators and participant’s comfort level with the activities, use the exercises that work and leave the rest. The entire curriculum provided could be completed in four to five 1-hour sessions.

Below are a few sample lesson plans for quick reference. Additionally, the activities are coded based on the primary medium that is being utilized so that you can both mix forms or stick with one form. The codes are as follows: **M**: movement/dance **T**: theater/acting **D**: discussion/talking based **R**: Reflection/contemplation **W**: writing.

Sample Lesson Plan # 1: *Well Contested Sites* in One Session

1. Mini-Brainstorm (5 min)
2. Introduce and Screen Film (16 min)
3. Reflective Writing (3 min)
4. Reflection/Analysis (15 min)
5. Taking Action: choose a few questions, or offer resources provided here (5-10 min)

Sample Lesson Plan #2: Theater/Movement-Based (can be split into multiple sessions totaling about 90 minutes)

1. Brainstorm (5-10 min)
2. Movement Metaphor/ Body Storm (10 min)
3. Introduce and Screen Film (16 min)
4. Reflective Writing (10 min)
5. Tableau/Frozen Images (10 min)
6. Tableau in Relation to Prison/Incarceration (15 min)
7. Arts and Social Justice Discussion (15 min)
- 8.

Sample Lesson Plan #3: Focus on Mass Incarceration (can be split into multiple sessions totaling 120 minutes)

1. Brainstorm (5-10 min)
2. Social Barometer (15 min)
3. Introduce and Screen Film (16 min)
4. Tableau/Frozen Images (10 min)
5. Tableau in Relation to Prison/Incarceration (15 min)
6. Reflection/Analysis (15 min)
7. Restorative Justice (15 min)
8. Taking Action (15 min)

3.1 Pre-screening Activities

It is likely that few participants have seen a film of this nature before. Taking some time to introduce the film help participants respond to it more deeply than might otherwise be possible.

Facilitators may want to frame the film by reading 1.1 in the Introduction section on page 3 and the statement below about the Criminal Justice System in the United States. Other facilitators may choose to present this information after showing the film.

The United States is the leading incarcerator in the world, ahead of countries such as China and Russia, holding more than 2.3 million people in state and federal prisons and local jails. Thousands more are living on probation or parole. Since the 1970's the rate of incarceration has skyrocketed; 600% more people are in prison today than there were in 1975.

In addition to providing some context, it can be useful to introduce participants to the concept of movement metaphor, which is used in the film. Movement metaphor is an action, movement, image, or figure of speech that literally denotes one idea, used in place of another to suggest an analogy between them. Images and movements were created from experiences or feelings associated with incarceration in order to evoke a feeling of what it might be like to be behind bars. The movements are generally not literal, but metaphorical. You can use the vocabulary lists on pages 12-13 to define some of the terms associated with dance/theater films.

BRAINSTORM – 10 MINUTES

R

1. **On a flip chart paper or whiteboard write the word PRISON in the middle of a circle. Ask participants to name the first thing that comes to their mind when they hear this word. Emphasize that there are no right or wrong answers. Record all participant responses in web-like spokes extending from the center circle.**
2. **Encourage a range of responses by asking participants to think about associations they have with the word-it may be from their own experiences, from the media, or sensations or feelings they have when they think about prison as a physical place.**
3. **Once you have a good collection of words ask a volunteer to read a selection of the words to the group.**
4. **Now choose, or have a participant choose, one word with strong, active connotations, e.g. “confinement.”**
5. **Ask participants to create a simple movement in response to the word. Encourage a range of options, including literal interpretation or associative. They may hold one position on the floor or move through space; they may engage one part of the body or the full body. Use all the options available; nothing is too small or too large to try. The facilitator may want to give examples to start.**
6. **Encourage participants to pay attention to the connections between movements that they viewed and made and the words that were generated during this brainstorm. Explain the concept of movement metaphor defined as an action, movement, image, or figure of speech that literally denotes one idea, used in place of another to suggest an analogy between them. Tell participants that this is one of the ways that the movement was created for the film they are about to watch**

Movement Metaphor/Body Storm – 10 Minutes

M

1. **Explain that this activity starts with the physical and then moves toward an intellectual concept.**
2. **Ask participants to clench their fists, to draw their knees up to their chests, to bring their heads to their chests, to tighten all the muscles in their bodies.**
3. **Now ask them to say a word or two out loud that describes their physical state, e.g. bound, tight, confined, clenched.**
4. **Ask them to think about situations where ones’ body might experience these sensations**

and make a list of words that the group brainstorms.

5. Explain to participants that the film they are about to watch uses the body as the primary source of communication, that movement is used as a metaphor to show how incarceration impacts individuals. Ask participants to look out for the ways this form of communication appears in the film.

Social Barometer – 20 Minutes

R, D

[This exercise can be done pre- and/or post- viewing of the film]

1. Hang signs on opposite sides of the room that read “Strongly Agree” and “Strongly Disagree.”
2. Then read a series of statements about the issue of mass incarceration. Suggested statements include:
 - The government should spend more money on schools than on prisons.
 - The criminal justice system is... racist/classist/sexist/heterosexist/xenophobic.
 - People in prisons should have the same basic rights as everyone else.
 - Once someone is put in prison, she/he will never succeed in life.
 - Prisons make our streets and our communities safer.
3. After each statement is read, ask participants share their opinions on that statement by moving to different areas of the room: if they are neutral, participants can stand in the middle of the room; if they agree but not strongly, they can stand between the middle of the room and the “Strongly Agree” sign; if they disagree but not strongly, they can stand between the middle of the room and the “Strongly Disagree” sign; and the “strongly’s” will stand next to their respective signs.
4. When this process is completed, call on one person from the “Agree” side of the room, one from the “Disagree” side, and one from the middle of the room to share their opinions. During the discussion, if participants’ opinions change, they may move from their original position to the new one.

3.2 Post-Film Activities

Reflective Writing – 10 Minutes

R,W

1. Once the film has finished, ask participants to spend a minute in silence. This gives participants a chance to absorb what they just watched and locate their thoughts, feelings and physical responses
2. Next, ask participants to write for three minutes in response to the following questions:

- What images from the film stay in your mind? What did you see?
 - Did the film evoke any emotional response in you? What? How does your body feel?
 - Movement is the primary mode of communication in the film. How is this mode different from words, and why do you think the makers of the film decided to use the body as the primary tool of communication?
3. If participants don't know what to write, suggest they write random words on the page, just to keep writing and see what emerges.
 4. Invite a few participants to share some of what they wrote after the three minutes are over.

Reflection/Analysis – 15 Minutes

R, D

1. Read the final quote in the film by Randall Robinson and ask students to share their thoughts about it:

“Mass-incarceration is not just a black or racial issue, it’s an issue for all Americans who care about democracy and equity and fair play and decency. We are killing our own country’s future. And we’re killing genius in jail cells that does not have a chance to blossom and to flower.”

2. After the discussion share the following data with participants:

- In the United States from the 1920’s to the early 1970’s there were 250,000 people in prisons and jails; today there are more than 2.2 million people – a 500% increase--over the past thirty years.
- The United States is the world's leader in incarceration. One in every 31 adults, or 7.3 million Americans, is in prison and 5.1 million on parole or probation.
- Nearly half (47%) of people incarcerated in state prisons are convicted of non-violent drug or property crimes.
- One in nine black men between the ages of 20 and 34 is in prison or jail on any given day.
- Due to extreme policing in urban areas, unequal access to quality legal representation, underfunded public education and other social and economic inequalities, young African American men are more easily caught in the net of the criminal justice system.
- By the time they turn 18, one in four African American children will have experienced the imprisonment of a parent.
- Once released from the criminal justice system, most people continue to face barriers due to a lack of accessible jobs, housing, education and voter disenfranchisement.

3. Next, ask the following questions for discussion:

- **What do these statistics show about who is in prison/jail and why?**
- **Is the prison population representative of the general population (same percent of men/different races, etc)? If not, why?**
- **What purpose does/should prison serves?**
- **Do you know anyone in prison or anyone who's been in the system?**
- **Why has the number of people in prison increased so dramatically in the last 20 years?**
- **Are different groups of people being punished differently? If so, why?**

Tableau/Frozen Images – 20 Minutes

M,T,R

- 1. Explain to students that they are each going to make a frozen image with their bodies. Using the brainstorm they did earlier on the word 'PRISON', ask students to go through and circle words that are dynamic or expressive. Ask students to share words until you have a list of at least ten words.**
- 2. Use one of the words to demonstrate making a frozen image (e.g. "freedom" make a shape with your body that shows the essence of what freedom is for you). Then ask students to make frozen images from several more of the words that were chosen. Then explain to students what they will do next (steps 3-6).**
- 3. Ask students to stand up and find a place in the room where they have some space around them.**
- 4. Then ask them to call out, popcorn style, any more words and phrases that have stuck with them from the brainstorm.**
- 5. Next, have students close their eyes if they are comfortable doing so, and ask them to think about how they relate to these words, which are all tied to the experience of incarceration.**
- 6. Note: Students may need some guidance with this prompt—the facilitator can tell them that whether they have been personally impacted by incarceration or not, the words can evoke a response to the idea of incarceration. It can be helpful to ask students to think of a specific experience, if they have been impacted by incarceration in some way, and to ask them to think about sensory details.**

Tableau in Relation to Prison/Incarceration – 15 Minutes

M,T,R

- 1. As participants are creating their frozen images from the previous activity, place a chair in the center of the room.**
- 2. When participants have created their images, ask them to open their eyes and notice all of the other frozen images in the room.**
- 3. Explain to them that the chair represents the words "prison" and "incarceration", and ask them to move and remake their frozen image in relationship to the chair. Remind them that they can work with the idea of proximity and orientation; also tell them that as they**

move and remake their image, they are welcome to modify it to make it work in its new position.

4. Once all group members have remade their images in relationship to the chair, ask them to look around and view the group image they have created.
5. Then have participants relax and ask them to describe why they chose their particular relationship to the chair, what they saw in the image and what feelings or meanings about incarceration the image evoked.

Arts and Social Justice – 10-30 Minutes

D, R

1. Once groups have reflected on the tableaux they created, ask them to discuss the following questions:
 - How did the film use elements of the arts (movement, image, sound site) to address the issue of mass incarceration?
 - Did you think it was effective in doing so? Why or why not?
2. Listed below are sequences from the film, descriptions and questions about each sequence, along with the corresponding time codes. Viewing these sequences can help facilitate further discussion about movement metaphor and its diverse meanings and interpretations. The participants may have varying ideas about what a certain movement sequence ‘means’- as the facilitator, encourage a range of interpretations.

0:57-1:11 Handkerchiefs: The personal objects-watches, keys, money, photos-laid out on the handkerchiefs represent the millions of individuals who are currently behind bars.

How do the objects laid on the handkerchiefs symbolize the loss of individuality when incarcerated?

3:42-5:16 Duet in Cell: In discussions with cast members who had been incarcerated, the relationship between cellmates was discussed. Living with a stranger-sometimes for years-can create tension, dependency, support and mistrust. The movements in this sequence were developed to show the range of personal dynamics that might exist between cellmates.

Can you identify specific movements that show specific emotions?

9:05-11:52 Dream Sequence: This scene begins with a moment of change: the single figure has been transported outside he is taking in the long view of the ocean. No longer confined to the cell he moves through a series of different locations. His son is also seen in these scenes. The son represents the next generation, hope, and transformation.

What does this section represent? Why do you think it is important? Why are the men washing their hands? How does the music support or detract from the scene?

Suggestions of other sections to discuss:

1:12-2:24- Chain of Bodies through Arm Phrase

5:20-6:57- Shoe Line Up through Marching

7:24-9:00- Hitting the Wall

3. Show the group some of the links (found on page 14-16) that exemplify other ways that art has been used for education and action about incarceration. Then lead a discussion based on the following questions: (in the next activity box)

Restorative Justice Questions

R, D

1. Ask participants to think about something they have done that they feel very “bad” about.
2. Then ask them to imagine what it would be like if their lives were defined by that one action. Explain that this is how many people impacted by the criminal justice system can feel. Let this experience guide their thoughts on the following two questions.
 - Some people want to abolish the prison system, some think it’s most important to reform it but not abolish it and some think the system is fine as it is. Which of these positions do you agree with? Why? If you would want to abolish or reform the prison system, how would you do it?
 - Consider what would happen if people in prison for non-violent offences, currently about one million people, were no longer incarcerated.
 - Do you think people who are incarcerated can and should be “rehabilitated?” Why or why not?

Taking Action

D, R

Discuss ways to take action and link these ideas to concepts of leadership and citizenship using the following questions to guide the process:

1. How does the issue of incarceration connect to institutions, legal policies, rights, power and oppression?
2. How do we create justice and peace in ourselves and in our communities? How can we act as a change makers in our lives?
3. How can we question the images of who is a “criminal” as portrayed by the media? How is that linked to ideas of privilege and race?
4. Do we believe in the statement “once a criminal always a criminal?” If not, do we challenge this when we hear it, in the same way we would challenge racist, sexist or homophobic statements?

How can we create environments that affirmatively provide pathways for housing, jobs and education for people who have criminal convictions?

4. Vocabulary

Term	Definition
Abstract	Possessing a quality or form that may obscure direct meaning to show things not as they are but as they might feel.
Choreography	The composition and arrangement of dance, entailing various elements, including movement invention, sequencing and combining movements, overall structure, pacing and narrative. Choreography can spring from a single mind or it can be the result of multiple minds and bodies working together.
Collaborate	• To work jointly with others in the development of ideas, creation of artistic material or accomplishment of a task.
Community Engagement	• The interaction of artists with members of a community, often in a location specific to that community. The term (distinct from “outreach”) implies mutual and reciprocal value, learning and benefit being shared or exchanged between the artist(s) and the community.
Gesture	A movement of the body or limbs that expresses or emphasizes an idea, sentiment or attitude. A movement with a beginning, middle and end that creates meaning often in a non-literal way and can also show emotional state.
Image	• A picture created by the movement or formation of bodies; the mental picture of something not actually present.
Jail	• A prison, especially one for the detention of persons awaiting trial or convicted of minor offenses.
Level	• The different physical positions of a performer in relation to the ground (could be low, middle or high). Interesting tableaux and stage pictures often have performers in different levels for contrast.
Literal	• Adhering to a factual understanding, primary meaning or ordinary construction of elements; offering a concrete equivalent.
Mandatory Sentence	• A decision by the courts that sets where the judicial discretion is limited by law. It applies to people who have been convicted and must be sentenced to a minimum number of years.
Movement Metaphor	• An action, movement, image or figure of speech that literally denotes one idea, used in place of another to suggest an analogy between them.
Non-Narrative	• Lacking a story where events are arranged sequentially (one after another). Many performance art works are non-narrative; they may reference a story or theme, but do not follow a linear sequence.
Parole	The conditional release of a person from prison prior to the end of the maximum sentence imposed.
Partnering	The act of participating as a partner; the particular skills and techniques used for dancing with a partner or choreographing for partners, such as lifting, balancing and sharing weight.
Prison	A building for the confinement of persons held while awaiting trial and persons sentenced after conviction.
Prison Industrial Complex	A term used to talk about the interests of government and industry that use surveillance, policing and imprisonment as solutions to what are, in actuality economic, social and political problems.
Probation	• A method of dealing with individuals convicted of a minor crime, or first offenses, by allowing them to go at large under supervision of a probation officer.

Proximity	• The distance between one performer and another onstage which can convey meaning and relationship between characters or performers.
Site-Specific	• A type of theatrical production designed to be performed at a unique location other than a standard theater. This specific site either may be originally built without any intention of serving theatrical purposes (for example, in a hotel, courtyard or school classroom), or may simply be considered an unconventional theatre space (for example, in a forest).
Tableau	A group of performers frozen onstage, creating an interesting or evocative image.
Theme	• A repeated idea, the message, the significant idea; a movement often straightforward in style and structure, on which a series of variations is based.
Three Strikes Law	• Statutes enacted by state governments which mandates state courts to impose harsher sentence on persons convicted of three or more serious criminal offenses.
War on Drugs	• A general term used to refer to the federal government's attempts to end the import, manufacture, sale and use of illegal drugs.

5. Ways to Take Action

5.1 For Everyone

- Host a screening of Well Contested Sites, a workshop or training session in your community center, religious institution or youth group. Invite directors or cast members of Well Contested Sites to participate in it or help facilitate.
- Schedule a meeting with your City Council member and tell them about the issue of mass-incarceration and why it matters to you; support funding for alternative justice programs; or work towards legislation, such as the recently passed California Prop 34.
- Post the film Well Contested Sites to your website, MySpace, Facebook or other social networking pages. Go to <http://vimeo.com/52877758> and click the share button. If you are on Facebook visit the film's page (<https://www.facebook.com/WellContestedSites?fref=ts>), like it, and share with others.
- Write to your elected officials about the issue of mass-incarceration. You should describe the problem, share a personal experience and suggest an action for the official to take, such as funding a restorative justice program or supporting education.
- Become a member of a local non-profit group that does organizing work on this issue.

5.2 For Youth

- Do a presentation on mass-incarceration in your school, youth group, religious institution or community center. Use the film and information in this guide and/or get more information through the additional links and resources here. Come up with a specific topic or ask for help in identifying a specific topic to focus on. Follow your interests and passions.
- Talk to people who have been affected by the system. Develop a series of interview questions and learn from them. Let respect, curiosity and a desire for positive change guide your

interviews. If you have the resources, film or record some of these interviews and compile them into a mini-documentary.

- Use the list provided here to contact an organization doing work on criminal justice reform. Ask for an informational meeting to talk to someone there about their work, go to an event that they are hosting or look for volunteer opportunities.
- Continue to educate yourself about mass-incarceration. This can be done through online research, attending organized teach-ins or reading books on the subject. Suggested readings include: *The New Jim Crow* by Michelle Alexander and *The Real Cost of Prisons* Comix. See Resources below.

5.3 For Educators

Follow up using this curriculum with a larger unit on incarceration, restorative justice or arts for social change in your classroom. Some possible classroom projects for your students include:

- Write a creative writing or spoken word piece about their experiences with the prison system, policing or racism.
- Create a script with text that could be read as part of the film or as a supplement to the film imagining what some of the cast members might be thinking or saying.
- Create an artistic depiction of what a healthy community would look like.
- Create an oral history by recording youth statements about incarceration.
- Write letters to the editor of a local or national paper. Letters to the editor should address an issue recently discussed in the paper, but should provide a different perspective or alternative solution to what was presented.
- Choose a social issue they care about and create an original song and music video for it. Include discussions on critical thinking when looking at images and messages of “criminals” in the media or music industry.

6. Resources

6.1 Arts and Incarceration – Examples of Other Projects

Shakespeare Behind Bars: <http://www.shakespearebehindbars.org> A documentary about projects in prisons that teach and perform Shakespeare.

Captured Words/Free Thoughts: <http://prisonjusticeproject.org/capturedwords/> A semiannual magazine published by the Prison Justice Project that prints writings from writing workshops held in Women’s Correctional Facilities. Several volumes and writings can be found through their website.

The Real Cost of Prisons: <http://realcostofprisons.org/writing/> and <http://www.realcostofprisons.org/comix/> This organization works to make writing, books and comics accessible to those who are behind bars, while also taking action politically to change oppressive laws

and educate the public about mass incarceration. The link here is to writings and comics from incarcerated men and women.

Prison Performing Arts: <http://www.prisonartsstl.org/index.htm> This organization provides literary and performing arts courses for incarcerated youth and adults. Visit their website for articles about their work, links to performances and photographs of their work

6.2 Educational Resources

Chicago Prison Industrial Complex Teaching Collective: <http://chicagopiccollective.com> This organization uses popular education to teach about the prison industrial complex. Their aim is to inspire action through enriching educational experiences. Go to “resources” and there are several lessons and resources including a PIC 101 Curriculum, a great list of fictions and realities about the prison system.

<http://www.thepicis.org/> A zine created by the Chicago Prison Industrial Complex Teaching Collective and Project NIA. It is free and available to download as a resource for educating about the system

<http://policeviolence.wordpress.com> This website and blog has information about police violence, how it relates to the prison system and how to educate youth. Also sponsored by Chicago Prison Industrial Complex Teaching Collective and Project NIA.

Building Blocks For Youth: <http://www.buildingblocksforyouth.org> This website includes reports, fact sheets, resource lists and state specific statistics and information on juvenile justice issues, including over-representation of youth of color in juvenile corrections facilities, zero tolerance policies and the privatization of juvenile corrections.

KQED’s The Lowdown: California Prisons Educator Package:

<http://blogs.kqed.org/lowdown/special-packages/californias-prisons/> The Lowdown is the online hub for KQED’s News Education project, which provides educators with multimedia resources to “teach with the news.” The Lowdown’s California Prisons series aligns with ongoing KQED News coverage of prison reform in the state and contains a wealth of interactive images critically examining California’s prison system, as well as a downloadable educator guide.

Constitutional Rights Foundation Chicago: <http://www.crfc.org> This website includes lesson plans for elementary, middle and high school students. Go to the “teaching materials” and do a keyword search for incarceration, etc. The site includes four lessons for high school students on the disproportionate involvement of people of color in the justice system. These lessons cover inequities in federal drug sentencing laws, juvenile justice, court outcomes and racial profiling. Each lesson provides background information on the issue, discussion questions and a classroom activity, such as a debate or role-play.

PBS Beyond Brown: <http://www.pbs.org/beyondbrown/foreducators> This website provides middle and high school lesson plans, online interactive tools, documents and resources to accompany Firelight Media’s documentary film, “Beyond Brown,” on the legacy of segregation in U.S. public education. The two high school lesson plans cover the impact of ongoing de facto segregation and the repercussions of the federal No Child Left Behind law’s emphasis on high-stakes testing.

Prison Solidarity Org: <http://prisonersolidarity.org/educational.htm> This website is designed to create less distance between those on the inside and those on the outside of prisons. It publishes updated research, news, opinion pieces and educational material from activists, writers, prisoners and the concerned public. On their “learning page” (link above), there is a list of books and films as well as fact sheets and curriculum from a variety of subject perspectives. Geared more towards a college classroom.

Radical Math: <http://www.radicalmath.org> This website provides resources to help teachers integrate social and economic justice issues into their math lessons. Users can sort the resources by social justice issue. The criminal justice system, juvenile justice and prison sections include lesson plans, articles, websites and raw data.

Street Law Lessons for “Books Not Bars”: <http://www.witness.org> These six high school lesson plans accompany the “Books Not Bars” DVD. The interactive lesson plans cover incarceration rates, funding for incarceration, racial inequities in juvenile justice and alternatives to incarceration.

6.3 Information and Statistics about Incarceration in the United States

The Sentencing Project: <http://www.sentencingproject.org/> An up-to-date source of information about crime, courts, sentencing, criminal justice policy analysis, punishment, alternatives to incarceration and reform.

Restorative Justice: <http://www.restorativejustice.org/> A clearinghouse of information including research tools, bibliographies, training, tutorials and expert articles.

Solitary Watch — News from a Nation in Lockdown: <http://solitarywatch.com/> A web-based project aimed at bringing the widespread use of solitary confinement out of the shadows and into the light of the public square. Their mission is to provide the public—as well as practicing attorneys, legal scholars, law enforcement and corrections officers, policymakers, educators, advocates, people in prison and their families—with the first centralized source of unfolding news, original reporting, firsthand accounts and background research on solitary confinement in the United States.

7. California Common Core State Standards

The following section is for California classroom teachers and provides a summary of the Common Core English Language Arts for grades 11-12 aligned to the activities in this guide. Note that the Common Core Standards’ definition of “text” is broad and includes media.

7.1 Reading: Literature

Key Ideas and Details: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Application: This could be a class activity, using *Well Contested Sites* as a media text.

7.2 Writing

Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth or resolution).
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting and/or characters.
- e. Provide a conclusion that follows from and reflects on what is experienced, observed or resolved over the course of the narrative.

Application: Do a textual analysis of *Well Contested Sites*, describing how these elements are used in the film.

7.3 Speaking and Listening

Comprehension and Collaboration: 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.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines and establish individual roles as needed.

- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Application: This framework could be applied to the discussion sections of the guide.

7.4 Language

Vocabulary Acquisition and Use: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Application: This standard links directly to the concept of movement metaphor, which is introduced in the guide. Participants could discuss the definition of metaphor and create a list of examples as a precursor to viewing the film and using the guide. As they engage in the movement and theater activities, they could continue to observe how they are creating metaphors with their bodies in space.

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