

2026

SOLIDARITY IS POWER

Workshop Guide for Facilitators

Lessons to build unity, cross-racial solidarity, and
collective power with teens and young adults

SOLIDARITY IS POWER

Welcome! **Solidarity is Power** is a curriculum and facilitator guide for a set of workshops designed to help teens and young adults develop a deeper appreciation for the rich diversity that exists within a complex multiracial society. The workshops are intended to foster participation, reflection, self-expression, and critical thinking for youth participants.

The politics of racism, hetero-patriarchy, classism, ableism, and other forms of oppression can make it challenging for us to come together. And, at a time when there are forces seeking to “divide and conquer” by inflaming division and fear among people from different backgrounds, the stakes are incredibly high.

At the same time, history and our daily experiences offer countless examples of multiracial solidarity – examples that show us that we are stronger when we stand together and that we have far more in common than we realize. In many instances solidarity looks like people of one racial group denouncing and standing up against racism directed at another group. It is important to remember that our differences are not a weakness; they are a source of strength.

The Solidarity is Power curriculum and workshop guide was created by two Oakland, California-based community organizations, Youth Together and Urban Peace Movement, which have been engaged in youth leadership development and youth organizing for decades. Our hometown of Oakland is one of the most racially diverse cities in the world, and we believe that our rich cultural heritage is our greatest asset.

We offer this guide as an expression of our commitment to standing in solidarity with all oppressed people. We hope it will support organizations across California and beyond in uplifting and celebrating multiracial solidarity and building the kind of collective action needed for us to win.

We are stronger together. When we unite in collective action, we can transform the world.

All Power to the People! Solidarity is Power!



We would like to thank the State of California’s Stop the Hate Program for providing support in making this project possible.

SOLIDARITY IS POWER

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Cover: Youth celebrate the unveiling of a mural to honor the shared experience of diverse cultural groups in Alameda County. Artwork by Timothy B. Photo by Urban Peace Movement.

SOLIDARITY IS POWER

Overview: A Workshop on Multi-Racial Solidarity (Pt. 1)

Facilitator Guide

Audience Youth & Young Adults (15–24)	Length 2 Hours	Group Size 10–30 Participants	Format Interactive Workshop
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Workshop Goals

- Help participants see shared histories and value differences
- Build empathy through movement, storytelling, and reflection
- Introduce solidarity as an active, real-world practice
- Leave participants feeling connected and empowered

SECTION 1 | Welcome & Community Agreements

15 Minutes

Facilitator Framing 5 min

 **Facilitator Script:** *Today is about learning with each other, not being tested or judged. Everyone here has a story, and those stories matter.*

Iceberg Explanation (*show a photo or drawing of an iceberg)

Facilitator Say: *People are like icebergs — most of what is happening with us is below the surface, “below the waterline.” In this workshop you are in control. You get to decide how much to share, and you control how high or low the waterline is.*

Set Agreements Together (write them visibly) 10 min

- **Step up, step back** — make room for all voices
- **Speak from your own experience** — use “I” statements
- **Discomfort is okay; disrespect is not**
- **Confidentiality** — what's shared here stays here
- **Be Open** — it's okay and encouraged to try new things
- What else? (invite group input)

Optional Check-In

 **Facilitator Script:** *What made you want to show up today?*

SECTION 2 | Ice Breaker: Cross the Line

30 Minutes

Purpose

To build trust, surface shared experiences, and visually demonstrate diversity within the room.

Setup & Instructions

- Create a line down the middle of the room (use tape, chalk, or a row of chairs).
- Explain the activity to participants:

 **Facilitator Script:** *I'll read a statement. If it's true for you, cross the line. Look around — notice who's with you, and notice who is not.*



Confidentiality Note:

Remind participants: If you don't want to share something personal, you don't have to cross even if the statement is true. You are always in control.

Statements 15 min — Read slowly; leave space after each statement

1. If your parents, grandparents, or great-grandparents moved to [CURRENT CITY/COUNTY] from somewhere else in search of a better life, economic opportunity, or safety.
2. If members of your family have lived in [CURRENT CITY/COUNTY] for multiple generations.
3. If your grandparents were born here.
4. If your parents or grandparents immigrated from another country.
5. If you feel proud of the culture you come from.
6. If English is not your first language.
7. If you were born in another country.
8. If your favorite kind of food is from a different culture than the culture you come from.
9. If you have ever felt stereotyped by people of a different race than your own.
10. If you have ever been guilty of stereotyping people who you thought were different from you (based on race, economic status, gender, sexuality, ability, body type, or something else).
11. If you are still learning about your own culture or wish that you knew more about your culture.
12. If you speak more than 2 languages.
13. If you have a close friend from a different culture or ethnicity than your own.
14. If you have people in your family from different races or ethnicities.
15. If you like learning about the cultural heritage of other people.

Gentle Debrief 10 min

Ask participants to stay where they are and reflect:

- What did you notice? • Did anything surprise you?
- How did it make you feel when others crossed the line along with you?
- How did you feel when you did not cross the line?

✨ Key Takeaway to Name:
"Even when our stories are different, they overlap in powerful ways."

SECTION 3 | Concept Focus: What Is Solidarity?

15 Minutes

Definition — Plain Language 5 min

📌 Write or project this definition at the front of the room:
Solidarity is "unity or agreement of feeling or action among individuals with a common interest; mutual support within a group."

Group Discussion Prompts 5 min

How is solidarity different from...

- Helping?
- Being an ally?
- Feeling bad for someone?

What does solidarity require? (Guide toward: listening, risk, consistency, trust)

Make It Real 5 min

Ask participants:

- Where do you see a lack of solidarity today?
- Where do you see solidarity working?

✨ Anchor Phrase to Emphasize:
"Solidarity is not just a feeling — it's a choice and an action."

SECTION 4 | Small Group Exercise: Solidarity Skits

45 Minutes

Purpose

Show that solidarity isn't new — it's how real change has happened throughout history.

Setup

- Divide participants into small groups of 4–6 people.
- Give each group a printed short historical story of multiracial solidarity (choose 3–5 from the list below). *See first three historical stories in attachment section at the end of this workshop.

Example Story Themes (Choose 3 - 5)

- Malcolm X & Yuri Kochiyama
- Gus & Emma Thompson and the Dong Family (Coronado, CA)
- Brown Berets & the Black Panther Party
- [Add your own story here]
- [Add your own story here]

Small Group Prep 20 min

Each group should:

- Read their story together as a group.
- Discuss and identify:
 - Who was involved?
 - What problem were they facing?
 - How did solidarity show up?
- Create a 3 - 5 minute skit acting it out.



Encourage Creativity:

Groups can use narrators, freeze frames, spoken word, or silent acting — any style that brings the story to life.

Performances 20 min

Each group performs their skit for the full group.

Debrief 5 min

After all skits, ask:

- What patterns did you notice across the stories?
- What made solidarity difficult in these stories?
- What made it powerful?

SECTION 5 | Closing Circle: Stronger Together

15 Minutes

Closing Circle Prompt



Facilitator Script: *Go around the circle. Share one thing in your life that is better because of multi-racial diversity.*

Examples to Offer If Participants Need a Prompt

- Music, food, or language
- Friendships
- Ideas or creativity
- Feeling seen or understood

Closing Words — Facilitator

 **Facilitator Script:** *Solidarity doesn't mean we're all the same. It means we choose each other anyway.*

Thank participants for their openness and courage.

WORKSHOP MATERIALS NEEDED:

- Painters Tape or Masking Tape for Cross the Line Exercise
- Print out Historical Stories (attached below) for Solidarity Skits Exercise
- Photo or Chart of an Iceberg for Workshop Opening
- Markers for Facilitator
- Butcher Paper or Flip Chart for Group Agreements

ATTACHMENTS (PRINT OUT IN ADVANCE)

THREE HISTORICAL STORIES FOR SOLIDARITY SKITS EXERCISE:

1) Malcolm X & Yuri Kochiyama

Yuri Kochiyama (1921–2014), a Japanese American activist, formed a profound 16-month friendship with Malcolm X starting in 1963, uniting Asian American and Black liberation struggles. They connected over anti-imperialism and a shared birthday. She happened to be present at the Audubon ballroom in 1965 and ran to his side when he was fatally shot. She is shown in photos cradling his head right after the incident occurred.

Key Aspects of Their Friendship

- **Meeting:** They met in October 1963 in Brooklyn NY during a protest against school segregation. Kochiyama approached him to shake hands, marking a "political awakening" for her.
- **Shared Ideology:** Kochiyama, who was incarcerated in a U.S. concentration camp for Japanese Americans during WWII, found common ground with Malcolm's critique of racism and imperialism. She joined his Organization of Afro-American Unity (OAAU).
- **Bridge Building:** Kochiyama introduced Malcolm to Japanese anti-nuclear activists (hibakusha). Malcolm in turn connected the struggles of Black Americans with those of Asians and Africans.
- **Final Moments:** On February 21, 1965, Kochiyama was in the Audubon Ballroom in Harlem when Malcolm X was shot, and she famously held his head as he passed away.

Kochiyama credited Malcolm X for teaching her the importance of studying history to create social change. Her home became a focal point for activist organizing following his death.

(Scenarios Continued on Next Page)

2) The Thompson Family & The Dong Family of Coronado, CA

Gus and Emma Thompson were a Black couple in Coronado, California, who in 1939 defied racial housing barriers to rent to and later sell their home to a Chinese American family, the Dong Family. In 2024, the Dong brothers donated \$5 million from the sale of that property to San Diego State University's Black Resource to honor the Thompsons' legacy.

The Thompson Family (Gus and Emma)

- **Background:** Gus Thompson was born into slavery in Kentucky in 1859 and became a pioneering Black resident in Coronado, working as a coach driver and stable owner.
- **Solidarity:** During the Jim Crow era, when racist housing covenants heavily restricted non-white residents (including Asians), the Thompsons offered housing to others facing discrimination, including the Dong family.
- **Legacy:** They are remembered for their entrepreneurial spirit and for providing an opportunity for the Dong family to own property.

The Dong Family (Lloyd and Margaret)

- **Background:** Lloyd Dong Sr. was a Chinese immigrant gardener who struggled to find housing in Coronado due to discriminatory laws in the 1930s.
- **Connection:** The Thompsons rented a house to the Dongs in 1939 and sold it to them in 1955.
- **"Pay it Forward":** Sons Ron and Lloyd Dong Jr. decided to donate \$5 million (the value of the original property and an adjacent one) to the [Black Resource Center at SDSU](#) to honor the, as they described it, life-changing kindness of the Thompson family. See an [NBC News article](#) about their story.

The story highlights an act of interracial solidarity, where the Thompson family provided a home to the Dong family, enabling their success in the United States.

3) The Brown Berets & The Black Panther Party

The Brown Berets and The Black Panther Party were allied 1960s organizations fighting systemic oppression, police brutality, and racism, with the Brown Berets modeling their structure after the Panthers. Both groups championed self-defense, community "survival programs" (clinics, free breakfast), and united to fight for racial justice and social justice.

Key Connections and Similarities

- **Origin:** Founded in the late 1960s—Panthers (1966, Oakland), Berets (1967, Los Angeles)—both were youth-led organizations focused on empowerment.
- **Influence:** The Brown Berets were directly inspired by the Black Panther Party's structure and militant stance against police brutality.
- **Solidarity:** They organized together, with leaders like Fred Hampton (Panthers) building coalitions that included the Brown Berets, Young Lords, and Young Patriots.
- **Community Programs:** Both organized "survival programs," including free medical clinics and breakfast programs for children.
- **Media:** Both used newspapers to spread their message: *The Black Panther* and the Brown Berets' *La Causa*.

Core Focus Areas

- **Brown Berets:** Focused on Chicano/Mexican American empowerment, anti-colonialism, and \
- **Black Panthers:** Focused on Black Power, protecting black citizens from police brutality, and advocating for social reforms.

Despite intense government pressure and police surveillance, the two groups sustained a functional coalition aimed at liberating their communities, often marching together and sharing resources.

SOLIDARITY IS POWER

BUILDING BRIDGES: A Workshop on Multiracial Solidarity (Pt. 2)

Exploring Cross-Racial Solidarity Through Art, Cuisine, & Culture

Facilitator Guide

Audience	Length	Group Size	Format
Youth & Young Adults (15–24)	2 Hours	10–30 Participants	Interactive Workshop

Workshop Overview

This workshop explores the rich history and ongoing practice of multiracial solidarity, examining how diverse communities have come together across lines of race, ethnicity, and culture to share, survive, and create vibrant cultural expressions. Through historical examples, contemporary stories, and explorations of food, music, and art, participants will understand that solidarity is not abstract—it's built through everyday relationships, shared struggle, and cultural exchange.

Learning Objectives

- Explore how culture, food, music, and art create spaces for solidarity.
- Identify concrete practices for building authentic multiracial relationships in organizing work.
- Develop strategies to resist divide-and-conquer tactics and build solidarity.

SECTION I | Opening & Setting the Foundation

15 Minutes

Objective: *Create space for authentic connection and establish shared understanding of solidarity*

Welcome & Land Acknowledgment:

Solidarity begins with acknowledgment. Use this map to find the Indigenous tribes of the land you gather on — and honor the long history of Indigenous solidarity work that has always been part of this movement.

[Land Acknowledgment Map](#)

Opening Activity:

Review Definition of Solidarity:

Solidarity is defined as “unity or agreement of feeling or action, especially among individuals with a common interest; mutual support within a group.” (Read this aloud and/or write it up on a flip chart ahead of time.)

Pair & Share: *Break participants into pairs.*

 **Facilitator Script:** *Share your name, your cultural background, and one time you witnessed or experienced solidarity or unity across racial or cultural lines.*

Framing:

 **Facilitator Script:** *Solidarity exists both in historical legacy and in daily practice; it requires intentionality, humility, and commitment to collective liberation.*

SECTION II | Solidarity in Arts, Music & Culture

60 Minutes

Objective: *Explore how culture creates spaces for connection, understanding, and solidarity across racial lines*

Small Group Activity: Exploring Solidarity in Art & Culture

 **Facilitator Say:** *We are going to explore examples of cross-racial and multi-racial solidarity and how it shows up in music, art, food, and culture. As we get started I want you to think, to yourself, about examples of solidarity through culture that you might have seen or experienced in your own life.*



Facilitator Instruction:

Break the large group into small groups of 3–5 participants in each group. Hand out one "Topic" print-out to each small group (you may not use all of the 8 topics listed below depending upon how many participants you have).

Hand out the following materials to each group: a) a print-out of one of the following "Topics" from below, b) a piece of blank butcher paper, and c) markers.

 **Facilitator Say:** *Each group should have a topic that I've given you. You will have 20 minutes in your small group to read over your topic and do some online research to answer the questions listed on your sheet. In your small groups, you will draw a "masterpiece" on the butcher paper about your topic so that you can do a report-back to the large group at the end of the activity, explaining the history and background of your topic.*

TOPICS:



Facilitator Note:

Make sure to print out each of the following topics ahead of time. Each small group should receive one topic in this exercise.

TOPIC 1 — MUSIC / RESISTANCE | Sly & the Family Stone | 1960s–70s multiracial funk band

An integrated band — Multiracial, all genders — that broke racial and gender barriers in rock and funk at the height of segregation. Their music was the message.

Research prompts:

- Who was in the band and why did that matter in 1967?
- What songs became anthems — and for who?
- Where do you see their legacy today? What was their influence on American culture?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 2 — MUSIC / COLLABORATION | Kendrick Lamar & Willie Chavarria | Hip-hop × Mexican American fashion

A Black American hip-hop artist and a Mexican American fashion designer centering immigrant and working-class stories together. Music and fashion become sites of resistance and solidarity.

Research prompts:

- Who are Kendrick Lamar and Willie Chavarria?
- What are some of the ways that they have collaborated with each other?
- Who are their communities, and what do they share in common?
- How does fashion become a political statement?
- Why is solidarity important between Black and Latino artists?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 3 — FOOD | Korean Fried Chicken | Black GI's × Korean cooks, post-1950s

Black American soldiers stationed in Korea after the Korean War introduced Southern frying techniques. Korean cooks in Korea adapted them with local flavors — creating a now-beloved cuisine.

Research prompts:

- What did Black soldiers bring to the cuisine, and what ingredients did Korean cooks add to make the dish what it is today?
- What does it mean that this exchange happened during a war? Why is that important to note? What is the significance?
- How is Korean fried chicken different from American fried chicken?
- Who gets credit for this dish today? Who should get credit and recognition?

Read more:

uncledibbz.com/blogs/uncle-dibbz-blog/how-black-soldiers-helped-shape-korea-s-fried-chicken-story

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 4 — FOOD | Southern Yakamein (New Orleans & Virginia) | Chinese × Black × Creole

A noodle soup blending Chinese American, African American, and Creole influences. Born in New Orleans' multiracial port city culture where communities mixed — and something entirely new was created together. Yakamein is also eaten in other regions of the American South including Virginia.

Research prompts:

- Where did each ingredient and technique come from?
- Where does the name "Yakamein" come from?
- What does New Orleans history explain about this dish?
- What does "creolization" mean — and what other examples exist?

Learn more:

[instagram.com/reel/DUYoJDjgcfb/](https://www.instagram.com/reel/DUYoJDjgcfb/)

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 5 — FOOD | Cornbread | Indigenous × African × Southern American

A staple of Southern cooking whose roots stretch from Indigenous corn cultivation to enslaved African cooking traditions — now claimed across cultures and regions.

Research prompts:

- Who first grew and cooked corn in the Americas?
- How did enslaved Africans shape cornbread culture?
- How does the recipe differ across regions and cultures today?
- What does it mean for a food to "belong" to a culture?
- How did two communities — one displaced from their land, one enslaved on it — come together through a single ingredient to create something that has fed generations?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 6 — LANGUAGE | Hawaiian Pidgin (Pidgin English) | Native Hawaiian × Asian × Pacific

A language dialect which is widely spoken today in the Hawaiian Islands, born from plantation-era Hawai'i, where Native Hawaiians, Japanese, Chinese, Filipino, Portuguese, and other workers needed to communicate across language and cultural differences.

Research prompts:

- What languages feed into Pidgin and how did they mix?
- What was the plantation system doing while Pidgin developed?
- Is Pidgin considered "proper English"? Is it looked down on? By whom?
- How do people in Hawaii feel about Pidgin today?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 7 — LANGUAGE | Louisiana Creole | French × African × Indigenous × Spanish

A language built by enslaved Africans, free people of color, Indigenous peoples, and French and Spanish colonizers in Louisiana — a living record of survival, resistance, and mixing under oppression.

Research prompts:

- What makes Louisiana Creole different from Cajun French?
- Who speaks it today — and is it "endangered?"
- How did the Creole community navigate race in Louisiana?
- What do the words that survived tell us about the people who made them?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 8 — MUSIC & DRESS | Mardi Gras Indians | African × Native American Indigenous

A cultural tradition among African American communities in New Orleans, LA to "mask" or dress in elaborate Native American-inspired suits during Mardi Gras processions that include singing & chanting.

Research prompts:

- Who are the Mardi Gras Indians?
- How many tribes are there currently?
- How did this tradition start? When did it start?
- Who are the Mardi Gras Indians honoring?
- What do they wear? How do their elaborate suits blend African & Native American cultures?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

Full Group Report Back (30 min)

Each group will have a total of 5 minutes to report back on their topic and share their masterpiece with the whole group.

Large Group Discussion Question (5 min):

 **Facilitator Ask:** *Were there themes that you saw across the different examples that we heard about? How does sharing food, music, and art build relationships? What role does culture play in building multi-racial solidarity?*

SECTION III | Building Authentic Multiracial Solidarity

15 Minutes

Objective: *Identify principles and practices for genuine solidarity work.*



Facilitator Instruction:

On butcher paper write out the principles of multiracial solidarity listed below. When presenting these principles, approach this as if you are creating a set of agreements. Facilitators should remind participants that these principles have to be in place in order to move in true solidarity.



Facilitator Ask: *Why is it important to create group agreements or shared principles?*

Participants may say: "To make sure we get along in a shared space" or "To make sure that we have rules in the space".



Facilitator Say: *Right now we are going to create our own shared principles that we think are needed to build real solidarity in our communities. These principles should be authentic and help serve as a guide for us to build unity across race, class, and cultural differences.*



Note to Facilitator:

Listed below are some example principles you can use to inspire participants and to help guide them into coming up with some of their own additional principles. Write these up on chart paper ahead of time and make sure to leave space to add additional principles from the group.

Sample Solidarity Principles:

- **Solidarity is not charity:** It's recognizing our liberation is bound together
- **Center those most impacted:** Follow the leadership of communities facing the most harm
- **Do your own work:** Address racism/biases in your own community; don't expect others to educate you
- **Show up consistently:** Solidarity isn't performative; it's built through sustained commitment
- **Build relationships:** Solidarity grows from authentic connection, not transactions
- **Name and resist divide-and-conquer:** Recognize when power tries to pit communities against each other



Facilitator Instruction:

Ask the participants to generate and share their own principles, in addition to the ones listed above. Write the new ones on the chart paper. Then, make sure all participants agree to all of the principles. Participants can do a thumbs up or show of hands to signal agreement.

Large Group Discussion Questions: *Who benefits when we don't have solidarity with each other? Who would like to keep our communities separate and afraid of one another? And why?*



Facilitator Say: *Now that we all agree on our principles, always remember that these are the key in order to genuinely build solidarity as a community. We hope that these principles can be used as a reminder when you find yourself in moments when solidarity is more crucial than ever.*

SECTION IV | Commitments & Action Planning

20 Minutes

Objective: *Develop concrete commitments to building multiracial solidarity in our communities and in our organizing work*



Facilitator Instructions:

Pass out pens and small sheets of paper or index cards to participants. This next activity will have some self reflection. This section encourages participants to look within and create their own personal commitments and goals towards solidarity.



Facilitator Says: *Now that we've established what it takes to build solidarity as a community, let's start to look within. We are going to create our own personal commitment to solidarity.*

Individual Reflection 5 min

Participants write responses to the following questions:

- What's one way I can challenge division in my community?
- What's one concrete action I can take in the next month to build solidarity?

Pair & Share 5 min

Participants share their commitments with a partner and discuss how to support each other.

Group Commitments 10 min

Ask participants to volunteer to share commitments with the full group. The facilitator affirms that solidarity can be built through simple actions by everyday people like us.

SECTION V | Closing Circle

10 Minutes

Closing Reflection:

Circle up. Each participant shares:

- Why is solidarity important to you?
- One hope you have for building solidarity in your community.

Resource Sharing:

Facilitator provides list of books, documentaries, organizations for continued learning. *See attached handouts which should be printed out ahead of time.

Closing:

 **Facilitator Script:** *Solidarity is a practice, not a destination. Our ancestors showed us the way—now it's our turn to continue building.*

WORKSHOP MATERIALS NEEDED:

Technology & Equipment (Optional)

- Projector and screen if available for images, videos, etc.
- Link to Land Acknowledgement Map: native-land.ca
- Laptop with internet access

Supplies Needed

- Large sheets of butcher paper or flip chart paper for small groups
- Multi-colored markers for small group work "masterpieces"
- Reflection worksheets for action planning
- Resource list with books, films, organizations
- Masking or Painters Tape to tape up chart paper on the wall

Printed Handouts & Charts

- **TOPICS FOR SMALL GROUPS** — Print out the "Topics" attached below and cut them so that one topic is on one piece of paper. You will only need to have one print-out for each small group.
- **DEFINITION OF SOLIDARITY** — Write out (or project) the definition of "solidarity" on chart paper to post at the front of the room (for opening activity).
 - Solidarity: unity or agreement of feeling or action, especially among individuals with a common interest; mutual support within a group.
- **LIST OF PRINCIPLES** — Write out (or project) the list of "Solidarity Principles" ahead of time. Make sure to leave space for participants to add to the list.

Solidarity Principles

- **Solidarity is not charity:** It's recognizing our liberation is bound together
- **Center those most impacted:** Follow the leadership of communities facing the most harm
- **Do your own work:** Address racism/biases in your own community; don't expect others to educate you
- **Show up consistently:** Solidarity isn't performative; it's built through sustained commitment
- **Build relationships:** Solidarity grows from authentic connection, not transactions
- **Call-out and disrupt "Divide-and-Conquer" strategies:** Recognize when power tries to pit communities against each other

ATTACHMENTS (PRINT OUT IN ADVANCE)

Print and cut one topic per small group.

TOPIC 1 — MUSIC / RESISTANCE | Sly & the Family Stone | 1960s–70s multiracial funk band

An integrated band — Multiracial, all genders — that broke racial and gender barriers in rock and funk at the height of segregation. Their music was the message.

Research prompts:

- Who was in the band and why did that matter in 1967?
- What songs became anthems — and for who?
- Where do you see their legacy today? What was their influence on American culture?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 2 — MUSIC / COLLABORATION | Kendrick Lamar & Willie Chavarria | Hip-hop × Mexican American fashion

A Black American hip-hop artist and a Mexican American fashion designer centering immigrant and working-class stories together. Music and fashion become sites of resistance and solidarity.

Research prompts:

- Who are Kendrick Lamar and Willie Chavarria?
- What are some of the ways that they have collaborated with each other?
- Who are their communities, and what do they share in common?
- How does fashion become a political statement?
- Why is solidarity important between Black and Latino artists?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 3 — FOOD | Korean Fried Chicken | Black GI's × Korean cooks, post-1950s

Black American soldiers stationed in Korea after the Korean War introduced Southern frying techniques. Korean cooks in Korea adapted them with local flavors — creating a now-beloved cuisine.

Research prompts:

- What did Black soldiers bring to the cuisine, and what ingredients did Korean cooks add to make the dish what it is today?
- What does it mean that this exchange happened during a war? Why is that important to note? What is the significance?
- How is Korean fried chicken different from American fried chicken?
- Who gets credit for this dish today? Who should get credit and recognition?

Read more:

uncledibbz.com/blogs/uncle-dibbz-blog/how-black-soldiers-helped-shape-korea-s-fried-chicken-story

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 4 — FOOD | Southern Yak-a-mein | Chinese × Black × Creole

A noodle dish blending Chinese American, African American, and Creole influences. Born in New Orleans' multiracial port city culture where communities mixed — and something entirely new was created together. Yakamein is also eaten in other regions of the American South including in Baltimore, MD and in Virginia where the dish is called "Yock."

Research prompts:

- Where did each ingredient and technique come from?
- Where does the name "Yakamein" come from?
- What does New Orleans history explain about this dish?
- What does "creolization" mean — and what other examples exist?

Learn more: [instagram.com/reel/DUYoJDjgcfb/](https://www.instagram.com/reel/DUYoJDjgcfb/)

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 5 — FOOD | Cornbread | Indigenous × African × Southern American

A staple of Southern cooking whose roots stretch from Indigenous corn cultivation to enslaved African cooking traditions — now claimed across cultures and regions.

Research prompts:

- Who first grew and cooked corn in the Americas?
- How did enslaved Africans shape cornbread culture?
- How does the recipe differ across regions and cultures today?
- What does it mean for a food to "belong" to a culture?
- How did two communities — one displaced from their land, one enslaved on it — come together through a single ingredient to create something that has fed generations?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 6 — LANGUAGE | Hawaiian Pidgin English | Native Hawaiian × Asian × Pacific

A “mash-up” English language dialect which is widely spoken today in the Hawaiian Islands, born from plantation-era Hawai’i, where workers needed to communicate across language and cultural differences.

Research prompts:

- What languages feed into Pidgin and how did they mix?
- What was the plantation system when Pidgin developed?
- What crops were the workers harvesting?
- What is an example of a Hawaiian Pidgin word or phrase?
- Is Pidgin considered “proper English”? Is it looked down upon? By whom?

Learn More: <https://www.pbshawaii.org/pbs-hawaii-presents-pidgin-the-voice-of-hawaii/>

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 7 — LANGUAGE | Louisiana Creole | French × African × Indigenous × Spanish

A language built by enslaved Africans, free people of color, Indigenous peoples, and French and Spanish colonizers in Louisiana — a living record of survival, resistance, and mixing under oppression.

Research prompts:

- What makes Louisiana Creole different from Cajun French?
- Who speaks it today — and is it “endangered?”
- How did the Creole community navigate race in Louisiana?
- What do the words that survived tell us about the people who made them?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

TOPIC 8 — MUSIC & DRESS | Mardi Gras Indians | African × Indigenous

A cultural tradition among African American communities in New Orleans, LA to “mask” or dress in elaborate Native American inspired suits during Mardi Gras processions that include dance and singing.

Research prompts:

- Who are the Mardi Gras Indians?
- How many tribes are there currently?
- How did this tradition start? When did it start?
- Who are the Mardi Gras Indians paying tribute to?
- What do they wear? How do their elaborate suits blend African and Native American cultures?

Your job: Research this topic as a group, then draw a visual masterpiece (on your blank butcher paper) that tells the story to someone who wasn't in the room. You will have 20 minutes.

Building Multi-Racial Solidarity: Recommended Resources

Books

- *The Next American Revolution* by Grace Lee Boggs
- *A Taste of Power* by Elaine Brown
- *To March for Others: The Black Freedom Struggle and the United Farm Workers* by Lauren Arazia
- *Passing It On* by Yuri Kochiyama
- *Black Against Empire* by Joshua Bloom & Waldo E. Martin Jr.
- *The Young Lords: A Radical History* by Johanna Fernandez
- *The Third World Liberation Front Reader* edited by Karen Umemoto

Films & Documentaries

- *American Revolutionary: The Evolution of Grace Lee Boggs*
- *The Black Panthers: Vanguard of the Revolution*
- *Wattstax* (Documentary) Directed by Mel Stuart
- *Summer of Soul* (Documentary) Directed by Ahmir Thompson
- *Pidgin: The voice of Hawai'i* (Documentary) Directed by Marlene Booth

Articles & Online Resources

- KQED: In Oakland, Building Black and Asian Solidarity at the Street Level
[kqed.org/arts/13895462/in-oakland-building-black-and-asian-solidarity-at-the-street-level](https://www.kqed.org/arts/13895462/in-oakland-building-black-and-asian-solidarity-at-the-street-level)
- Uncle Dibbz: How Black Soldiers Helped Shape Korea's Fried Chicken Story
uncledibbz.com/blogs/uncle-dibbz-blog/how-black-soldiers-helped-shape-korea-s-fried-chicken-story
- Jason Chu Instagram Reel about Virginia Yock-a-mein:
[instagram.com/reel/DUYoJDjgcfb/](https://www.instagram.com/reel/DUYoJDjgcfb/)
- *Food & Wine Magazine*
www.foodandwine.com/holidays-events/why-corn-is-a-crucial-part-of-the-juneteenth-table
- Yes Magazine: <https://www.yesmagazine.org/opinion/2024/05/22/race-rights-immigrants-movement>

"Solidarity is not a matter of altruism. Solidarity comes from the inability to tolerate the affront to our own integrity of passive or active collaboration in the oppression of others."

— Aurora Levins Morales

SOLIDARITY IS POWER

The Four I's of Oppression Workshop

Facilitator Guide

Audience	Length	Group Size	Format
Youth & Young Adults (15–24)	~2 Hours	10–30 Participants	Interactive Workshop

Workshop Goals

- Help participants understand oppression as a system operating on four interconnected levels
- Build critical analysis skills through interactive scenarios and discussion
- Practice identifying resistance strategies and imagining transformation
- Leave participants feeling equipped and empowered to interrupt oppression

SECTION I | Ice Breaker: Birthday Line-Up

10 Minutes

Purpose

Build group cohesion and practice non-verbal communication before diving into the content.

Setup & Instructions

 **Facilitator Say:** *This activity is done in total silence!! No talking, no sound!! This exercise teaches us about non-verbal communication. I will set a timer for 5 minutes. You will have to line up from January to December in the order of your birthday (month and day, not the year) without talking at all. Ready!! Go!!*

Debrief

After the activity, ask participants:

- Did the group succeed?
- What worked well?
- Where did you get stuck?

SECTION II | Intro to the Four I's of Oppression

45 Minutes

Facilitator Overview 15 min

Explain that oppression isn't just about mean behavior — it is a system that operates and is maintained on four interconnected levels that reinforce each other:

Write on a flip chart & review the following with the whole group:

The Four “I” of Oppression:

- 1. Ideological** — The beliefs, narratives, and ideas that one group is superior or more deserving than another. *(Example: "Men are natural leaders," or "Poor people are lazy.")*
- 2. Institutional** — Systems, structures, and policies (laws, schools, healthcare, media, workplaces) that enforce and normalize those ideological beliefs. *(Example: "Redlining" policies that denied Black families home loans; dress codes that ban natural Black hairstyles. Immigration policies and enforcement that target people who look or speak a certain way.)*
- 3. Interpersonal** — Day-to-day interactions between people where oppression shows up through prejudice, discrimination, microaggressions, slurs, or exclusion. *(Example: A woman being talked over in meetings; someone asking an Asian or Latinx person who was born in the US "But, where are you really from?")*
- 4. Internalized** — When people from marginalized groups absorb and believe the negative messages about themselves or their own community. *(Example: A disabled person feeling like a burden; immigrants feeling shame about their accents.)*

 **Visual Aid / Chart:** Draw or display a 2x2 grid on a whiteboard/flipchart with each "I" labeled in a quadrant. Draw arrows between them to show they're interconnected.

 **Key Point to Emphasize:** "These four levels work together like a cycle. Ideological beliefs shape institutions, institutions affect how people interact, those interactions get internalized, and internalized oppression reinforces the ideology. To dismantle oppression, we have to address all four levels."

Main Activity: "The Four I's in Action" 30 min

Purpose:

Bring the four I's to life through interactive scenarios and help participants recognize oppression at different levels.

Setup:

- 4 flipchart stations (one for each one of the "Four I's of Oppression") posted around the room with each one of the "Four I's" as a header
- Scenario cards printed out ahead of time to give to small groups (2-3 scenarios per group)
- Tape at each station for participants to post their scenario cards
- Timer to keep rotations moving

 **Facilitator Note:** Create four stations in the room. Each station should have a flipchart page with one of the following "Four I's" written across the top of the chart. The bottom of the chart should leave space for participants to tape scenarios onto the chart.

Station Headers:

- **IDEOLOGICAL OPPRESSION:** *Beliefs, narratives, and ideas that one group is superior or more deserving than another.*
- **INSTITUTIONAL OPPRESSION:** *Systems, structures, and policies that enforce and normalize racist, classist, patriarchal, homophobic or ableist beliefs.*
- **INTERPERSONAL OPPRESSION:** *When systems such as racism, classism, sexism, homophobia, ableism create conflict between individuals or small groups.*
- **INTERNALIZED OPPRESSION:** *When people from marginalized groups absorb and believe negative messages about themselves or their community.*

Scenarios:



Facilitator Note: *Print out cards or strips of paper with the following scenarios (and feel free to come up with some additional scenarios on your own). These cards will be handed out to the small groups.*

- A policy is passed saying that braids cannot be worn by people who work in government jobs. The law states that government employees are required to adhere to a "professional dress code" and lists hair braids on the list of non-acceptable dress.
- Two students get into a screaming match at a high school. One of the students calls the other female-gendered student an "ugly bi*ch."
- A woman of Asian/Pacific Islander descent is walking down the sidewalk. A Caucasian man is approaching the opposite direction. She immediately steps aside to let him pass.
- In a 5-year period the U.S. news media catches on to a phrase describing Black and Latinx youth as "Super Predators." They repeatedly run news stories across the country using this phrase and repeatedly describe youth of color as "scary, violent, criminals."
- A new courthouse is built by the government but the only way to access some of the courtrooms is by a staircase. Some disabled people cannot access those courtrooms because of the stairs.
- In 1882 The Federal Government passed a law called the "Chinese Exclusion Act," banning immigration to the U.S. based solely on race / national origin. This law serves as the basis for all subsequent immigration policy.
- Between 1890 and 1910, ten of the eleven former confederate states passed new constitutions or amendments that took voting rights away from most Black people and tens of thousands of poor and working-class white people through poll taxes, literacy tests, and residency requirements.
- A group of Black teenagers enter a small retail store. The middle-aged Black store-owner glares at them and tells them to put their backpacks behind the counter while they are shopping. A group of white teens then enter with backpacks on - the store owner smiles and says nothing.

(Scenarios Continued on Next Page)

- Los Angeles County passes a new law saying that the District Attorney can transfer youth under the age of 18 to the adult criminal justice system without asking a judge. Historically, Black youth are 12x more likely to be transferred and Latinx youth 6x more likely than their white counterparts.

Facilitator Instructions:

1. Divide into small groups (2-4 people per group)
2. Hand out Scenario Cards — each small group should have 1-2 scenario cards
3. In each small group (10 minutes):
 - Read the scenario(s) for your small group
 - Decide which of the "Four I's" each scenario fits under and tape it on the appropriate chart
 - Discussion: "What's happening here? What makes this an example of [which I] of oppression?"
 - Discussion: "How might this connect to the other I's?" (What ideologies support this? What interpersonal interactions might result?)
4. Debrief in large group — have each group report on *one* scenario and why they placed it where they did.

Large Group Debrief - Discussion Questions:

- "What patterns did you notice across the stations?"
- "How do these four levels reinforce each other?"
 - Push for concrete examples: "How does an ideological belief become institutional policy? How does institutional policy affect interpersonal interactions?"
- "Which 'I' feels hardest to notice in daily life? Which feels hardest to challenge?"
- "Where do you see your own power to interrupt oppression at each level?"
 - Ideological: Challenge narratives, amplify counter-stories
 - Institutional: Advocate for policy change, organize collectively
 - Interpersonal: Speak up, intervene, build solidarity
 - Internalized: Practice self-affirmation, healing, community care

 **Facilitator Tip:** *If groups struggle with "how this connects to other I's," offer prompts like: "What belief system makes this possible?" or "If this happens regularly, what does it teach people about themselves?"*

SECTION III | Game: "Flip the Script"

15 Minutes

Purpose

Practice identifying resistance strategies and imagining transformation at different levels of oppression.

Facilitator Instructions

1. Stay in small groups (same groups from previous activity, or remix if energy is low).
2. Each group receives one scenario from the earlier activity — ideally one they didn't start at, so they're seeing it fresh.
3. "Flip the Script" Challenge:
 - Discuss: How could someone challenge, disrupt, or transform the oppression shown in this scenario?
 - What could an individual do (witness, ally, person affected)?
 - What could an organization or institution change (policy, practice, resource allocation)?
 - What cultural or ideological shift would help prevent this?
 - Choose one "flip" to act out or present
4. Prepare a 1-minute skit, pitch, or presentation showing your "empowered" version — this can be:
 - A brief role-play of the intervention
 - A mock announcement of a new policy
 - A "before and after" comparison
 - A creative format (news report, social media post, etc.)
5. Share out — each group presents their "flip" (5-7 minutes total for all groups).

Closing Silent Reflection + Pair Share

5 min

1. Individual reflection (2 min): Participants write or think silently about:
 - "What stayed with me from today?"
 - "Which 'I' shows up most in my life — and where do I have the power to shift it?"
 - "One concrete action I can take this week."
2. Pair share (2 min): Turn to a neighbor and share one insight or commitment.
3. Whole group close (1 min): Invite 2-3 volunteers to share with everyone, or simply acknowledge the conversations.

SECTION IV | Roots & Fruits Chart (Optional)

45 Minutes

Purpose

Examine the systemic roots of community issues and connect the Four I's framework to real-world outcomes.



Facilitator Directions: Review and Draw Chart on butcher paper — and label the chart "The Roots and Fruits Chart."



Facilitator Say: Today we are going to do an exercise where we examine the "roots and fruits of oppression."

Go Over the Chart as a Large Group 10 min

The Roots and Fruits of Oppression:

- **Fruit** — The OUTCOMES in a community (such as high drop-out and expulsion rates, high rates of drug abuse, or high rates of gun violence)
- **Branches** — The LAWS, POLICIES, OR PRACTICES of institutions in a community that lead to the outcomes (an example: the "willful defiance" policy that allows school administrators to expel students under a broad category)
- **Tree Trunk** — The INSTITUTIONS that carry out the laws and policies (such as the school district or the State Department of Education)
- **Roots** — The underlying VALUES OR BELIEFS that drive the policy in question
- **Soil** — The LARGER SOCIAL CONDITIONS that surround the policy — such as racism, class privilege, sexism, capitalism, homophobia, etc.

Scenario: Roots & Fruits Chart for Community Violence in Oakland 20 min

 **Facilitator Note:** You can create your own scenario here based on an issue that directly impacts your own community.

 **Facilitator Say:** I'm going to start a tree chart for the issue of community violence. I'm going to give you the fruits and then have you break into two groups to fill out the rest of the chart to the best of your ability.

For the chart you are working on, the fruits are:

1. Black mothers in the U.S. are three times more likely to die from pregnancy related causes than their white counterparts.
2. The infant mortality rate among Black infants is 2.5 times higher than the national average.

 **Facilitator Say:** Now we are going to break into two groups. Both groups will be working on the same issues. I'm going to give each group 15 minutes. Your job is to identify the Branches, Tree Trunk, Roots, and Soil for the fruit I just gave you. I will be walking around to each group to help if you get stuck.

 **Facilitator Direction:** GIVE EACH GROUP 15 MIN TO WORK ON THEIR CHART

Large Group Debrief 15 min

Facilitator: Debrief the exercise with the whole group by having each small group share their completed chart.



Reference Link:

<http://www.infoalamedacounty.org/index.php/Research/Crime-Safety/Homicides/2010-Oakland-Homicide-Report.html>

WORKSHOP MATERIALS NEEDED:

- Markers for Facilitator
- Butcher Paper or Flip Chart for Roots & Fruits Chart and Group Agreements
- Timer for Ice Breaker and Activity Rotations
- Scenario Cards (printed in advance — see above)
- 4 Flipchart Stations with Markers for "The Four I's in Action" Activity
- Masking Tape or Painters Tape for “Four I’s” Exercise
- Roots & Fruit Chart (drawn ahead of time on butcher paper)
- The Four “I’s” of Oppression (a list written out on chart paper ahead of time).

ATTACHMENTS (PRINT OUT IN ADVANCE)

- Scenario Cards for “Four I’s” Activity

SOLIDARITY IS POWER

Introduction to Ethnic Studies 101

Facilitator Guide

Audience	Length	Group Size	Format
Youth & Young Adults (15–24)	~2 Hours	10–30 Participants	Interactive Workshop

Workshop Goals

- Provide participants with an introduction to various cultures, historic events, and people of different cultures in America

SECTION I | Check-In Question

10 Minutes

Purpose

Build group cohesion and celebrate the diversity in the room before facilitating workshop

Setup & Instructions

 **Facilitator Ask:** *“What is your favorite cultural dish from your background that you will share at our community potluck? And why?”*

Debrief

After the check-in question, ask participants:

- What is a dish you would like to try from another culture at the community potluck?

SECTION II | How Well Do You Know Your History?

45 Minutes

Facilitator Overview 5 min

Explain that we live in a very diverse country with different experiences and traditions. This workshop is an introductory to learning more about each other, our experiences, and history.

Warm-Up Activity: Name Five 25 mins

Purpose: To measure how much we know and need to know about our history.

Instructions: 5 mins

1. You will have one-minute to write down five names for each of the six categories
2. There is no going back or filling in after the time limit
3. This is a silent activity

4. No sharing of answers during the activity
5. Remember: This activity is based on what names of people come to your mind!

 **Visual Aid / Chart:** Write categories on poster paper for “Name Five” warm-up activity

- A. Americans
- B. Indigenous/Native American
- C. Asian American Women
- D. African American
- E. Latinx/Raza American
- F. Southwest Asian North African American

Participant Share Out: 10 mins

- Have participants share out or write their answers on the poster paper one category at a time

Group Discussion: 10 mins

- Who was able to complete the goal of writing down five names for all six categories in one-minute?
- Who was able to filled in all the categories?
- What category was the easiest? And, why?
- Which category was the hardest? And, why?

SECTION III | Ethnic Studies Jeopardy Game

45 Minutes

Facilitator Instructions 45 mins

- Divide into two groups (X's and O's)
- Introduce students to how Jeopardy is played:
 - o Answer questions correctly to earn points.
 - o If answered wrong, the opposing team gets to “steal” points by answering the question.
- Introduce the categories: Warriors, Injustice, Alliances/Resistance, Current Issues, and Who said it?
- Explain that each group will get one minute to answer the question. The group must pick a representative to speak for the group and rotate representatives after each question.
- The role of the host is to facilitate the game, keep the contestants in order, ask questions, flip the cards, read the answers, and keep track of points.

 **Facilitator Note:** Please print out “ethnic studies jeopardy game” cards and place on a wall or board before introducing the activity with only the questions. The facilitator will be the only person in the room with the answer sheet. The facilitator will also need a timer and buzzer for each group for this activity.

POINTS	Warriors	Injustice	Alliances/ Resistance	Who said it?
100	This woman's action initiated the Montgomery Bus Boycott. Who is she? Answer: Rosa Parks	This day in 1865 when Union troops arrived in Galveston, Texas, to enforce the Emancipation Proclamation, freeing the last enslaved people in the United States Answer: June 19th	What group was started in Oakland and became internationally known for its efforts to improve and protect the African American community? Answer: The Black Panther Party for Self-Defense	"If we want to change society, we must begin by transforming ourselves. Learning from one another about one another's history, culture, dreams, hopes, and personal experiences. We must become one for the future of humanity." A. Yuri Kochiyama B. Maya Angelou C. Martin Luther King D. Malcolm X Answer: D. Malcolm X
200	What famous rapper was named after an Incan warrior? Answer: Tupac Amaru Shakur (2Pac)	Ratified in 1865, this U.S. Constitution Amendment clause states that forced labor is permissible when a party has been "duly convicted" Answer: 13th Amendment	What organization was created by Filipino and Mexican farmworkers? Answer: United Farm Workers (UFW)	"In order to see where we are going, we not only must remember where we have been, but we must understand where we have been." A. Che Guevarra B. Tupac Shakur C. Ella Baker D. Lauryn Hill Answer: C. Ella Baker
300	This Japanese woman, a social activist, was Malcolm X's best friend. Who is she? Answer: Yuri Kochiyama	In the United States of America, which ethnic group was put in concentration camps during World War Two and why? Answer: Pt. I - Japanese Americans Pt. II - For being susceptible to being spies	This group took over Alcatraz in 1969 and reclaimed federal land in the name of Native Nations. Answer: American Indian Movement	"We can't let people drive wedges between us...because there's only one human race." A. Sojourner Truth B. Comandante Ramona C. Rosa Parks D. Dolores Huerta Answer: D. Dolores Huerta

400	This African American man was a playwright, director, opera singer, actor, All-American football player, spoke more than 20 languages, graduated valedictorian from Rutgers University in 1919, earned a law degree from Columbia University in 1923, and was an activist. There is also a school in Oakland named after him. Who is he? Answer: Paul Robeson	Name two or more ethnic groups that were forced to go to segregated schools in California? Answer: A. African Americans B. Mexicans were forced to go to Mexicans schools where youth were taught their culture was inferior. C. Native Americans were removed and/or kidnapped from their homes, and they were put in Boarding schools.	What East Coast organization is known for placing a Puerto Rican Flag over the face of the statue of liberty? Answer: Young Lords	"Every great dream begins with a dreamer. Always remember, you have within you the strength, the patience, and the passion to reach for the stars to change the world." A. Hopi Elder B. Sitting Bull C. Harriet Tubman D. Huey P. Newton Answer: C. Harriet Tubman
500	On March 2, 1955, she was arrested at the age of 15 in Montgomery, Alabama, for refusing to give up her seat to a white woman on a crowded, segregated bus Answer: Claudette Colvin	President Trump has taken steps to dismantle and phase out this U.S. department which enforces civil rights laws (such as Title VI, Title IX, and Section 504) to prohibit discrimination based on race, sex, or disability in federally funded schools. Answer: Department of Education	In 1960, what group of Black college students from North Carolina A&T University refused to leave a segregated lunch counter in Greensboro, North Carolina? This sparked a wave of other sit-ins in college towns across the South. <i>Hint: they were nonviolent.</i> Answer: Student Nonviolent Coordinating Committee (SNCC)	"Our ultimate objective in learning about anything is to try to create and develop a more just society than we have seen." A. Yuri Kochiyama B. Ella Baker C. Martin Luther King Jr. D. Grace Lee Boggs Answer: A. Yuri Kochiyama

Final Round:

Facilitator Instruction:

1. Add up each of the group's points
2. Explain that each group will get a chance to wager or gamble a portion or all of their points. Correct answers: you get to add points. Wrong answer: you lose points!

3. Groups get 1 minute to earn points on a piece of paper. No going back to change points. You will ask them the final question, and both groups will write their answers down on the paper. Once the timer is up, both groups will reveal their answers and points. State who got the answer right/wrong.

Final Question: Which college/university in California did Ethnic Studies begin at?

Answer: San Francisco State University

Large Group Debrief - Discussion Questions: 15 Mins

- Why don't we know our history?
- What are the results of not knowing about our and other people's history?
- What facts or history did you learn? How did it have an impact on you?

 **Facilitator Tip: *Importance of Ethnic Studies:*** We need to learn the full, accurate history of all people to achieve unity and justice!

WORKSHOP MATERIALS NEEDED:

- Timer
- Buzzer (2x)
- Markers
- Poster Paper

ATTACHMENTS (PRINT OUT IN ADVANCE)

- Ethnic Studies Jeopardy Game

SOLIDARITY IS POWER

Intro to Conflict Resolution 101

Facilitator Guide

Audience	Length	Group Size	Format
Youth & Young Adults (15–24)	~2 Hours	10–30 Participants	Interactive Workshop

Workshop Goals

- Introduced participants to "I" statements as a communication strategy to de-escalate conflict between individuals and groups
- Practice "I" statements through interactive scenarios and coaching
- Build confidence and strengthen skills to mediate conflicts
- Teach participants to actively listen

SECTION I | Check-In Question

10 Minutes

Purpose

Introduce participants through a warm-up activity about personal experiences with conflict

Setup & Instructions



Facilitator Ask: Ask participants to share their experience with conflict at home, in school, or with a friend. What was the conflict? Did they resolve it? If so, how was it resolved? Take up to three (3) conflict examples from the group.

Debrief

After the check-in question, ask participants:

- Have you ever experienced a "fall-out" because of conflict?
- Did you feel heard during the conflict?
- How did the conflict make you feel during and after?

SECTION II | Action, Freeze, & Intervene Exercise

45 Minutes

Facilitator Overview 5 mins

Participants will perform a skit and witness a total of three conflict scenarios. Participants will attempt to intervene, de-escalate, and resolve conflict without using "I" statements.

Facilitator Instructions *10 mins*

1. Please split larger group into three (3) smaller cohorts.
2. Each member of the cohort must decide if they are acting out the conflict scenarios or intervening as conflict mediators.
3. Participants acting out conflict scenario will have five minutes to prepare skit without mediator actors. Please ask actors to prepare outside of the space and enter when you call for them.
4. Participants designated as conflict mediators will try to intervene the conflict without using the "I" statements.
5. Each skit has five minutes to perform and resolve conflict.
6. Start the skit with stating, "Action". Say "Freeze" at the critical point. Ask another conflict mediators to come up to intervene in the conflict "to the best of their ability".
7. Lights, Camera, and Action!

Scenarios *30 mins*

 **Handout:** Write or print each scenario and fold it to prevent "conflict mediators" from seeing the skit. Handout to "conflict actors" and request they read their scenario outside the space away from "conflict mediators"

1st Scenario

The student puts another student down, making them embarrassed and angry.

2nd Scenario

Two students who have tension (staff can use their imagination; two girls dating the same guy, rival gang affiliates, etc.) with each other have an attitude in the meeting, don't participate, and mumble insults under their breath.

3rd Scenario

A fight breaks out during a community event or after-school program

Activity Debrief Discussion *10 mins*

- Ask conflict mediator actors how they felt being in the middle of the conflict
- Ask conflict actors if they felt the conflict was resolved
- Ask participants what came up for them during the activity
 - What did they notice? Small or big
 - How well did the conflict mediators perform?
 - Did participants feel equipped to resolve a conflict on the spot?

✨ **Key Point to Emphasize:** "Everyone goes through conflict in their lives. Conflict is not necessarily a bad or negative thing. Often times, conflict is a disagreement or

misunderstanding. When emotions are heighten and people do not feel heard, people begin to yell to get their point across."

SECTION III | "I" Statement Conflict Resolution Strategy

55 Minutes

Facilitator Overview 5 mins

Participants will review and practice the "I" statements.

Facilitator Instructions 10 mins

1. Handout, write on poster paper, or present the "I" statements for participants to read together
2. After reviewing "I" statements conduct the previous scenarios but implement "I" statements to support communication
3. Ask for actors to get back into their role play, ask for a volunteer to intervene using "I" statement.
4. Start the second skit. Act/Freeze/Intervene 2 times using I-statements. Pick a different student to intervene each time.

Main Activity: "I" Statement 10 min

Purpose:

Utilizing the "I" statement can help participants understand the root of the conflict.

Group Review: "I" Statement

1. "When you (describe action)."
2. "It makes me think (insert perception)."
3. "And that makes me feel (describe emotion)."
4. "What I would have appreciated (or what I expected) from you was (insert the expectation)."
5. "What I need from you is (insert the need)."

Scenarios 30 mins

1st Scenario

The student puts another student down, making them embarrassed and angry.

2nd Scenario

Two students who have tension (staff can use their imagination; two girls dating the same guy, rival gang affiliates, etc.) with each other have an attitude in the meeting, don't participate, and mumble insults under their breath.

3rd Scenario

A fight breaks out during a community event or after-school program

Workshop Debrief *10 min*

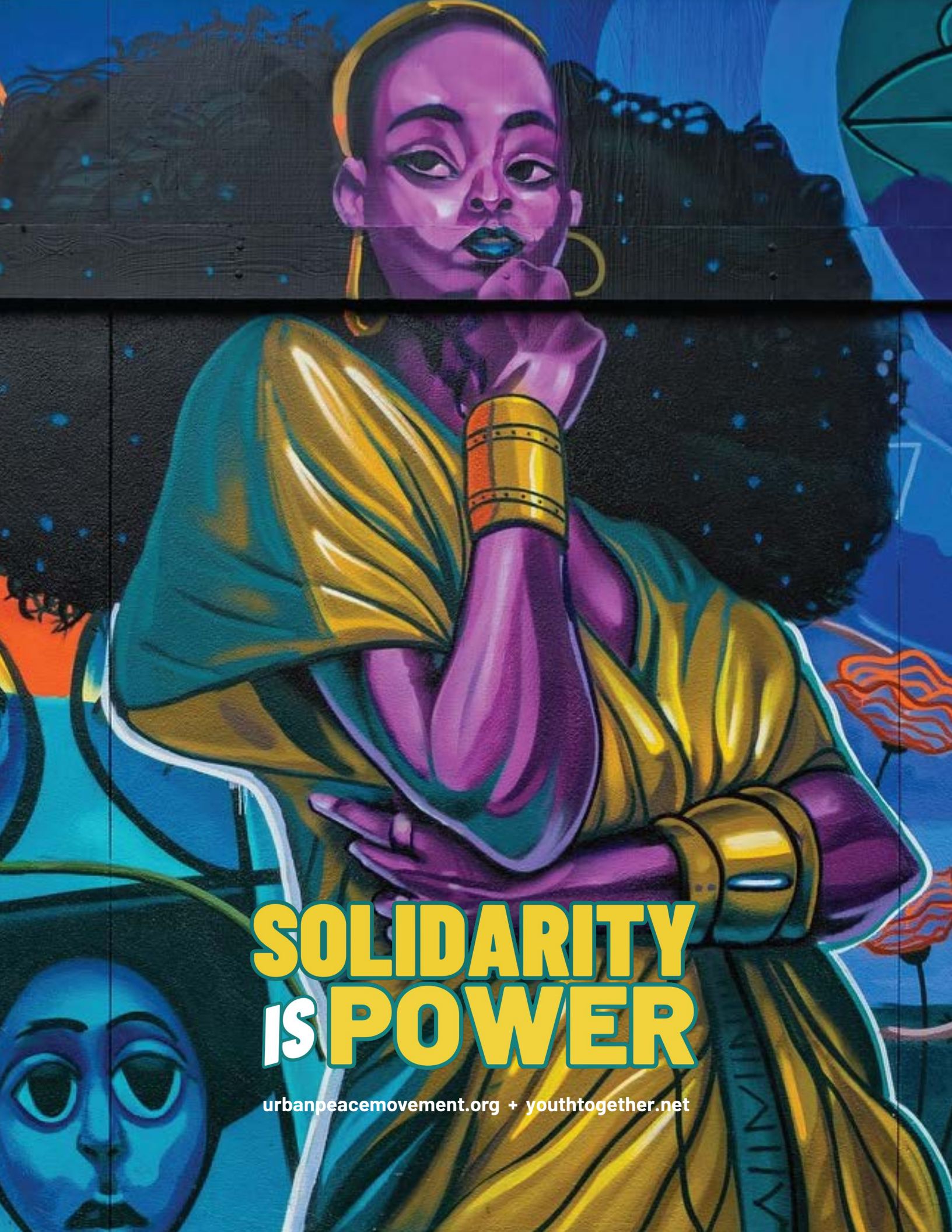
Check-out Question: *“If you see a conflict tomorrow or find yourself in one, do you feel ready to use “I” statements? What do you need to be ready?”*

WORKSHOP MATERIALS NEEDED:

- Butcher paper with I-Statement & De-escalation steps (see activity)
- Markers and blank butcher paper for de-brief activity
- I-Statement and De-escalation Handouts
- Prepare skits for freeze theatre activity, and pick volunteers for these roles

ATTACHMENTS (PRINT OUT IN ADVANCE)

- Scenario print out for skit



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