

Resources for VSC General Education DEI (Diversity, Equity, and Inclusion) Learning Outcomes - Arts, Communication, & Humanities

Table of Contents

Arts & Aesthetics DEI Program Outcome for Studio and Digital Art

- [General Cultural and Historical Resources](#)
- [Web Collections of Artists, Artist Images, and Artist Videos](#)
- [Articles: Digital Media, Graphic Design, Typography](#)
- [Artists: Digital Media, Graphic Design, Typography](#)
- [Studio Art Resources](#)
- [Filmmaking Resources](#)

Arts & Aesthetics DEI Program Outcome for Literature, Creative Writing, and Art History

- [Art History and Art Appreciation Resources](#)
- [General Literature, Creative Writing, and Poetry Resources](#)
- [Articles, Videos, and Ted Talks](#)
- [Literature Resources](#)
- [Perspectives on Shakespeare](#)
- [Creative Writing](#)
- [Poetry Resources](#)
- [Poets](#)

Arts & Aesthetics DEI Program Outcome for Theater and Music

- [Acting and Theater](#)
- [Music](#)

Humanistic Perspectives Program Outcome for Philosophy and Humanities

- [Ethics, Bioethics, and Philosophy](#)
- [Art and Culture in a Diverse United States](#)
- [American Folklore](#)
- [The Power of Food in Literature, Film, and Culture](#)
- [World of Comedy and Humor](#)

Language Resources

- [Sign Language](#)
- [World Languages](#)

Inclusive Teaching Strategies for all courses

What to do if I find a broken link?

Arts & Aesthetics Program Outcome: Explain the impact of global and/or cultural diversity on the development of a particular art form.

General Cultural and Historical Resources

Across cultures – Smarthistory: <https://smarthistory.org/across-cultures-2/>

A global, interconnected, transcultural world is not as recent as we think. These works of art all demonstrate cross-cultural relationships.

Anti-Racist Art Teachers: <https://www.antiracistartteachers.org/anti-racist-art-resources> Find articles, resources, professional development, videos, and more.

ARCHES: At-Risk Cultural Heritage Education Series – Smarthistory:

<https://smarthistory.org/arches-at-risk-cultural-heritage-education-series/>

Funded by the National Endowment for the Humanities: A groundbreaking resource focused on the timely subject of endangered cultural heritage.

Encyclopedia of the Black Arts Movement:

<https://discovery.ebsco.com/linkprocessor/plink?id=bfa14baa-69bc-3899-b5d9-05a5c2174cc3>

The Black Arts Movement (BAM) encompassed a group of artists, musicians, novelists, and playwrights whose work combined innovative approaches to literature, film, music, visual arts, and theatre.

How Burning the Bronx Led to the Birth of Hip Hop: (PBS article/interactive page):

<https://www.pbs.org/independentlens/blog/how-the-burning-of-the-bronx-led-to-the-birth-of-hip-hop/>

“We were in a place where we just needed an outlet, where we just needed something to make a day normal.” That’s how Melle Mel—legendary MC, founding member of the Furious Five, lead vocalist on the history-making hip-hop classic “The Message”—describes growing up in the Bronx in the 1970s. New York City was bankrupt. And across broad swaths of the South Bronx, landlords were paying arsonists to torch their buildings for insurance money as the city—advised by the RAND Corporation to close fire stations and let its poorest areas burn—let it happen.

Seeing America – Smarthistory: <https://smarthistory.org/seeing-america-2/>

A portal to American art and history: Seeing America was created by Smarthistory with 22 leading museum's collections. Together we examine the long history of the United States, from before European settlers to the modern era.

Smarthistory: <https://smarthistory.org/>

The Center for Public Art History

[Back to top](#)

Web Collections of Artists, Artist Images, and Artist Videos

Artists — Art21: <https://art21.org/artists/>

Art21 is the world's leading source to learn directly from the artists of our time. Collection of 100s of 15-minute videos about contemporary artists.

Across cultures – Smarthistory: <https://smarthistory.org/across-cultures-2/>

A global, interconnected, transcultural world is not as recent as we think. These works of art all demonstrate cross-cultural relationships.

[African Art in The Michael C. Rockefeller Wing](#) at the Metropolitan Museum

Art since 1980 – Smarthistory: <https://smarthistory.org/global-cultures-1980-now/>

It can be difficult to gain perspective in your own time, but these artists manage to do just that.

Dorset Fine Arts: <https://www.dorsetfinearts.com/%E2%80%AF>

The Co-operative is in Kinngait (Cape Dorset), Nunavut and is unique among the Arctic Co-operatives for its focus on the arts and artists of the community.

[Islamic Art](#) at the Metropolitan Museum

Smarthistory (full website): <https://smarthistory.org/>

With 503 contributors from 201 colleges, universities, museums, and research centers, Smarthistory is the most-visited art history resource in the world.

[Back to top](#)

Articles: Digital Media, Graphic Design, and Typography

Courses: ART-1111/ 1112-Graphic Design, ART-1210-Adobe Creative Cloud, ART-1310-Digital Photography

How Kodak's Shirley Cards Set Photography's Skin-Tone Standard:

<https://www.npr.org/2014/11/13/363517842/for-decades-kodak-s-shirley-cards-set-photography-s-skin-tone-standard%E2%80%AF>

A 4-by-6-inch photo of an ivory-faced brunette wearing a lacy, white, off-the-shoulders top. She has red lipstick and silver earrings, and the photo appears to have been taken some time in the 1970s or '80s. For many years, this "Shirley" card — named for the original model, who was an employee of Kodak — was used by photo labs to calibrate skin tones, shadows, and light during the printing process.

A True Picture of Black Skin:

https://link.gale.com/apps/doc/A402706870/EAIM?u=vol_vsc&sid=bookmark-EAIM&xid=c033653d Essay by Teju Cole.

American Institute of Graphic Arts: <https://teachingresource.aiga.org/resources/diversity-equity-inclusion/> AIGA-vetted teaching resources on DEI issues in the graphic design industry.

Cultural appropriation: can designers ever responsibly “borrow” from other cultures?:

<https://www.designweek.co.uk/issues/9-15-march-2020/cultural-appropriation-in-design/>

Even with the best will in the world, designers finding “inspiration from anywhere” could unwittingly be complicit in the watering down of marginalized cultures – how can you ensure your work isn’t appropriation?

Watch DesignThinkers presentations from Black industry leaders: <https://rgd.ca/articles/watch-designthinkers-presentations-from-black-industry-leaders>

The RGD shares 10 presentations from the [RGD's Video Library](#) by Black creatives who have spoken at [DesignThinkers](#) in recent years.

Diversity, Equity + Inclusion – Design Teaching Resource:

<https://teachingresource.aiga.org/resources/diversity-equity-inclusion/>

The resources in this section are intended to help design educators with various teaching needs.

[Back to top](#)

Artists: Digital Media, Graphic Design, and Typography

Courses: ART-1111/ 1112-Graphic Design, ART-1210-Adobe Creative Cloud, ART-1310-Digital Photography

The story of Ernest Cole, a black photographer in South Africa during apartheid – Smarthistory:

<https://smarthistory.org/ernest-cole-photographer-apartheid/> Under apartheid, the system of racial segregation that shaped South African society from 1928 until 1994, photographer Ernest Cole was able to change his classification from “black” to “colored.”

Carrie Mae Weems: <https://art21.org/artist/carrie-mae-weems/>

Weems uses colloquial forms—jokes, songs, rebukes—in photographic series that scrutinize subjectivity and expose pernicious stereotypes.

Shirin Neshat, Rebellious Silence, Women of Allah series – Smarthistory:

<https://smarthistory.org/shirin-neshat-rebellious-silence-women-of-allah-series/>

Contemporary Iranian photographer and film maker.

The Guerilla Girls: <https://www.guerrillagirls.com/>

The Guerrilla Girls are anonymous artist activists who use disruptive headlines, outrageous visuals, and killer statistics to expose gender and ethnic bias and corruption in art, film, politics, and pop culture.

The Art of Barbara Kruger: <http://www.barbarakruger.com/art.shtml>

In their trademark black letters against a slash of red background, some of Kruger's instantly recognizable slogans read “I shop therefore I am,” and “Your body is a battleground.” Much of her text questions the viewer about feminism, classicism, consumerism, and individual autonomy and desire.

[Back to top](#)

Studio Art Resources

Courses: ART-1011-Drawing, ART-2211-Painting, ART-1060-2D Design, ART-1020-Studio Art, and ART-1231/ 2232-Ceramics I/ II

Ai Weiwei — Art21: https://art21.org/artist/ai-weiwei/?gclid=CjwKCAjw1YCKBhAOEiwA5aN4Aa5Ar_IW4YTBaRBtj8b3EyWeVY1HF-gaPEP4SArz66mAO0VN9ihgfBoC_0MQAvD_BwE

Ai Weiwei was born in Beijing, China in 1957. An outspoken human rights activist, Ai was arrested by Chinese authorities in April 2011 and held incommunicado for three months.

Amy Sberald in “Everyday Icons” - Season 11 - "Art in the Twenty-First Century" | Art21: <https://www.youtube.com/watch?v=plQNTqfLT-4>

Born in Columbus, Georgia, and now based in the New York City area, Amy Sberald documents contemporary African American experience in the United States through arresting, intimate portraits. Sberald engages with the history of photography and portraiture, inviting viewers to participate in a more complex debate about accepted notions of race and representation, and to situate Black life in American art.

Cai Guo-Qiang - Meet the Artist Who Blows Things Up for a Living:

<https://www.smithsonianmag.com/arts-culture/meet-the-artist-who-blows-things-up-for-a-living-4984479/>

Cai Guo-Qiang may be the only artist in human history who has had some one billion people gaze simultaneously at one of his artworks. You read that right, one billion. I’m talking about the worldwide televised “fireworks sculpture” that Cai Guo-Qiang—China-born, living in America now—created for the opening of the Beijing Olympics in 2008.

Ghada Amer: <https://ghadaamer.com/>

"It is while in art school that I realized that the history of art and of painting especially was almost exclusively dominated by men. And it is this realization that led me to embroider and to paint with thread. I am a painter above all. Thread and needles are my brush"

Kara Walker — Art21: <https://art21.org/artist/kara-walker/>

Kara Walker is best known for exploring the raw intersection of race, gender, and sexuality through her iconic, silhouetted figures. Walker unleashes the traditionally proper Victorian medium of the silhouette directly onto the walls of the gallery, creating a theatrical space in which her unruly cut-paper characters fornicate and inflict violence on one another.

Kehinde Wiley: <https://kehindewiley.com/>

Los Angeles native and New York based visual artist, Kehinde Wiley has firmly situated himself within art history’s portrait painting tradition. As a contemporary descendent of a long line of portraitists, including Reynolds, Gainsborough, Titian, Ingres, among others, Wiley, engages the signs and visual rhetoric of the heroic, powerful, majestic and the sublime in his representation of urban, Black and Brown men found throughout the world.

Kent Monkman: <https://www.kentmonkman.com>

Kent Monkman (b. 1965) is an interdisciplinary Cree visual artist. A member of Fisher River Cree Nation in Treaty 5 Territory (Manitoba), he lives and works in New York City and Toronto. Known for his thought-provoking interventions into Western European and American art history, Monkman explores themes of colonization, sexuality, loss, and resilience—the complexities of historic and contemporary Indigenous experiences—across painting, film/video, performance, and installation. Monkman's gender-fluid alter ego Miss Chief Eagle Testickle often appears in his work as a time-traveling, shape-shifting, supernatural being who reverses the colonial gaze to challenge received notions of history and Indigenous peoples.

Jacob Lawrence: Migration Series: <https://lawrencemigration.phillipscollection.org/>

The Great Migration occurred from 1916 to 1970. It is estimated that some six million black Southerners relocated to urban areas in the North and West. Jacob Lawrence made a series of 60 panels called the Migration Series to commemorate this Migration. Browse all 60 panels and delve into Jacob Lawrence's art and life through photographs, poetry, music, and the artist's own first-hand accounts.

Nathaniel Mary Quinn: <https://gagosian.com/artists/nathaniel-mary-quinn/>

In his collage-like composite portraits derived from sources both personal and found, Nathaniel Mary Quinn probes the relationship between visual memory and perception. Fragments of images taken from online sources, fashion magazines, and family photographs come together to form hybrid faces and figures that are at once neo-Dada and adamantly realist, evoking the intimacy and intensity of a face-to-face encounter. Here is a youtube video from Gagosian Gallery: <https://www.youtube.com/watch?v=egTBstD91fg>

Nick Cave — Art21: <https://art21.org/artist/nick-cave/>

Nick Cave was born in Fulton, Missouri in 1959. He creates “Soundsuits”—surreally majestic objects blending fashion and sculpture—that originated as metaphorical suits of armor in response to the Rodney King beatings and have evolved into vehicles for empowerment. Fully concealing the body, the “Soundsuits” serve as an alien second skin that obscures race, gender, and class, allowing viewers to look without bias towards the wearer's identity. Cave regularly performs in the sculptures himself, dancing either before the public or for the camera, activating their full potential as costume, musical instrument, and living icon.

Pope.L: Crawl | ARTIST STORIES / The Museum of Modern Art:

<https://www.youtube.com/watch?v=0N7OnQkch7s>

Pope.L began a series of street performances—which he called crawls—in the late 1970s. His aim was to address division and inequality in New York City; he wanted to “do a work that didn't require language, it just required an action.” In 1991, wearing a business suit and holding a potted flower, he crawled military-style along the perimeter of Tompkins Square Park in the East Village.

Sanam Khatibi: <https://www.ppowgallery.com/artists/sanam-khatibi#tab:thumbnails>

Set in troubled paradises beyond modern protection, Sanam Khatibi's (b. 1979) atemporal and allegorical works are expressions of voracity and primal impulse. The artist portrays objects with mythical reverence as isolated still lifes in the Dutch tradition or as active tools in monumental figurative works of carnal, human folly.

The Guerilla Girls: <https://www.guerrillagirls.com/>

The Guerrilla Girls are anonymous artist activists who use disruptive headlines, outrageous visuals, and killer statistics to expose gender and ethnic bias and corruption in art, film, politics, and pop culture.

The Art of Barbara Kruger: <http://www.barbarakruger.com/art.shtml>

In their trademark black letters against a slash of red background, some of Kruger's instantly recognizable slogans read "I shop therefore I am," and "Your body is a battleground." Much of her text questions feminism, classicism, consumerism, and individual autonomy and desire. Her black-and-white images are from the mainstream magazines that sell the very ideas she is disputing.

[Back to top](#)

Filmmaking Resources

Courses: FLM-1050 / 2060-Digital Filmmaking I/II, FLM-2050-Introduction to Film Study

Annenberg Inclusion Initiative: <https://www.inclusionlist.org/>

Dr. Stacy L. Smith and the Annenberg Inclusion Initiative collaborated with the Adobe Foundation to create a data-driven tool that allows the public to understand who has taken inclusion seriously and been a driving force for industry change.

Shirin Neshat: <https://thegentlewoman.co.uk/library/shirin-neshat>

Shirin has chronicled many pivotal moments in recent Iranian history, but she says her next project, a feature film entitled Dreamland, will focus on the United States and tell the story of an Iranian woman living in a lower-income suburban town in the Midwest where people worship Trump.

William Kentridge — Art21: https://art21.org/artist/william-kentridge/?gclid=CjwKCAjw1YCKBhAOEiwA5aN4AWWXd-MvxP_IRZXqA4aN-WpnuWnj26D7TsV-Itlw6CDciYjlxBJGthoC9dsQAvD_BwE

Having witnessed first-hand one of the twentieth century's most contentious struggles—the dissolution of apartheid—Kentridge brings the ambiguity and subtlety of personal experience to public subjects that are most often framed in narrowly defined terms.

[Back to top](#)

Arts & Aesthetics Program Outcome: Explain the impact of global and/or cultural diversity on the development of a particular art form.

Courses: ARH-2020-Art History: Visual Cultures of the Non-Western World, ARH-2025-World Art before 1400, ARH-2026-World Art after 1400, ARH-2050-Women and Art, and ARH-1050-Art Appreciation

Art History and Art Appreciation Resources

Across cultures – Smarthistory: <https://smarthistory.org/across-cultures-2/>

A global, interconnected, transcultural world is not as recent as we think. These works of art all demonstrate cross-cultural relationships.

Art since 1980 – Smarthistory: <https://smarthistory.org/global-cultures-1980-now/>

It can be difficult to gain perspective in your own time, but these artists manage to do just that.

Great Women Artists by Kathryn Calley Galitz (The Met Museum)

Three painters radically reenvision the role of women artists around the time of the French Revolution. Interactive website: <https://www.metmuseum.org/perspectives/articles/2021/7/great-women-artists>

Reframing Art History: <https://smarthistory.org/reframing-art-history/>

An open-access multimedia art history "textbook," gives you a guided journey through the living, breathing, meaningful side of art history. We're less concerned with names and dates than with meaning and movement.

Native American / First Nations - Traces of sophisticated cultures remain across what is today the United States and Canada. (before 11,200 B.C.E.– c. 1500 C.E.): <https://smarthistory.org/americas-before-1900/north-america-to-1500/native-american-first-nations/>

Tate Museum of Art: What does it mean to be a woman in art?

With shifting political landscapes and women's marches happening around the world, how are women artists addressing their rights and identities, in their work and beyond?

<https://www.tate.org.uk/art/women-in-art>

The Guerilla Girls: <https://www.guerrillagirls.com/> The Guerrilla Girls are anonymous artist activists who use disruptive headlines, outrageous visuals, and killer statistics to expose gender and ethnic bias and corruption in art, film, politics, and pop culture.

Why Have There Been No Great Women Artists? By Linda Nochlin

Art historian and critic Linda Nochlin was perhaps best known for her 1971 essay "[Why Have There Been No Great Women Artists?](#)" In this essay, Nochlin laid foundational groundwork for a public understanding of how systemic social, cultural, and political barriers barred women from partaking in the art world in numerous ways. She helped people to understand that it was not that there was an artistic male style or aesthetic that was privileged over some sort of feminine style, but that women had been kept out of the academy, and hence away from art production and the art market itself.

[Back to top](#)

Arts & Aesthetics Program Outcome: Explain the impact of global and/or cultural diversity on the development of a particular art form.

Courses: THA-2121-Acting I, ENG-2310-Perspectives on Shakespeare, ENG-1310-Introduction to Literature, ENG-2101-Creative Writing I, ENG-2120-Creative Writing: Poetry

General Literature, Creative Writing, and Poetry Resources

Encyclopedia of the Black Arts Movement:

<https://research.ebsco.com/linkprocessor/plink?id=6ec51128-083e-3fd4-aff2-7bb06fe90b95>

The Black Arts Movement (BAM) encompassed a group of artists, musicians, novelists, and playwrights whose work combined innovative approaches to literature, film, music, visual arts, and theatre. With a heightened consciousness of black agency and autonomy—along with the radical politics of the civil rights movement, the Black Muslims, and the Black Panthers—these figures represented a collective effort to defy the status quo of American life and culture.

Why should we study Postcolonial Literature? *Great Writers Inspire* podcast with Oxford University Professor Elleke Boehmer: <https://writersinspire.org/content/why-should-we-study-postcolonial-literature>

Professor Elleke Boehmer of Wolfson College, Oxford, discusses her current research and proposes why we should study Postcolonial writers such as Achebe. (13-minute audio)

[Back to top](#)

Articles, Videos, and Ted Talks

The Danger of a Single Story: TED talk with Chimamanda Ngozi Adichie:

https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/c?language=en Our lives, our cultures, are composed of many overlapping stories. Novelist Chimamanda Adichie tells the story of how she found her authentic cultural voice -- and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding.

My year reading a book from every country in the world:

https://www.ted.com/talks/ann_morgan_my_year_reading_a_book_from_every_country_in_the_world/transcript?language=en TED talk with Ann Morgan: Ann Morgan considered herself well read -- until she discovered the "massive blind spot" on her bookshelf. Amid a multitude of English and American authors, there were very few books from beyond the English-speaking world. So, she set an ambitious goal: to read one book from every country in the world over the course of a year.

Amanda Gorman: Why I Almost Didn't Read My Poem at the Inauguration: (New York Times essay – need VSC login): https://link.gale.com/apps/doc/A690084105/AONE?u=vol_vsc&sid=bookmark-AONE&xid=21dacd56 I was scared of failing my people, my poetry. But I was also terrified on a physical level. Covid was still raging, and my age group couldn't get vaccinated yet. It didn't help that I was getting DMs from friends telling me not so jokingly to buy a bulletproof vest.

How Griots Tell Legendary Epics through Stories and Songs in West Africa:

<https://www.metmuseum.org/perspectives/articles/2020/4/sahel-sunjata-stories-songs#:~:text=They%20are%20told%20by%20people,historians%2C%20genealogists%2C%20and%20musicians>. From the Met Museum. In the western Sahel, legendary tales are shared and passed down through different forms of expression, but especially spoken word.

[Back to top](#)

Literature Resources

An Introduction to James Baldwin from the National Museum of African American History and Culture: <https://nmaahc.si.edu/explore/stories/introduction-james-baldwin>

The Spectacular Life of Octavia Butler: The girl who grew up in Pasadena, took the bus, loved her mom, and wrote herself into the world: <https://www.vulture.com/article/octavia-e-butler-profile.html>

Short Stories

LeVar Burton Reads: podcast in which LeVar Burton reads short stories, many of which are by authors of color and immigrant authors. <https://www.stitcher.com/show/levar-burton-reads>

LeVar Burton Recommendations:

- **“1000-Year-Old Ghosts” by Laura Chow Reeve:** <https://www.pandora.com/podcast/levar-burton-reads/1000-year-old-ghosts-by-laura-chow-reeve/PE:4189735>
- **“The Paper Menagerie” by Ken Liu:** <https://www.pandora.com/podcast/levar-burton-reads/the-paper-menagerie-by-ken-liu/PE:4189715>

The Appropriation of Cultures by Percival Everett:
<https://www.youtube.com/watch?v=tdSy7LOWzHQ>

What We Talk About When We Talk About Anne Frank by Nathan Englander:
<https://www.newyorker.com/magazine/2011/12/12/what-we-talk-about-when-we-talk-about-anne-frank>

[Back to top](#)

Perspectives on Shakespeare

Diversifying the Curriculum: Shakespeare: <https://diversityinmind.com/diversifying-the-curriculum-shakespeare/>

Teaching reading with a critical lens empowers students to interrogate existing power structures and the status quo. Once they begin this journey, their eyes are opened and they can start to challenge systemic inequalities; the ‘challenge’ might be as straightforward as defending a position in a classroom debate, but of course we hope that as they grow, mature and influence others the ripples will cause change for the better. In this post, we’ll explore a few ideas for broadening students’ exposure to diverse voices, perspectives, and cultures while teaching Shakespeare.

Four Hundred Years Later, Scholars Still Debate Whether Shakespeare’s “Merchant of Venice” Is Anti-Semitic: <https://www.smithsonianmag.com/arts-culture/why-scholars-still-debate-whether-or-not-shakespeares-merchant-venice-anti-semitic-180958867/>

Deconstructing what makes the Bard’s play so problematic.

Gender Swaps in Shakespeare Plays: <https://www.thirteen.org/blog-post/gender-swaps-in-shakespeare-plays/>

Shakespeare wrote most of his plays during the reign of Queen Elizabeth (1558 – 1603), who allowed theater and drama to flourish, but forbade the subject of politics or religion on stage. As

for the era's societal restrictions, a female actor would be considered an abomination, and so men and boys performed the roles of both sexes.

Interview: 'Is it antisemitic? Yes': how Jewish actors and directors tackle The Merchant of Venice: <https://www.theguardian.com/stage/2023/feb/22/antisemitic-jewish-actors-directors-merchant-of-venice-shylock-tracy-ann-oberman>

How do Jewish creatives approach English literature's most notorious antisemitic archetype? Indeed, why return to the source of so many bloodthirsty, moneygrabbing slurs?

Othello's Black Skin: <https://wilson.fas.harvard.edu/stigma-in-shakespeare/othello%E2%80%99s-black-skin>

Race and Othello on Film:

<https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1213&context=clweb>

Many critics of Shakespeare overlook parts of Othello by ignoring or downplaying the issue of race. They argue that Othello represents otherness and humanity as a whole rather than blackness per se. While the play is not simply about race, one cannot avoid Othello's color, or the racist remarks and attitudes of certain characters, or the plot itself. To argue that Othello should simply be viewed as alien or exotic ignores the very thing that so obviously sets him apart: the attitudes of others to his physical appearance.

[Back to top](#)

Creative Writing Resources

How to Write Consistent Characters and Build Realistic Worlds:

<https://diversebooks.org/how-to-write-consistent-characters-and-build-realistic-worlds/>

How to Write Diverse Characters from Good Story Company:

<https://www.goodstorycompany.com/blog/how-to-write-diverse-characters>

The Novel Smithy: A Better Way to Write Diverse Characters (including 7 Ways to Write Characters That Don't Look Like You): <https://thenovelsmithy.com/how-to-write-diverse-characters/>

[Back to top](#)

Poetry Resources

Amanda Gorman: Why I Almost Didn't Read My Poem at the Inauguration: (New York Times essay): <https://www.nytimes.com/2022/01/20/opinion/amanda-gorman-poem-inauguration.html>

I was scared of failing my people, my poetry. But I was also terrified on a physical level. Covid was still raging, and my age group couldn't get vaccinated yet. It didn't help that I was getting DMs from friends telling me not so jokingly to buy a bulletproof vest.

Bertsolari: <https://www.kanopy.com/en/vsc>

Documentary about an improvisational form of Basque poetry – available from VSCS (Vermont State College System) Libraries – Kanopy collection.

Poets.org: <https://poets.org/poets>

The Artists Dismantling the Barriers Between Rap and Poetry: (New York Times article):

<https://www.nytimes.com/2021/03/04/t-magazine/rap-hip-hop-poetry.html>

Though the two forms remain distinct, today's rising stars in both genres are creating a shared literary ideal that gives voice to the Black and brown experience.

The Poetry Foundation: <https://www.poetryfoundation.org/>

Poetry collections, each beginning with a short article with links to poets, poems, and essays, with some audio and visual resources:

The Poetry Foundation – Interviews:

<https://www.poetryfoundation.org/articles/category/interview>

The Poetry Foundation – Essays: <https://www.poetryfoundation.org/articles/category/essays>

The Poetry Foundation – Collections:

[Asian American Voices in Poetry](#)

[U.S. Latinx Voices in Poetry](#)

[Disability Poetics](#)

[Poems of Protest, Resistance, and Empowerment](#)

[Poetry and Racial Justice and Equality](#)

[The Black Arts Movement](#)

[The Harlem Renaissance](#)

[Poetry and the Civil Rights Movement](#)

[Native American Poetry and Culture](#)

[Poems of Jewish Faith and Culture](#)

[Poems of Muslim Faith and Islamic Culture](#)

[LGBTQ+ Pride Poems](#)

[Poems on Immigration](#)

[Back to top](#)

Poets

Langston Hughes: <https://poets.org/poet/langston-hughes>

Hughes, who cited Paul Laurence Dunbar, Carl Sandburg, and Walt Whitman as his primary influences, is particularly known for his insightful portrayals of Black life in America from the 1920s to the 1960s.

Amanda Gorman: <https://poets.org/poet/amanda-gorman>

Gorman was selected by President Biden to read her original poem “The Hill We Climb” for his Inauguration on January 20, 2021, making her the youngest poet to have served in this role. She is also the first poet commissioned to write a poem to be read at the Super Bowl. Her poem honors three individuals for their essential work during the COVID-19 pandemic.

Maya Angelou: <https://poets.org/poet/maya-angelou>

Maya Angelou was born Marguerite Johnson in St. Louis, Missouri, on April 4, 1928. She grew up in St. Louis and Stamps, Arkansas. She was an author, poet, historian, songwriter, playwright, dancer, stage and screen producer, director, performer, singer, and civil rights activist.

Gwendolyn Brooks: <https://poets.org/poet/gwendolyn-brooks>

Gwendolyn Brooks was born in Topeka on June 7, 1917, to David Anderson Brooks, the son of a runaway slave, and Keziah Corinne (née Wims), and raised in Chicago. Brooks began writing poetry in her teenage years and published her first poem in *American Childhood* magazine.

[Back to top](#)

Arts & Aesthetics Program Outcome: Explain the impact of global and/or cultural diversity on the development of a particular art form.

Courses: Acting I, Introduction to Theater, Intro to Rock & Roll

Acting and Theater Resources

Japan, Kabuki, and Bunraku: Crash Course Theater #23:

<https://thecrashcourse.com/courses/japan-kabuki-and-bunraku-crash-course-theater-23/>

We're headed back to Japan, this time in the Edo period to follow up on Noh theater, which had gone out of style last time we checked in. Now, under the Shoguns, there are a couple of really interesting types of drama on the scene. Kabuki is a sort of successor to Noh, with wilder stories and more action. And Bunraku is straight-up high-intensity puppet theater. Mike tells you all about how the Samurais got themselves into trouble watching bawdy theater shows in Edo.

Into Africa and Wole Soyinka: Crash Course Theater #49:

<https://thecrashcourse.com/courses/into-africa-and-wole-soyinka-crash-course-theater-49/>

It's difficult to talk about African theater thanks to colonialism. Pre-colonial Africa was home to many spoken languages, and not nearly as many written languages. The chain of oral tradition was broken by colonial policies, and so many pre-colonial traditions are lost. Today, we're going to talk about some of the dance and theater traditions of Africa and look at post-colonial theater across the continent.

Race Melodrama and Minstrel Shows: Crash Course Theater #30:

<https://thecrashcourse.com/courses/race-melodrama-and-minstrel-shows-crash-course-theater-30/>

We're continuing our discussion of nineteenth-century American theater with a look at some upsetting parts of the US's theatrical past. In the nineteenth century, race and racism contributed to a unique and troubling performance culture, which helped create and spread racist stereotypes that are still with us today. And just – to be super clear – the stuff we're talking about in this episode is ... tough. The images are upsetting, and much of the language is ... fraught, to put it lightly. So, just an upfront content warning, so you know what's coming up.

Tom Zhang's New Show Challenges You to Discover Your DEI Issues:

<https://theaterstudies.duke.edu/news/tom-zhangs-new-show-challenges-you-discover-your-dei-issues>

Tom Zhang thinks you have issues. In fact, Zhang believes all of us do. It's just a matter of discovering them, digging deep and uncovering our unconscious (and not so unconscious) biases.

Crash Course Theater Video Series: <https://thecrashcourse.com/topic/theaterdrama/>

At Crash Course, we believe that high quality educational videos should be available to everyone for free. The Crash Course team has produced more than 45 courses to date.

[Back to top](#)

Music Resources

The History of Big Mamma Thornton:

<https://www.youtube.com/watch?v=j5M7zPHaUQM>

Everyone thinks Elvis was the First to do Hound Dog. Found out that was wrong. Big Mamma Thornton did it 3 years before him getting a number one spot on the R and B Billboard Charts.

- **Elvis Presley - Hound Dog (Official Audio):** <https://www.youtube.com/watch?v=-eHJ12Vhpyc>
- **Big Mama Thornton - Hound Dog:** <https://www.youtube.com/watch?v=xp0uURql6hE>

5 Moments in the Blues that Altered the Course of Rock 'n' Roll: <https://reverb.com/news/5-moments-in-the-blues-that-altered-the-course-of-rock-n-roll>

Music is evolutionary. Conventions and vocabulary emerge from the musical dialogue that came before them. When you listen to early rock 'n' roll - and even harder rock from the '70s - it's clear where the conventions and vocabulary come from. Without the blues, there would be no rock 'n' roll.

Mississippi Delta Blues: American Cornerstone:

<https://www.npr.org/2011/05/05/106364432/mississippi-delta-blues-american-cornerstone>

The blues recordings that came out of the Mississippi Delta from the late 1920s through the late '30s have had an enormous impact on American music, influencing everyone from [The Rolling Stones](#) to [Cassandra Wilson](#).

[Back to top](#)

Humanistic Perspectives Program Outcome: Use humanistic and/or historical thinking to assess a social justice problem and suggest a just solution. [OR] Explain how ideas and texts in the humanities have contributed to and/or been used to create, maintain, or dismantle systemic racial injustice.

Courses: PHI-1010-Intro to Philosophy, PHI-1040-Intro to Ethics, HUM-2020-Bioethics

Ethics, Bioethics, and Philosophy

Mike Wallace Interview with Ayn Rand: <https://www.youtube.com/watch?v=IHI2PgWRcY0>

Consider the social justice implications of Ayn Rand's theory of egoism after listening to an interview with Rand in the late 1950s. The relationship between Rand's thinking and present economic inequalities in American life are substantial.

Buffalo Soldiers: Fighting on Two Fronts (PBS Series)

<https://www.pbs.org/video/local-usa-buffalo-soldiers-fighting-on-two-fronts-trailer/>

Established by Congress, the 14th Amendment promised citizenship in exchange for enlistment, prompting many African American men. They were denied due to Jim Crow laws but still served. The film examines the profound and often-contradictory roles played by Buffalo Soldiers in U.S. history, and how they fought on two sets of front lines: military conflicts abroad and civil rights struggles at home.

Special Report from the Hastings Center - A Critical Moment in Bioethics: Reckoning with Anti-Black Racism Through Intergenerational Dialogue:

<https://onlinelibrary.wiley.com/toc/1552146x/2022/52/S1>

Special Reports are occasional supplements to the *Hastings Center Report*. They are the products of research projects in bioethics, typically of projects run at The Hastings Center. Here is a sample of articles available in this special report:

- [Addressing Anti-Black Racism in Bioethics: Responding to the Call](#)
- [Is Trust Enough? Anti-Black Racism and the Perception of Black Vaccine “Hesitancy”](#)
- [Trust Also Means Centering Black Women's Reproductive Health Narratives](#)
- [Black Feminist Bioethics: Centering Community to Ask Better Questions](#)
- [Anti-Black Racism as a Chronic Condition](#)

Recommended text: *The Immortal Life of Henrietta Lacks* by Rebecca Skloot:

<https://www.goodreads.com/book/show/6493208-the-immortal-life-of-henrietta-lacks>

The Legacy of Henrietta Lacks: <https://www.hopkinsmedicine.org/henrietta-lacks>

Diversity, Equity, and Inclusion at the Indiana University center for Bioethics:

<https://bioethics.iu.edu/ethics-resources/dei/index.html>

The IU Center for Bioethics recognizes the social injustices and systematic racism that have undermined the prosperity of underserved communities. The center is committed to increasing awareness of the structures of inequality and promoting efforts in DEI through research, education, and programming. Check this website to access numerous articles, training, and events related to DEI in medicine and society.

Diversity, Equity, and Inclusion Initiative - Stanford Center for Biomedical Ethics:

<https://med.stanford.edu/bioethics/diversity-and-inclusion.html> Stanford Center for Biomedical Ethics (SCBE) deeply values the importance of promoting diversity and inclusion within the School of Medicine and throughout the entire Stanford community. We are continuously advancing our efforts in diversity, equity, and inclusion through our education, research, training, clinical service, and programming.

Bioethics Resources from John Hopkins Berman Institute of Bioethics:

- https://bioethics.jhu.edu/about/diversity_and_inclusion/bioethics-resources/
- [Toolkit: Bioethics and Race #BlackBioethics](#)
- [Race, Bioethics, and Public Health Project](#) – Yale Interdisciplinary Center for Bioethics
- [LatinX Bioethics](#) – Raising LatinX voices in the field of Bioethics

[Back to top](#)

Art and Culture in a Diverse United States

Picturing Spanish conquest in an era of U.S. expansion:

<https://www.youtube.com/watch?v=SgCb4IS306w>

The following short video from Smarthistory can help us to see how Euro-Americans used art to document and create the story that became the dominant narrative of American history.

The making of an American myth: Benjamin West, Penn's Treaty with the Indians:

<https://www.youtube.com/watch?v=aTH5WrOnDf0>

The following short video from Smarthistory can help us to see how Euro-Americans used art to document and create the story that became the dominant narrative of American history.

Envisioning Manifest Destiny during the Civil War:

<https://www.youtube.com/watch?v=nCqW2hLWyUc>

The following short video from Smarthistory can help us to see how Euro-Americans used art to document and create the story that became the dominant narrative of American history.

Consider the following questions to help students think about the videos above:

- In what ways are these artworks documenting a European vision of the history of America?
- How are they using European art forms and how has that influenced American ideas of quality and beauty?
- In what ways are these works complicated? What narratives are they attempting to establish?
- Are “History Paintings” historical?
- Can you think of other examples of works like these?
- What kinds of artworks might we look at to tell us a different, more complex story about our history?

[Back to top](#)

American Folklore

Lawn Jockey Legends from the Jim Crow Museum:

<https://jimcrowmuseum.ferris.edu/question/2020/april.htm>

Q: Hi, I always viewed lawn jockeys as a symbol of racism. Recently, I saw a post on social media that tried to justify their use by saying they were actually used on the Underground Railroad and should be viewed from that lens. I thought that was odd; there is a little information on the

Internet that supports that view. I was wondering if you could help clarify this. I still see it as a racist object.

Aunt Jemima and the long-overdue rebrand of racist stereotypes, Africana Studies & Research Center: <https://africana.cornell.edu/news/aunt-jemima-and-long-overdue-rebrand-racist-stereotypes>

Despite this wholesome-sounding message, the Aunt Jemima figure is rooted in Jim Crow-era perceptions of black women, specifically the Southern “mammy” stereotype of a loyal and submissive servant. As Riché Richardson, an associate professor of African American literature at Cornell University, wrote in the [New York Times](#) in 2015, the icon is “an outgrowth of Old South plantation nostalgia,” which visually portrayed her “as an asexual, plump black woman wearing a headscarf.” (Her headscarf was turned into a headband in 1968.)

The Mammy Caricature from the Jim Crow Museum:

<https://jimcrowmuseum.ferris.edu/mammies/homepage.htm>

Mammy is the most well-known and enduring racial caricature of African American women. This article examines real mammies, fictional mammies, and commercial mammies.

[Back to top](#)

The Power of Food in Literature, Film, and Culture

‘Food desert’ vs. ‘food apartheid’: Which term best describes disparities in food access?:

<https://seas.umich.edu/news/food-desert-vs-food-apartheid-which-term-best-describes-disparities-food-access>

In recent years, there has been some debate on whether the term “food desert” or “food apartheid” is more accurate when discussing disparities in access to nutritious food across socioeconomic backgrounds. Food desert is commonly used to describe areas lacking access to affordable and healthful foods.

Sunú: Mexican Maize Farmers (need VSC login for Kanopy):

<https://www.kanopy.com/en/vsc/video/258733>

Seen through the eyes of small, midsize and large Mexican maize producers, SUNÚ knits together different stories from a threatened rural world. This film documents how people realize their determination to stay free, to work the land and cultivate their seeds, to be true to their cultures and forms of spirituality, all in a modern world where corn is being threatened at the center of its origin: Mexico.

[Back to top](#)

World of Comedy and Humor

Recovering Our Sense of Humor: New Directions in Feminist Humor Studies

Review by: Kathryn Kein: <https://discovery.ebsco.com/linkprocessor/plink?id=934f9777-85c0-3aec-b866-d0e28e4e5122>

At the 2014 Annual meeting of the American Studies Association (ASA), the Humor Studies Caucus held a panel titled “Female Comedians and the Critical Power of Laughter.” After listening to presentations on Gilda Radner, Lily Tomlin, and Black women comedians’ 1960s comedy albums, one audience member asked the panel if the classic theories of humor —Freud’s theory of the joke, Bergson’s thoughts on laughter (all conceived of in relation to the work of men) — applied when analyzing female comedic performers. One panelist immediately responded that she found none of those theories useful to her work on female comedians, and that instead she used queer theory to aid her analysis.

Why You Need a Black Friend, With Wanda

Sykes: <https://www.youtube.com/watch?v=LdNPr5MBpks&t=72s>

Alison Bechdel – Comic Strip, Dykes to Watch Out For:

<https://archive.org/details/dykestowatchoutf00bech/page/30/mode/2up>

Bechdel self-syndicated *Dykes to Watch Out For* for twenty-five years, from 1983 to 2008. The award-winning generational chronicle has been called “one of the pre-eminent oeuvres in the comics genre, period” (*Ms.* magazine). You can rent this eBook from the Internet Archive after you sign in.

‘Dykes to Watch Out For,’ Now Holding Forth in Your Headphones (need VSC login):

https://link.gale.com/apps/doc/A751650657/EAIM?u=vol_vsc&sid=bookmark-EAIM&xid=f1bb1011

The long-running comic strip by Alison Bechdel, the creator of “Fun Home,” first held up a mirror to its queer readership in 1983. So, what does a new audio adaptation have to say to listeners today?

The Best of Sarah Silverman as Guest Host / The Daily

Show: <https://www.youtube.com/watch?v=C4NaiyGrYv8>

[Back to top](#)

Language Resources

Sign Language

A Semi-Brief Fascinating History of American Sign Language + Resources for Learning:

<https://hdi.uky.edu/news/a-semi-brief-fascinating-history-of-american-sign-language-resources-for-learning>

There is a vast misconception among hearing Americans that American Sign Language is English on the hands, but in fact, it is a full language with its own unique syntax, grammar, idioms and modes of expression.

Gallaudet University - Center for Black Deaf Studies: <https://gallaudet.edu/research-innovation/>

Our research advances understanding and influences policies that impact the deaf and hard of hearing community. Our unique mission encourages, promotes, and facilitates scholarly research to enhance the intellectual climate on-campus while making a difference in our local and global communities.

National Black Deaf Advocates: Black Deaf History: <https://www.nbda.org/black-deaf-history/>

The NBDA Archives Program aims to preserve and protect Black Deaf history. Black Deaf history has long been neglected. While there have been numerous books, films and articles on Deaf life, few have focused on the experiences of Black Deaf Americans. By learning more about the history and experience of Black Deaf people, all people will gain a better understanding of the diverse nature of American history. NBDA firmly believes that preservation and sharing of the Black Deaf experience both within the community and with persons of other races can only help to promote greater tolerance and understanding.

World Languages

DEI-SLT from the University of Arizona: <https://oer.cercll.arizona.edu/deisl/>

A project that was born from our willingness to combine the teaching of second languages and social justice pedagogy.

- **Learn how to design materials:** <https://oer.cercll.arizona.edu/deisl/how-to-design-materials/>

Here you can find a lesson plan and a unit plan template to guide you when designing your own materials :

- **Explore key concepts:** <https://oer.cercll.arizona.edu/deisl/key-concepts/>

In this section you will find important information about keys aspects of second language teaching, social justice, and diversity, equity and inclusion.

[Back to top](#)

Inclusive Teaching Strategies

10 Tips for Designing an Inclusive Course: <https://nvuctl.wpengine.com/dei-general-education-committee-presentations/>

Vermont State Colleges DEI General Education recorded webinar on inclusive teaching strategies facilitated by Jae Basiliere, April 2022.

10 Easy Things: Making your General Education Classroom More Inclusive (PowerPoint)

https://livevsc-my.sharepoint.com/:p:/g/personal/jlb03252_vsc_edu/EQFWNKG8Z_VFmxR6a5_P39MBs8-tz9_xGkhaf5H8Bjkatg?e=uTrUCK

An Introduction to Inclusive Excellence (PowerPoint)

https://livevsc-my.sharepoint.com/:p:/g/personal/jlb03252_vsc_edu/EbmdfNx_cPBEpX53GAdmDXkBIJAPvhzN4PO3UiHjwetoKw?e=Y9Dt6d

Faculty Resource List Advancing Equity, Inclusion, and Diversity:

https://diversity.berkeley.edu/sites/default/files/faculty_resource_list_for_advancing_equity_2020_final.pdf

Faculty resource list advancing equity, inclusion, and diversity from University of California – Berkeley.

Inclusive Teaching Resources and Strategies: from the University of Michigan:

<https://crlt.umich.edu/multicultural-teaching/inclusive-teaching-strategies>

This page features a range of online resources that define inclusive teaching and provide specific strategies for practicing it.

Checklist of assumptions that can impact motivation, learning and performance:

https://diversity.humboldt.edu/sites/default/files/checklist_of_assumptions_that_impact_motivation_learning_-_carnegie_mellon_university_eberly_center.pdf

As humans, we all operate under a set of assumptions which help us deal with the complexity of life, and the classroom setting is no exception. Some of the assumptions we hold are more conscious than others and some turn out to hold true more often than others. Nevertheless, it is often productive to uncover and question our assumptions, because they can have a large impact on the way we interact with our students, and hence, on their learning. Here is a set of questions to help us reflect on our assumptions. The list is not exhaustive and is organized in broad categories.

[Back to top](#)

What to do if I find a broken link?

Email Cindy.Swanson@ccv.edu or Jenny.Gundy@ccv.edu and let us know the link that is not working – so we can fix it!

[Back to top](#)
