THE COLORS WE SHARE

Grades K–6 Curriculum

Book by Angélica Dass

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Preface

A Celebration of Our Humanity

This curriculum utilizes the work of photographer Angélica Dass to foster reflection, critical thinking, discussion, and self-empowerment for our students. Because many of the recommended activities will ask students to speak of humans—celebrating our differences and recognizing our commonalities—it is highly recommended that educators preview all materials ahead of time so facilitation is as proactive and responsive as possible. Additionally, because it is likely that forms of social identities will be a part of the discussion, educators are encouraged to establish and revisit "Classroom Expectations" (i.e., shared agreements, guidelines, norms, and rules), with the goal of developing or enhancing a culture of respect and belonging.

Establishing "Classroom Expectations" Before Discussions

Many educators regularly establish classroom rules, guidelines, or expectations. Many of us brainstorm them with our students, often in the beginning of the year. If you haven't done so yet, it is strongly recommended that educators draft a Classroom Expectations list with students. If you have done this, consider revisiting and expanding it. An overarching goal of such expectations should be for educators and students to build a culture of kindness, respect, and belonging.

When developing Classroom Expectations, consider framing ideas in a positive format. For example, in lieu of using words like "no" or "not," rephrase statements so the preferred practices are central to the messaging (e.g., "please talk at a classroom volume" as opposed to "no yelling.")

To underscore the idea that we all have important roles in the community, illustrate what actively listening and speaking looks and sounds like. Encourage students to generate ideas with guiding questions, such as: What does respect look like? Sound like? Feel like (to give and to receive)? Restate students' ideas as statements, such as: "Listen to the speaker with your body language," "take turns when sharing," and "be mindful of speaking time."

To encourage students to generate introspective thoughts, consider statements like: "We volunteer or tell our own stories" meaning our statements and ideas should be about ourselves, as opposed to a peer's story or experience, especially if told without permission. To add layers of complexity, perhaps for older students, incorporate frameworks to cultivate social awareness, such as "Windows and Mirrors." For example, when hearing stories, students may look both for ways the story provided a new perspective, as a "window" and ways it reflected their own lived experience, as a "mirror." This concept is explored in the lesson guide for Topic 3. To simplify this idea, educators may ask students to "recognize similarities and celebrate differences" when storytelling or sharing ideas and information about our social selves. In short, develop expectations that align with the values of your community.

Topic 1
The Colors We Share:
The Beauty of Being Human

Lesson Guide for Grades K–6

Humans—our skin, our eyes, our hair—are beautifully colorful!

At-A-Glance

For this lesson, educators will introduce, read, and discuss the book *The Colors We Share*. At the end, time should be reserved for student reflection.

Suggested time:

60 minutes

Subjects:

Language Arts, Social Studies, Humanities, Racial Literacy, Visual Arts, Social-Emotional Learning

Big Idea(s)

A viewing and discussion of *The Colors We Share*, the inspiring, human-centered photographic work of Angélica Dass, can foster an enriching learning opportunity for our students. Discussions may be facilitated by asking guiding questions, encouraging students to reflect on what they see (and what they do not see), what they think the main idea, inferred message, or intended purpose of the work may be, and how it relates to both our unique stories and our collective, shared humanity.

Teacher Preparation

Before teaching this lesson, closely read *The Colors We Share*. Consider noting your own observations, questions, and ideas when reading the text and viewing the photographs.

It is highly encouraged that educators learn more about Angélica Dass, her work—including her use of the Pantone® codes—and her mission, such as by visiting her website and viewing her TED Talk, where she speaks about the influence and impact of her project, *Humanae*.

- A link to Dass's project *Humanae* is included here: **https://angelicadass.com/photography/humanae/**
- A link to Dass's TED Talk, "The Beauty of Human Skin in Every Color," is included here: **https://angelicadass.com/public-speaking/ted-the-beauty-of-human-skin-in-every-color-vancouver-canada/**
- A link to Dass's education work is included here: **https://angelicadass.com/education/**
- A link to Pantone®, the industrial palette that provides a "universal language of color" used in Angélica Dass's work is included here: **https://www.pantone.com/color-systems/pantone-color-systems-explained**

Because the lesson will center the discussion around human beings, it is highly recommended that "Classroom Expectations" or "Shared Agreements" are established ahead of time. Many educators may already have "Classroom Rules," "Norms," or "Guidelines" in place. Consider revising or revisiting your class's list of "Expectations" so students are fully aware that a goal is to cultivate a sense of safety and belonging. For more guidance, please see "Establishing 'Classroom Expectations' Before Discussions" in the Preface.

Objectives

While educators may of course tailor the objectives for this lesson to best fit the needs of their student population, it is recommended that an overarching goal of this discussion is for students to see, reflect, vocalize (out loud, on paper, to themselves), and share ideas in a manner that aligns with classroom expectations, in order to:

- Identify and discuss what they see (literal comprehension)
- Interpret what they see (inferential comprehension)
- Identify similarities and differences
- Infer and discuss the author's purpose
- Interpret different frameworks, or kinds of thinking, as "small" or "big"
- Discuss color, including the diversity of colors of human skin (to begin to identify race as a biological or genetic fallacy)

Resources and Materials

The Colors We Share, book by Angélica Dass, published by Aperture, 2021

- In addition to a teacher copy, consider having multiple copies so students may view the book in small groups, pairs, or individually such as during structured extension lessons or during less-structured free reading periods.

Consider having a board, chart paper, or another tool nearby to write down students' ideas.

Vocabulary

Skin Color

Because the goal of the lesson is to have an open exchange of dialogue, vocabulary will likely range. To help prepare, consider crafting working definitions, synonyms, and other terms. For example, color will inevitably enter the discussion, as well as skin color. What kinds of words do you associate with skin color? To cultivate a culture of belonging in the room, consider that there are many ways to describe skin color (a goal of this text is to embrace the diversity of our skin colors, and to allows us to identify ourselves). For example, some people may use food as a reference for skin color (e.g., chocolate, caramel, coffee); however, not everyone may embrace this approach. Additionally, when speaking of skin color, it is recommended that students identify their own skin colors, as opposed to pointing to or singling out another child's skin color in the room. To broaden our perspectives, students may consider a wealth of terms when discussing or describing skin colors, such as taking inspiration from other aspects of the physical world, such as the colors for trees or sand, or naming colors in innovative, imaginative, or even abstract ways. Ultimately, an overarching goal is to encourage positive reflections of self.

Social Groupings, Like "Race," and Its Impact

To proactively facilitate dialogue, consider crafting working definitions for other terms. While the following ideas have been provided as a framework, of course, educators may adapt with their student population in mind. For example, "race" is used in this text as a social construct (there is no biological or genetic truth to race). "Groupings" is used to describe social groupings around race and other forms of categories that were historically used for division. To anchor student understanding, consider connecting ideas of race, division, or grouping to ideas of fairness or unfairness. To enhance student understanding, consider terms like prejudice (i.e., judging someone before you know much about them), discrimination (i.e., treating some people better and some people worse based on how they look, how they speak, etc.), and racism (i.e., treating some people better or worse based on how they look, such as the color of their skin, hair texture, facial features, etc.). Iterate how these kinds of treatment and thinking are wrong and unfair. They are based on stereotypes, or false, incorrect, and limiting ideas that people may have of other people, often reinforced by a lack of knowledge. Education and exposure are ways to combat this kind of "small" thinking.

Background Notes

Born in Brazil and residing in Spain, Angélica Dass is an award-winning photographer. Her work generates an interaction of sociological ideas and public engagement to promote both conversation and lenses that reinforce human rights. Featuring over four thousand portraits of people from over twenty countries around the world, Dass's globally recognized and acclaimed project, *Humanae*, is a "photographic work in progress," as the possibilities—those who participate, the discussions, and social impact of the work—are infinite.

In *Humanae*, each portrait shares a similar composition: the human form from the shoulders up, a face in the foreground, with a color filling the background. Dass selects eleven pixels from the nose of each participant—she then paints the background to match that color, and then finds the corresponding color in the industrial palette of Pantone®, which become the "codes" at the bottom of each portrait. By viewing (and discussing) this work, we as the audience begin to question our own use of "codes," especially the idea of skin color as a proxy for upholding a biological or genetic concept of race. In fact, Dass's work underscores the fact that race is not a biological or genetic truth, but a social construction—one that may be deconstructed and reconstructed into something that is hopefully more true, reflective, diverse, and celebratory, especially for our youngest members of society.

The work of *Humanae* is now featured in a book for young people, *The Colors We Share*. When holding and sharing the book, we have an immense opportunity to be a part of positive socialization, holding discussions that aim to affirm who we are as individuals and as members of a collective humanity. Embrace this opportunity—one that cultivates truth and hopefully joy.

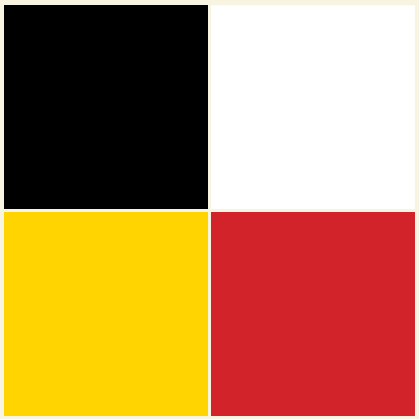
Lesson Procedure

Opening

Tell students that today they are going to look at portraits of hundreds of people! Before reading *The Colors We Share*, hold up the book. Show students the cover of the book. Ask students if they have seen or read this book before. Point to the large blue square and read the title: "This book is titled *The Colors We Share*." Point to the smaller blue square and share the author's name: "This book was created by Angélica Dass." Show the cover of the book one more time, asking students: "What do you think this book is about?" (For upper elementary students, they may not read many "picture" books anymore. Consider telling students that this book is incredibly special; it will require deep thinking, which means paying close attention and participating in a thoughtful discussion as active speakers and/or active listeners.)

Read Aloud and Discuss

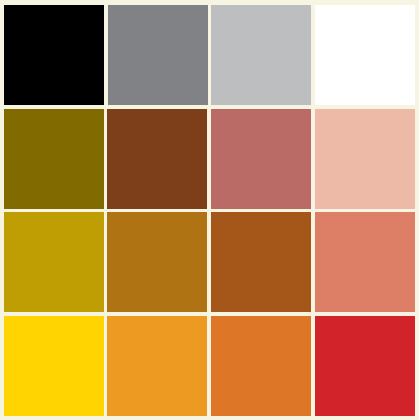
Consider using the following as a guide to facilitate discussion with students. The questions reflect a continuum, from more basic or literal questions to more inferential questions. Please pre-screen both the content of the book and the following suggestions. The following includes great detail and breadth to provide as much teacher support as possible. Choose and/or revise the questions and language to best meet your teaching style and the needs of the age and development of your student population. On another note, this is an ideal moment to remind students about "Classroom Expectations" and/or "Shared Agreements" (see the Preface for more information).



Read the text. Show students the page spread. Point to the page with four colors.

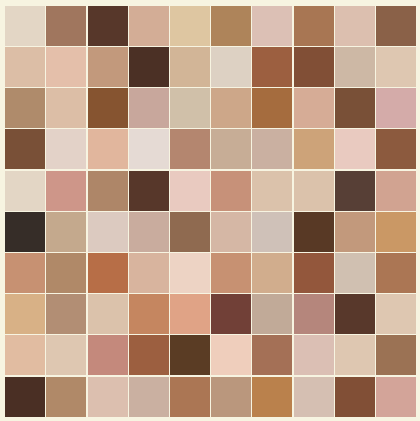
Ask: **What colors do you see?** (Wait for student responses.)
Ask: **Do you think these four colors can describe all of humanity?**

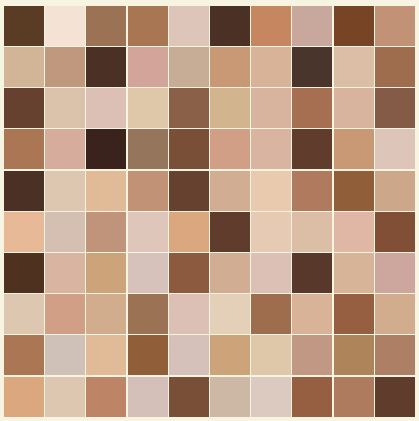
To encourage dialogue, consider asking students to think both locally and globally: **Can four colors describe everyone in our families? Everyone in our school or neighborhoods? Everyone in the world?**



Read the text. Show students the page spread. Point to the page with sixteen colors.

Ask: **What colors do you see?** (Wait for student responses.)
Ask: **What is different about this page, compared to the previous page of colors?**





Show students the page spread. Point to the pages of colors.

Ask: **What colors do you see?** (Wait for student responses.)
Ask: **How many colors do you think this is?** (Each page has one hundred squares of different colors.)
Ask: **What is different about this page, compared to the previous two pages of colors?**

For inferential comprehension, consider asking: **Why do you think the creators** (Angélica Dass and the designers) **of the book keep expanding the squares or boxes of color? What are they trying to say or encourage us to think about? What may the colors represent?**

Read the text.

Say: **The author, Angélica Dass, mentioned that people are often "divided" into races and can be treated differently because of these "groupings."**
Ask: **Do you know what that might mean?—or—Do you know what she may be referring to?**

It is recommended that educators at some point make a statement that treating people differently, based on how they look, such as their skin color, is unfair. Treating people unfairly based on skin color is a form of prejudice (i.e., judging someone before you know anything or much about them), discrimination (i.e., treating some people better and some people worse), and/or racism (i.e., treating some people better or worse based on how they look, the color of their skin, hair texture, facial features, etc.). This kind of treatment is wrong and unfair. Remind students that no matter how people may describe themselves or others, the reality is that we have a great diversity of colors, from our skin, to our hair, eyes, etc. We all have a special color. This is something we are going to keep exploring today and in upcoming lessons.

Ask: **What do you think the author, Angélica Dass, meant when she wrote: "This thinking is too small (for a world that contains so many beautiful colors and people)."**

For younger students, to help unpack this idea, consider using "Small Thinking" and "Big Thinking" as frameworks. For example, the referenced idea that the "world is flat" can be an example of "Small Thinking." If someone was in a boat, sailing across a flat world and kept sailing, they may eventually fall off! When sailing across bodies of water in a round world, they may be able to keep sailing, going around and around. Thinking too small may limit us. Thinking bigger may make more room for us to "travel" farther or go greater distances; thinking bigger can provide more opportunities and more connections.

To encourage reflection and perhaps more dialogue, refer back to the first page of four colors and the pages of two hundred colors.

Ask: **In this book, is the thinking getting smaller or bigger? How? Why?**

Show the pages.

Ask: **What do you see?**

Students may note many ideas, from skin colors to people, to faces, to squares or arrays, to identifying the Pantone® codes. Encourage reflection and dialogue, while also ensuring that statements are human-centered and adhere to "Classroom Expectations." For example, if a student makes a qualifying statement about a person's appearance that equates to, seems like, or implies a judgmental and/or negative lens, guide them back to the importance of making "positive," "neutral," or "factual" statements about people. In other words, we may note the colors, but we will not judge them negatively. Celebration is okay! The fact that all of these people volunteered to share their humanity with us is something to celebrate.

Show the pages.

Ask: **What do you see?**

Consider expanding questions to include: **Does anyone look close to your age? Does anyone look like or remind you of someone? Do you think anyone on this page is part of the same family?** (The people featured in the photographs with the labels "Pantone® 57-7 C" and "Pantone® 54-9 C" are family members who are genetically related. When speaking about families, keep in mind there are many kinds of families—some of which we are born into, are adopted into, are fostered by, with one or two parents, a grandparent, two mothers, families of "many colors," etc.).

To encourage reflection and perhaps more dialogue, say/ask: **We just noted what we see on these pages. What do we not see?** (For example: we do not see anyone's name, we don't see where they were born or where they live, we do not see their choices in clothing—they are wearing clothes just outside the camera frame, we do not see what language(s) they may speak, we do not see or know their political beliefs or if they have religious beliefs.)

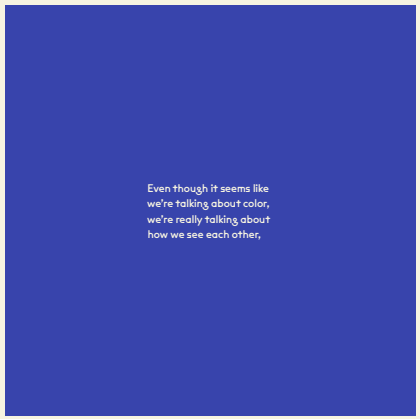
A goal is for students to begin connecting that our skin color, hair, and eyes do not tell our full story.

Show the pages.

Ask: **What do you see?**

Students may note many ideas, from skin colors to naming skin colors to assumed gender, facial hair, and albinism. Consider guiding students to a basic or introductory conversation about skin. Questions and different language choices have been provided here (skin will also be explored more in the lesson guide of Topic 2). Choose terms that work best with your student population: What is skin? (e.g., our largest organ) What does skin do for us? (e.g., regulates temperature, protects us, provides a sense of touch) Why do we have different skin colors? (e.g., our skin produces different amounts of melanin, a pigment, which helps absorb the more harmful rays from the sun/UV rays; our bodies/our skin produces different amounts of melanin depending on where our ancestors were from and where we live and how much sun or UV exposure we have.)

The more melanin we produce, the deeper or darker or more pigmented our skin. The less melanin we produce, the lighter or less pigmented our skin. Melanin doesn't create truly "Black" or truly "White" skin, but endless or infinite shades of colors, or shades of brown.



Read the text.

Ask: **What do you think the author, Angélica Dass, meant when she wrote: "... how we see each other, and what we believe about others based on the color of their skin."**

If it hasn't been discussed yet, it is highly recommended that educators make a statement that demonstrates how prejudging someone is not a kind, respectful, fair, accurate, or even humanizing way to view others. Sometimes people think or believe things about other people that are not correct, do not make sense, or are extremely limiting. (Also, keep in mind that some students may already have language to describe themselves in racial, ethnic, or cultural terms. We can love and appreciate our skin colors, forms of identity, etc., and can simultaneously want to be seen for other ideas as well, such as our interests and skills. We are allowed to be complex, nuanced humans.)

Show the pages.

Ask: **What do you notice?** (Wait for student responses.)
For more reflection, consider asking: **Do you think these two people share similarities? Do you think they also have differences?**
Consider asking: **Based on these two photographs, what is one thing they share or have in common?**

Students may notice that the skin colors of these two people have the same Pantone® code, indicating that they have similar skin colors. What is one thing they may not share? (Notice we asked "may not" share, as we don't know for sure. As an example, one thing they most likely don't share is age.)

Read the text. Show students the page spread.

The text of this page spread may be straightforward.

To unpack it more, consider asking: **What do you notice about the people in the photographs?** (Wait for student responses.) For more reflection, consider asking: **What physical similarities do they have? What physical differences do they have? Outside of this, what do we know about them?** Or (as asked before): **What do we not see or not know about them?** (For example: we do not see anyone's interests, names, favorite foods, or able-bodiedness.)

Read the text. Show students the page spread.

Ask students what they notice about the images and/or point out that each row of people share a similar Pantone® code/skin color.

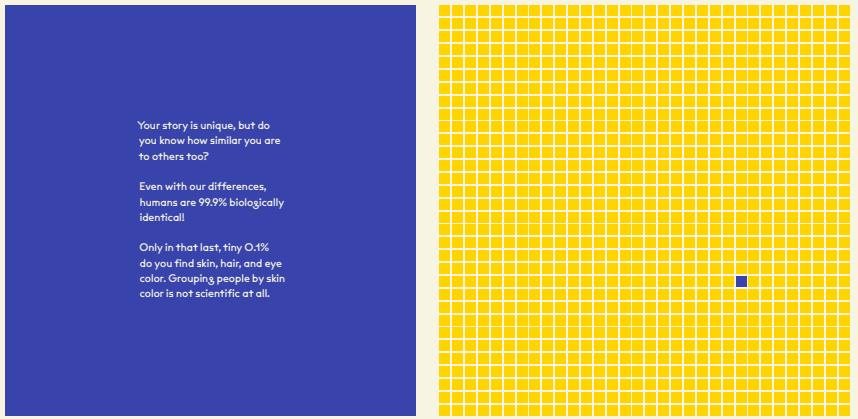
Ask: **The text says that to know a person's story, you need to get to know them. What kinds of questions can we ask to get to know (ourselves and) each other better?**

Write down student ideas for questions they may ask (consider recording them on chart paper, to reference in an upcoming lesson for Topic 4: The Power of Storytelling).

Quick Think-Pair-Share: If time permits, choose one of the questions. Give students a moment to think about their own answer. Encourage them to find (or quickly assign) a partner. One student should ask their partner the question (actively listening to their response). Encourage students to switch, having the other partner ask the same question (while actively listening to their partner's response). When the brief exercise is over, encourage students to thank each other for sharing. Transition back to the book.

Show students the page spread.

Consider making a statement, such as: **Look at all of these beautiful faces and stories we could learn more about...**



Read the text. Show students the page spread.

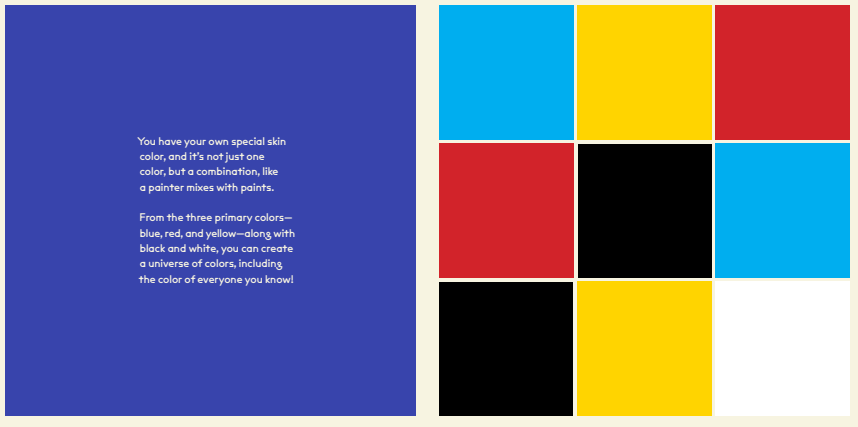
(Keep in mind, some students, such as younger students, may not comprehend percentages or the concept of genetics. Focus on the core message here.)

Consider asking: **What is the image on the right trying to say, communicate, or represent?**

Students may note that there are many more yellow squares, compared to the single blue square. The yellow may represent how much we have in common, and the blue may represent our differences.

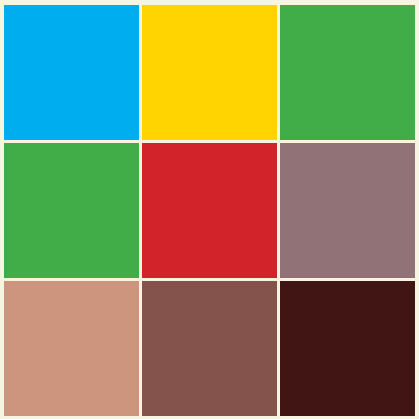
Ask: **What does this mean or imply or indicate?** (One interpretation: Human to human, we have more in common, or have more similarities than we have differences.)

For students that can comprehend percentages and genetics consider the Extending the Lesson with STEAM and Humanities Content that follows this Lesson Guide.



Read the text. Show students the page spread.

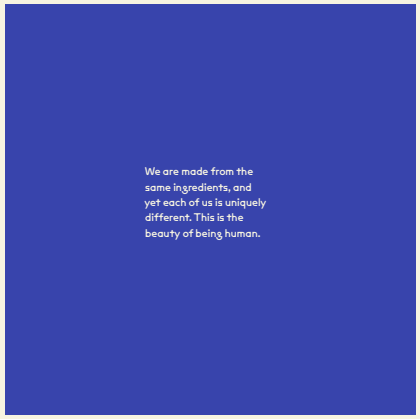
To assess understanding of color theory/color mixing—especially for an upcoming art lesson—consider asking (while pointing to the page of colored squares): **What are primary colors? Which colors are the primary colors? What colors make green? (Orange? Purple?) What do we call these colors?** (secondary colors.) **How can we make the color brown?** (One way to do this is mentioned on the following page of the book.)



Read the text. Show students the page spread.

To assess understanding of color theory/color mixing—especially for an upcoming art lesson—consider asking (with book momentarily closed): **How can we make the color brown? How can we then make different tones of brown? What is one thing that our skin colors have in common?**

(For a response to the question, consider: Our diverse range of skin colors can be found with brown as the foundation; melanin is a pigment produced in varying degrees, across the miraculous spectrum of human skin color.)



Read the text. Show students the page spread.

Consider repeating the last line: **“This is the beauty of being human.”**

Read the text. Show students the page spread. (Note the use of the mirror!)

Consider repeating this last line as well: **“Together, we can question old ideas and think bigger.”**

Show students the page spread.

Consider repeating the idea from the previous page, so it's an echo: **"Think bigger..."**

Show students the page spread.

Consider repeating the echo: **"And bigger..."**

Show students the page spread.

Consider repeating the idea from the previous page, so it's an echo: **"Think bigger..."**

To extend the dialogue, consider asking final "big" questions, such as: **In what way(s) do you think Angélica Dass is encouraging us to "think bigger?" Why do you think Angélica Dass titled this book *The Colors We Share*?**

To extend the conversation for upper elementary students, consider asking: **Why do you think Angélica Dass uses Pantone® codes with her photography? What may she be implying or trying to communicate? How does it relate to, connect with, or dismantle the idea of hierarchy? In a sentence or two, how would you describe the "mission" or intended purpose of her work?**

Choose a Closing Activity for Your Students

There are many ways to close this lesson. Since much of the lesson likely centered on classroom discussion, it is recommended that the final component provides students a chance to quietly reflect and provide another way to express ideas and feelings (especially for students who may not have vocally shared or shared much during the discussion). Educators may provide an "exit slip," such as a formal questionnaire that asks students to share what they think is the main idea of *The Colors We Share*, as well as questions that ask how they are feeling, what else they are thinking about, etc. For younger students, consider providing a blank sheet that allows them to draw and/or write a few words to capture what they are thinking and how they are feeling. If educators use a form of an "emotion wheel" or other tools to gauge student feelings (such as a list of words to capture emotions, mood meters, etc.) consider reprinting the images or lists of emotions on a sheet of paper, asking students to circle the word that best describes how they are feeling, and if they'd like to, add words or a few sentences to expand on how they are feeling. Educators may collect these sheets so they gain insight on how the lesson landed for students (consider inviting students to write their names if they are comfortable doing so and/or submit them anonymously). As another idea, educators may also distribute individual K-W-L charts for students to complete independently. The K-W-L chart usually has three columns, with the "K" typically standing for "What I (Already) **Know**," the "W" standing for "What I **Want** to Know or Learn" or "What I **Wonder**," and the "L" standing for "What I **Learned**," often completed at the end of unit.

Many students will likely be intrigued by Angélica Dass's work. If resources allow, consider providing extra copies of the book *The Colors We Share*, making them available for students to read and view in small groups, pairs, or individually such as during structured extension lessons or during less structured, or "free choice," reading time.

Extending the Lesson with STEAM and Humanities Content

If time and resources allow, consider extending the lesson with STEAM activities.

Technology: Applying Color Books on Adobe
If resources are available (e.g., computers, software) upper school elementary students may recreate page spreads from *The Colors We Share*. As each photograph in the book is accompanied with a Pantone® code, students may recreate arrays of squares using Adobe Illustrator—learning how to create shapes, how to organize shapes in an array format, how to fill shapes with colors, and how to use color selectors and Pantone Color books to fill shapes accordingly. From there, encourage students to explore with other Adobe features and expand upon their own ideas.

Math Extension
For younger students, *The Colors We Share* provides avenues to explore math, such as estimation and counting (e.g., estimating and then counting the numbers of "squares" or photographs per page), reinforce the language and identification of shapes (i.e., what makes a square vs. a rectangle), introduce the concept of arrays (i.e., ordered or organized arrangement of items), or using the page of the many yellow and single blue square to calculate percentage. Consider providing students time to explore the pages of *The Colors We Share*, with these math concepts in mind.

Social Studies/History: Classifications of Race
To extend the conversation for upper elementary students, such as Grade 6 and beyond, consider asking about the different and/or similar ways regions and/or countries around the world have categorized or grouped race. For example, in the United States, the US Census has recorded "classifications" of race since the first US Census in 1790; classifications changed decade by decade, underscoring how race is, at its most basic concept, a social construction. Pew Research Center provides great resources to uncover the changing categories for race on the US Census. Consider employing a lens of "small thinking" and "big thinking" when reviewing these ideas.

Topic 2
Our Skin:
So Many Beautiful Colors!

Lesson Guide for Grades K-6

The skin we live in is a beautiful thing.

At-A-Glance

For this lesson, educators will lead the class in a discussion of skin—What is skin? Why do we have different skin colors?—followed by an art activity where students will make and explore the wide range of human skin colors.

Suggested time:

60+ minutes (TBD by educator)

Subjects:

Science, Social Studies, Racial Literacy, Visual Arts, Social-Emotional Learning

Big Idea(s)

While we may have different worldviews, beliefs, and/or lived experiences, one exercise we can all do to begin unpacking a complex idea like "race" is to recognize that race has a social reality—not a biological or genetic reality (i.e., race is not "real" but racism is). A social construction, race is often connected to varying physical features or demarcations. Our skin color—as well as hair texture, facial features, etc.—has become a prominent feature for many when considering racial identity. However, have we paused to ask where such ideas come from? Is "race" something that can be measured with science? In what ways does this framework—using skin color as a defining element of race, or really a defining element of the "self"—reflect "small" or limiting thinking and/or "big" or expansive thinking? To apply this framework to the classroom context, we can begin by asking a range of questions, such as: What is skin? What is its function? Why do we have different skin colors? Followed by questions that reflect more depth or complexity: How many skin colors exist across humanity? What does skin, especially my own skin, represent to me? Does skin color alone tell a full story? What are the multitude of ways we may view each other, human to human, and view ourselves? How can a discussion of skin underscore our common humanity? No matter how we socially identify, hopefully, there is an idea all of us can agree to: The skin we live in is a beautiful thing! Let's celebrate it!

Teacher Preparation

Because this lesson weaves three strands, or components, across disciplines: 1) Science, 2) Intersection of Science and Social Studies, and 3) Art, it may be helpful to pace the lesson to ensure enough time is provided to cover ideas. Consider teaching this lesson with other educators, such as teachers who specialize in science, social studies, and art. At the same time, this lesson has been crafted with enough details and ideas that one teacher with an understanding of related content can be successful in leading this lesson with students.

Objectives

With content spanning science, social studies, and art, students will be able to:

- Identify skin as an organ
- Identify and describe the functions of skin
- Identify melanin and explain its function or association with skin color
- Represent (to create) skin colors using a form of media, such as acrylic, tempera paints, or watercolors
- Describe skin color as both a unique aspect of self and a part of our shared humanity

Resources and Materials

Copies of *The Colors We Share*, book by Angélica Dass, published by Aperture, 2021

Materials needed to teach about skin and skin color (e.g., a teacher copy and/or student copies of a diagram that illustrates the layers of skin, please see Appendix; as well as chart paper or a way to note essential ideas, such as the function of skin).

Materials for students to create skin colors, such as acrylic or tempera paints, watercolors, brushes, sources of water, and paper.

Vocabulary

Because the goal of the lesson is to have an open exchange of dialogue, vocabulary will likely range. To prepare, consider crafting divisions of your own ahead of time. Scientific ideas are provided throughout the lesson.

Background Notes

The conversation about skin is expansive and appropriate for students of all ages. Providing students a chance to better understand the vital functions of their skin, and the powerful role of melanin, can encourage students to celebrate both the beauty of human diversity and their own individuality. Additionally, through the study of skin and the celebration of the broad—perhaps infinite—range of skin colors, educators and students have the opportunity to unpack how race is a social construction and not a measurable biological or genetic reality.

Even though skin color has been used as a "proxy" for race, skin color cannot be used to biologically or genetically define "race"—as race is a social construction, and not a biological or genetic truth. On a genetic level, humans are incredibly similar. As referenced in *The Colors We Share*, human beings share 99.9% of our DNA with one another (meaning 99.9% of it is identical between two random people), and that marginal difference of one-tenth of a percent does not adhere to the fluctuating demarcations—or "lines" and "boxes"—for racial groups that many societies have delineated, such as the use of "White" and "Black," which especially prevails in the United States (and even the historical use of "red" and "yellow," which is regularly considered offensive or derogatory; it's strongly recommended not to use those colors when describing people). DNA testing reveals that there is no single measure or consistent, unifying collection of chromosomes, genes, or alleles that equate to the various socially or culturally invented categories of race. In fact, there is quite often more genetic variation within a "race" (or socially constructed grouping) than across "races," revealing its biological fallacy. (See **here** for an example.) Though the physical appearances and phenotypic features of humans are incredibly diverse (our skin, our facial features, the hair we may have or not have), there have been countless attempts by many people over centuries to socially construct limiting boxes for race, with simplified categories of skin color regularly serving as a common denominator of a superficial, scientifically misleading and inaccurate form of categorization. It is also important to note that even though there is no biological or genetic truth to race, racism and forms of discrimination have unfortunately made immensely real and measurable impacts across societies and human lives for centuries—persisting today. This book provides students the crucial, valuable opportunity to find beauty, identify commonalities, draw comparisons, and embrace differences when viewing skin—the skin of a friend, a stranger, and especially their own.

To better understand the biological fallacy of race, consider the work of geneticist Adam Rutherford; also consider the book *Race: Are We So Different?* by Alan H. Goodman, Yolanda T. Moses, and Joseph L. Jones. If educators are interested in expanding or enhancing their own learning on skin, consider the detailed work of Nina Jablonski, a noted anthropologist and scholar who writes and speaks about skin in innovate ways, such as her book *Skin: A Natural History*, and her a fascinating TED Talk, "Skin Color Is an Illusion."

Lesson Procedure

Given the scope of the content of this lesson, developmentally appropriate suggestions have been outlined below. Of course, educators may adapt the lesson to best fit the needs of their students. Ultimately, it is recommended that an overarching goal, or lens, of the lesson is for students to understand why we have different skin colors and to create an array of skin colors, so they/we can embrace the full spectrum of our humanity.

Opening

In a previous lesson, we read and discussed the inspiring, beautiful book by Angélica Dass, *The Colors We Share*. Today, we are going to explore some of the ideas the book mentioned.

Ask: **Do you remember some of the ideas we discussed?**

To advance the discussion (with upper elementary students in mind), consider asking: **In the book, Angélica Dass wrote that "Humans are (much more) colorful." What does that mean?—or—What was the message of her book? How did she communicate this?**

Consider guiding the conversation to revisit concepts from the book, like the reality that human beings are "colorful," the framework of "smaller" and "bigger" thinking, the concept that race is a social construct, not a biological truth, etc.

Guided Learning

Transition to a discussion about skin.

Say: **A central "topic" of *The Colors We Share* is skin.**
Ask the class: **"What is skin"?** (Encourage student responses.)

Examples for "What Is Skin"

- Share factual knowledge (or for younger students, "fun facts") about skin, such as: skin is a visible part of the body; skin is an organ; skin is regularly considered our largest organ; skin is flexible; skin is a highly specialized organ; skin is thinner in some parts and thicker in other parts; skin has many layers. Depending on how one counts them, the layers can range, such as identifying three major layers: the epidermis (the outermost layer that protects the body from the outside environment, this

layer is also the home of melanocytes, which are special skin cells that produce melanin), the dermis (below the epidermis, this is the thickest layer of skin made up of connective tissue and many structures like sweat and oil glands, nerves, hair follicles, and blood vessels), and the hypodermis (or the layer of subcutaneous tissue or fat underneath the dermis).

- For upper elementary students, consider adding more information, such as: skin can weigh up to nine pounds or four kilograms; on average, our skin is about 15% of our total body weight; the epidermis can range in thickness from 0.4 to 1.5 millimeters, and the total thickness of skin ranges from 1.5 to 4 millimeters. Review more details for the layers of skin, such as that the epidermis consists of scalelike "dead" cells on the surface, which are continuously replaced by new cells from deeper within the epidermis. The epidermis also has special cells called melanocytes that produce melanin, the pigment that provides color and UV protection for our skin. The dermis contains many structures, such as blood vessels, hair follicles, sweat glands, oil glands, nerves.

Ask the class: **What does skin do for us? How does it help us?—or—What is the function of skin?** (Encourage student responses.)

Examples for "What Is the Function of Skin"

There are many ways to approach this. Consider the range of ideas, choosing the content that is most appropriate for your student population. Additionally, consider reviewing (and providing copies of) a diagram of skin to aid in student understanding, especially for upper elementary students. (See Appendix for ideas.)

- Skin provides a sense of touch; skin is a "sensitive" organ that allows us to feel. Skin is the "layer" or "border" or "interface" that allows the world inside of our bodies to communicate with or experience the physical and sensory world outside of our bodies.
- Skin regulates temperature or provides a way for us to control our temperature. Our ability to sweat, for example, helps us cool our bodies when we are hot; it helps us from overheating.
- Skin protects us. It serves as a barrier; it does its best to keep things like germs or dirt from entering our bodies. For deeper understanding, review how skin is the outer organ that protects our internal organs from the external environment, such as unwanted chemicals or microbes. However, it is also permeable and can be harmed, meaning that while it is there to help protect us, we also have to protect it (e.g., using soap, wearing sunscreen).

Transition to our skin colors: **There is another way skin has evolved to protect us, as humans, for a very long time—our skin colors!**

Ask the class: **Why do we have different skin colors?** (Encourage student responses.)

Examples for "Why Do We Have Different Skin Colors"

As mentioned, there are many ways to approach this. Consider the range of ideas, choosing the content that is most appropriate for your student population:

- Melanin is a pigment produced in our skin. Our bodies produce different amounts of melanin. Much of this is based on: our ancestors (our biological relatives who lived before us, most of them long, long ago), what we inherited from them (our genes), and levels of exposure to the sun or UV radiation. For example, if living in a place with a lot of sun or UV radiation, developing more melanin can help protect our bodies from too much sun exposure, or exposure to UV radiation. If living in a place with less sun, or less UV radiation, having less melanin can help our bodies absorb important vitamins, like Vitamin D. Whether our bodies produce more melanin and therefore have darker skin, or if our bodies produce less melanin and therefore have lighter skin, we're all shades of brown.
- For a more complex understanding, review melanocytes, which are special skin cells that produce melanin. While humans, on average, have similar amounts of melanocytes, they regularly produce different amounts of melanin, resulting in a spectrum of skin color, from lighter pigmentation to darker pigmentation. For an even more in-depth study, such as for Grade 6 and beyond, consider reviewing different types of melanin, such as eumelanin and pheomelanin.

Transition

If time allows, continue the lesson now by transitioning to a discussion about how to create shades of brown. (If limited on time, an educator may end the lesson around this point—summarizing what has been learned so far—and completing the rest of this lesson in a subsequent period of instruction.)

- To introduce the next portion of the lesson, say: **We have discussed skin, what it is, how it protects us, and why we have different skin colors. Now, we're going to try to make skin colors. Since we are all shades of brown, using paint (or other media), how do we create the color brown?**

Independent and/or Group Activity

Model for students how to create the color brown. While there are many ways to "make brown," it is recommended to follow the pattern suggested in *The Colors We Share*.

- Begin by identifying the three primary colors (blue, yellow, and red). Take equal parts yellow and blue to make the secondary color of green. Add red to create brown. To adjust brown, add black and/or white. To keep adjusting, add a bit of yellow and/or red. See **here**. (Also see Appendix.)
- Tell students that for the next part of this lesson, they will try to make as many shades of brown as they can. (With this approach, the goal at this point is not for students to necessarily find their own color, as they will paint a self-portrait in a subsequent lesson, Topic 3: Self-Portraits. Rather, students are being asked to explore color, to deconstruct the hierarchical nature of skin color as they are being encouraged to embrace a multitude of colors across the spectrum.)
- Distribute art materials for students to explore making many shades of brown. Depending on educator preference and access to resources, educators may have students work in small groups to paint colors or work independently. If teaching in a physical space, it is encouraged that educators circulate the room, ensuring that students are using positive language when painting various skin tones. Provide a window of time for students to complete the exercise and a reminder when a few minutes remain.

Discussion and Closing

To close the lesson with a discussion (perhaps before cleaning up of art materials), consider reviewing essential or "big" ideas. For example, connect scientific fact with social ideas, such as: What is one thing that is similar about everyone's skin? What is something that can be different about our skin?

For "similarities," answers may range, as students may share an array of ideas: e.g., we all have skin; skin provides similar functions like providing touch or protection from germs; humans are capable of sweating because of their skin; our skin has layers. For "differences," answers may range, such as: we have different amounts of melanin; humans have many different skin colors; people may "decorate" their skin differently with tattoos, makeup, paint, or jewelry.

For a more complex exploration (ideal for upper elementary students), consider the connection between the scientific and social "layers" of skin, such as by asking: We have reviewed the layers of skin, as well as why we have different skin colors. Skin is the outer surface of our bodies. What does it communicate to others? What does it not communicate to others? How are we as humans "layered"?

As mentioned throughout the curriculum, a primary goal is for us to embrace and normalize the diversity of our humanity, while also recognizing human to human, we have immense, perhaps infinite, similarities.

Extending the Lesson with STEAM and Humanities Content

If time and resources allow, consider extending the lesson with STEAM activities.

Science lessons that extend the discussion of skin for lower elementary

If more lessons are desired, consider teaching lessons about our senses and how skin provides a sense of touch. Centers may be used for students to explore touch. For example, educators may place different objects at small tables for students in rotating groups to interact with, such as objects that have different temperatures (cool and warm), different textures (rough and smooth). Additionally, educators may want to teach lessons about how to take care of skin, such as how to clean our skin (the connection between soap and eliminating germs) and/or how to care for skin (the importance of wearing sunscreen, keeping our skin moisturized, etc.). For another resource about why we have skin colors, educators of young children may always consider other resources such as *All the Colors We Are: The Story of How We Get Our Skin Color*, or *Todos los colores de nuestra piel: La historia de por qué tenemos diferentes colores de piel*, a book by Katie Kissinger and Chris Bohnhoff, written in both English and Spanish.

Science extension ideas for upper elementary

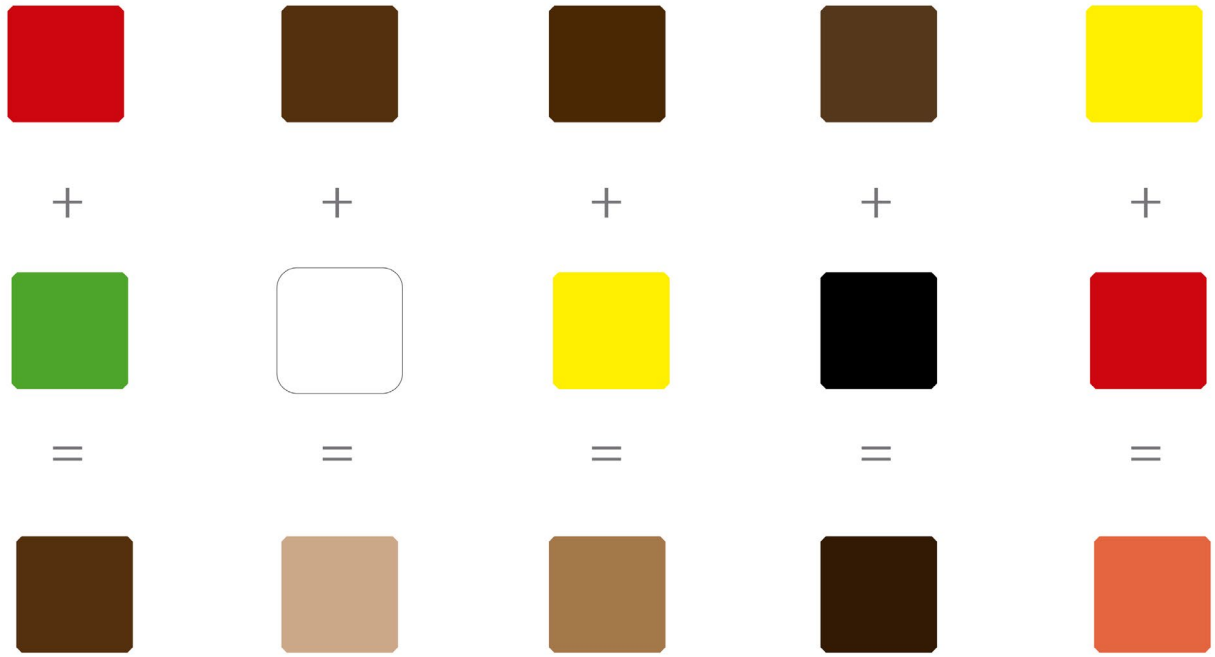
For students in Grade 5 or Grade 6, or students about nine to eleven years old, learning about the common ancestor everyone in the world shares, Mitochondrial Eve, may provide a captivating learning opportunity! Additionally, discussions that expand the idea of color, such as how we see and "name" colors around the world may be worth exploring. Consider the video produced by Vox, titled "The Surprising Pattern Behind Color Names Around the World," for inspiration.

Additional Art Lesson on Color

Consider extending learning about color, such as by reviewing hue, saturation, and shades.

How to mix

basic guide to preparing colors



Appendix | Diagram of Skin

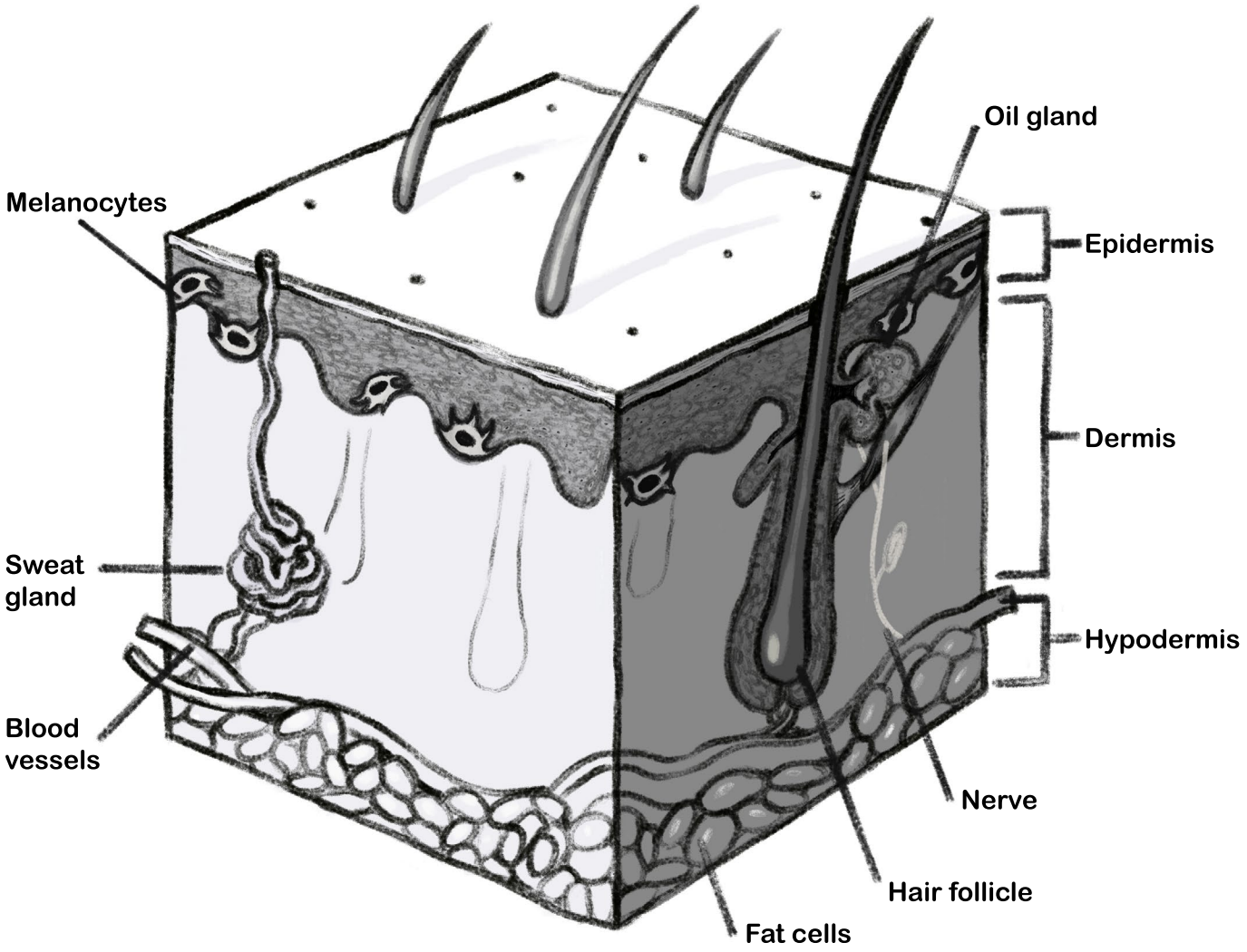


Diagram of the layers of skin, illustration by Annelise Capossela

Topic 3
Self-Portraits: How We Represent Ourselves

Lesson Guide for Grades K-6

. . . A pursuit to highlight our true colors.

At-A-Glance:

In this lesson, students will mix paint (to emulate their own skin color) and create a self-portrait.

Suggested time:

60 minutes

Subjects:

Visual Arts (Components of Social Studies, Social-Emotional Learning)

Big Idea(s)

In her TED Talk, Angélica Dass said, "My story led me to make my personal exercise as a photographer and that is how *Humanae* was born. *Humanae* is a pursuit to highlight our true colors." This lesson will empower students to create self-portraits, with the goal of representing their "true" selves.

Teacher Preparation

Because this lesson centers on the creation of self-portraits, consider teaching this lesson with an educator who specializes in art. At the same time, this lesson has been crafted with enough details and ideas that one teacher with an understanding of related content can be successful in leading this lesson with students. For those who may not have a strong background in the formal study of art, it is highly recommended that time is given to practice creating self-portraits before the lesson. More details are provided throughout the lesson. Also, if an educator has yet to view Angélica Dass's TED Talk, please do so before teaching this lesson, especially to better understand both her inspiration and what she hopes to achieve with her vast collection of portraits.

- A link to Dass's project *Humanae* is included here: **https://angelicadass.com/photography/humanae/**
- A link to Dass's TED Talk, "The Beauty of Human Skin in Every Color," is included here: **https://angelicadass.com/public-speaking/ted-the-beauty-of-human-skin-in-every-color-vancouver-canada/**

Because the order of this lesson can be adapted (i.e., educators may have students mix colors first, to paint a background, and then draw a portrait on the foreground; or educators may want students to draw a portrait and to then fill it in with paint), please pre-read the entire lesson beforehand, and adapt as desired.

Objectives

While educators may of course tailor the objectives of this lesson to best fit the needs of their student population, the following may be applicable:

- Identify the main components of a portrait
- Identify the basic shapes of a portrait
- Apply these basic shapes when creating a portrait
- Create a self-portrait
- Mix colors to create a shade of brown (to make their own skin color)
- Normalize difference
- Question stereotypes around physical traits, such as skin color
- Find affirming ways to describe ourselves, or the self

Resources and Materials

The Colors We Share, book by Angélica Dass, published by Aperture, 2021

Materials for students to create self-portraits, such as acrylic or tempera paints or watercolors, brushes, sources of water, paper, and a container or surface for mixing paint. Also consider providing individual mirrors for each student. If that is not possible, consider providing a few mirrors, which students may use in small rotating groups, so each student has a chance to view themselves while creating their own portrait. Additionally, consider providing different or many sheets of paper, some for practice and some for the "final draft" of student self-portraits.

Vocabulary

Because the goal of the lesson is to have an open exchange of dialogue, vocabulary will likely range. Consider terms that promote visual literacy, such as: composition, color, foreground/background, and point of view.

Image: Juan Miguel Ponce

Background Notes

As mentioned in the Background Notes for Topic 1, *The Colors We Share* features the portraits from *Humanae*—a "photographic work in progress," created by Angélica Dass. To create these portraits, Angélica Dass takes the photograph of her subjects, or participants, in front of a large white screen.

Each portrait shares a similar composition: the human form from the shoulders up, a face in the foreground, with a color filling the background. To find this color, Dass selects eleven pixels from the nose of each participant—she then paints the background to match that color, and then finds the corresponding color in the industrial palette of Pantone®, which become the "codes" at the bottom of each portrait. By viewing (and discussing) this work, we as the audience begin to question our own use of "codes," especially the idea that skin color upholds a biological or genetic concept of race. In fact, Dass's work underscores the fact that race is not a biological or genetic truth, but a social construction—one that may be deconstructed and reconstructed into something that is hopefully more true, reflective, diverse, and celebratory, especially for our youngest members of society. This work may be used to spark discussion and foster an interest in creating our own self-portraits. How will we question societal—and our own—codes? What story do we want to tell with our own image?

Lesson Procedure

The order of this lesson can be revised by educators. As it is written, the lesson recommends that students first mix paint to "find" or emulate their skin color first, followed by the creation of a self-portrait. If an educator prefers, they may create a self-portrait first, to then fill in with mixed paint. In short, adapt as desired to best fit the needs of students.

Opening

Remind students of the wonderful discussions we've had so far, such as the beauty of our skin (colors), as well as the power of recognizing our similarities and celebrating our differences. Say: **Today, these ideas will culminate with the creation of a self-portrait! First, we'll mix colors to try to match or emulate our skin color. Then, when the paint dries, we will practice our self-portraits. Before we dive in, let's review: Do you remember how to make shades of brown?** Wait for student response. Tell students: **In the previous lesson, we made many shades of brown.**

Modeling

Today, we are going to try to match our own special shade of brown. Consider referencing the suggestion for mixing colors that was described in *The Colors We Share*. For example, begin by reviewing the three primary colors (yellow, blue, and red). Using a brush and paint (on a surface to mix paint, such as a disposable plate), model for the students by taking equal parts yellow and blue to make the secondary color of green. Add red to create brown. To adjust the shade of brown, add black and/or white. To keep adjusting, consider adding a bit of yellow and/or red. Model how to mix colors to create a multitude of skin colors—discussing out loud in an optimistic or enthusiastic manner how humans come in many shades of colors and that all skin colors are something to appreciate.

At this point, educators have many choices. For those who would rather not use their own skin color as a model (as students can be quite influenced by their teacher and may try to make their teacher's shade as opposed to their own), consider painting the various skin colors in smaller pieces, or strips, of paper—with a goal of embracing a continuum, or creating a range of colors to inspire students. For educators who would like to use their own skin as a model, consider painting many swatches, holding each to your forearm, for students to see, commenting on when you think you have created a color close to your own. As you make colors, again remind students that every shade is beautiful and that humans come in many shades of colors. For another resource, outside of yourself, **consider showing this video of Angélica Dass**.

Student Work Examples

Student Activity 1

Tell students: **Now, you're going to make your own beautiful color.** Distribute painting materials, such as paint, brushes, mixing plates, and scrap paper. (If resources allow, consider distributing different sheets of paper, such as scrap paper for practice, and later on, "higher quality" paper to serve as the canvas for a final draft of their self-portrait. Also, if resources allow, consider distributing mirrors now.) As students mix colors, educators may circulate the room, again sharing words of affirmation and encouragement. When they feel ready, students may "test" their colors on scrap paper, holding them up to their forearm, or holding it up to the mirror, while looking at their reflection. (If resources allow, consider saving a sample of this mixed paint for students to use later in the lesson.)

Additional Options for Painted Papers

- **Rings:** Painted sheets of paper may also be turned into strips, and once dry, they can be turned into paper chains, or "rings," that may decorate the classroom.
- **Handprints:** As another exercise, students may carefully dip their hands into the extra paint, and place handprints on sheets of paper, which may also be used to decorate the classroom environment, reminding us of all the beautiful colors we share!
- **Color Squares:** To enhance the lesson, consider having students take some of their extra paint to create swatches of color, such as on small squares of paper (without a portrait). These sheets can be turned into Color squares, similar to Dass's work. From here, students have many options. They may try to identify their own color, and simply "name" their color, such as by choosing their own word to identify or describe the color. As mentioned in the guide for Topic 1, to cultivate a culture of belonging in the room, consider that there are many ways to describe skin color. For example, some people may use food as a reference for skin color (e.g., chocolate, caramel, coffee); however, not everyone may embrace this approach. To broaden our perspectives, students may consider a wealth of terms, from colors perhaps inspired by other aspects of the physical world, such as the colors for trees or sand, to naming colors in innovative, imaginative, or even abstract ways, such as trying to capture an emotion or an affirming way to describe themselves. Ultimately, an overarching goal is to encourage positive reflections of self.

Student Work Examples

Transition

If time allows, continue the lesson now by transitioning to the creation of self-portraits. Consider setting painted sheets of paper on a surface to dry, such as the corner of students' desks or another table, so students can transition to the next activity. (If limited on time, an educator may end the lesson around this point—perhaps providing time for students to share or summarize their observations thus far—and complete the rest of this lesson in a subsequent period of instruction.)

Return to Modeling and Guided Practice

Transition to self-portraits. Say: **Now that we have created our own color, our next step is to practice our self-portraits.** Ask: **What does a portrait include?** Students will likely list relevant ideas, such as head, shoulders, face, eyes, eyebrows, nose, mouth, and ears. Respond to their ideas with enthusiasm. Consider selecting a portrait from *Humanae* (See Appendix). Place the portrait side by side with the "How to Create a Self-Portrait" diagram (See Appendix). Note how a head is similar to a circle, the neck is similar to a square or rectangle, and the shoulders are similar to a triangle. Starting with a blank sheet of paper of their own, an educator may model for students how they would draw a portrait, such as by lightly sketching a circle, triangle, and rectangle first, and then adding more details to it. Consider focusing more on drawing, or including, "what" you see as opposed to "how" to draw it technically or "perfectly."

Student Work Examples

Student Activity 2

If resources allow, distribute a mirror ideally to each student, so they can look into them and see themselves. As students sketch self-portraits, educators may circulate the room, sharing words of affirmation and encouragement. For students who may need or want more guidance, reiterate the goal of focusing more on "what" they see and "what" to include in a portrait, as opposed to "how" to draw it technically. For example, when looking in the mirror, students may see their eyes, which are actually spheres, the "eye balls" with eyelids, each with an iris and a pupil with an eyebrow. If students need more guidance, return to the basic shapes. Ask them what basic shape they can draw to represent eyes, or the nose, or lips, and go from there. Ultimately, this shift—focusing more on what we see as opposed to *how* to technically draw it—may encourage our young students to explore, embracing their own nuanced perception and perspective of what matters, as opposed to striving for technical perfection with their art.

Please keep in mind there are many options for students' self-portraits. For example, some students may want to draw their final portrait on top of the dried painted paper they made earlier in the lesson. Or, some students may want to take their final drawing of a self-portrait, and paint within the shapes or paint over the entire drawing with the sample of paint that they set aside. Some students may even want to make a three-dimensional portrait, such as a face mask or sculpture. While others may want to collage portraits.

Closing

Consider gathering the students' attention, asking them to reflect on the self-portrait process. For example, what was something they enjoyed? What does their portrait contain? What is special about their portrait? How is the skin they live in a beautiful thing? How does their portrait reflect that? How do our individual and collective portraits highlight our true colors?

Student Work Examples

Extending the Lesson with STEAM and Humanities Content

If time and resources allow, consider extending the lesson with STEAM activities.

Math Extension

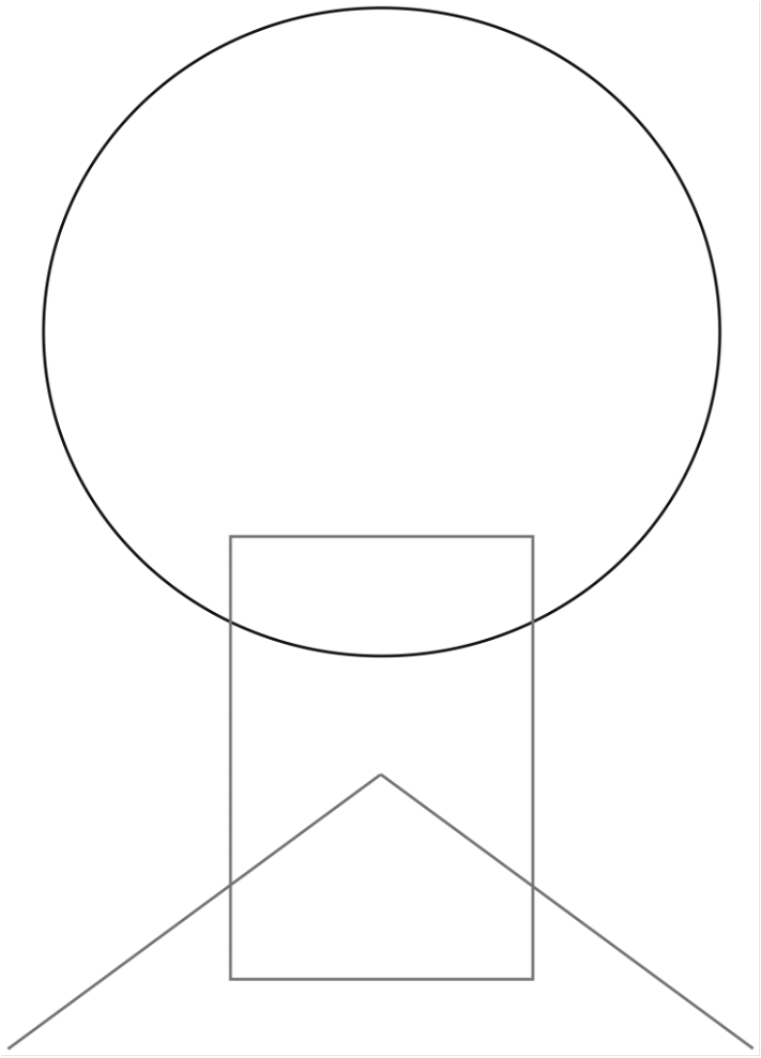
For younger students, *The Colors We Share* provides avenues to explore math. For example, what is the "center" of each portrait? How can we find the center (i.e., such as by using rulers or even just straight-edge tools)? What is the perimeter or area of a given portrait in *The Colors We Share*? Use pages from the text to practice estimation, counting, etc.

Visual Arts and Drawing Class

For more practice in drawing portraits, art educators may consider *The Colors We Share* and *Humanae* as key resources or reference materials. Students can draw the faces and human forms they see in the book.

Student Work Examples

Appendix | How to Create a Self-Portrait



Appendix | Images from *Humanae*

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PANTONE® 62-8 C

PANTONE® 61-6 C

PANTONE® 51-5 C

PANTONE® 59-3 C

PANTONE® 70-5 C

PANTONE® 58-8 C

PANTONE® 319-7 C

Photographs from *Humanae* and *The Colors We Share* to use in this lesson. (Recommendation to include many photographs of children, especially to engage the youngest ones.)

Appendix | Images from *Humanae* (continued)

PANTONE® 38-8 C

PANTONE® 51-6 C

PANTONE® 58-4 C

PANTONE® 59-5 C

PANTONE® 95-7 C

PANTONE® 1545 C

Appendix | How to Mix Color

Topic 4
The Power of Storytelling: Windows and Mirrors

Lesson Guide for Grades K-6

To know a person's story, you need to get to know them.

Your story is unique, but do you know how similar you are to others too?

At-A-Glance

For this lesson, students will reflect, craft, and share their "story," or something that matters to them. By sharing the parts they are comfortable with, students will recognize and celebrate both similarities and differences with their peers.

Suggested time:

60+ minutes

Subjects:

Language Arts, Social Studies, Humanities, Visual Arts, Social-Emotional Learning

Big Idea(s)

We all have something about us that is unique, and we all have something that we share or have in common—this is the essence of being human. This lesson will focus on the power of storytelling, beginning with a student reflection followed by opportunities to share our stories. An intentional focus on "windows and mirrors" is employed in the lesson, or the importance of recognizing our similarities and celebrating our differences.

Teacher Preparation

Since the core idea of this lesson is for students to reflect upon, identify, and craft narratives about their own "story," which will likely include social identities, it is highly recommended that educators complete the exercises ahead of time, such as by journaling and/or crafting responses to the questions they intend to ask their own students and consider sharing them with a colleague or peer before teaching the actual lesson.

Objectives

While educators may of course tailor the objectives of this lesson to best fit the needs of their student population, the following may be applicable:

- Identify ideas and/or aspects of their identity that matter to them
- Depict and/or frame their stories (with visuals and/or text, such as by drawing pictures or writing words, sentences, or paragraphs)
- Share their stories with peers
- Listen to others share their story
- Compare and contrast stories (to recognize similarities and celebrate differences)

Resources and Materials

The Colors We Share, book by Angélica Dass, published by Aperture, 2021 (for reference)

Writing and drawing materials for students. A range of ideas are mentioned in the lesson, from standard paper, to poster-sized paper, jars, etc. (Please read the lesson to plan for and select needed materials.)

In the lesson guide for Topic 1, educators were encouraged to ask their students: "What kinds of questions can we ask to get to know (ourselves and) each other better?" If questions or ideas were recorded on chart paper or something similar, consider revisiting them during this lesson. If ideas were not recorded, consider using time in the lesson today for students to generate a list.

Vocabulary

Because the goal of the lesson is to have an open exchange of dialogue, vocabulary will likely range. The concept or framework of "windows" and "mirrors" is incorporated in this lesson. More information is included below, in "Background Notes."

Background Notes

Windows and Mirrors

To encourage our students to embrace both similarities and differences, consider the framework of "Windows and Mirrors." Coined decades ago by Emily Style, the idea of "Windows and Mirrors" encouraged educators to center representation and identity as essential aspects of learning by intentionally creating and curating a curriculum that featured an array of social diversity so students felt seen and validated. In her groundbreaking essay, "Curriculum as Window and Mirror," Style stated: "education needs to enable the student to look through window frames in order to see the realities of others and into mirrors in order to see her/his own reality reflected." Rudine Sims Bishop expanded upon the idea in her essay "Windows, Mirrors, and Sliding Glass Doors": "Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created or recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience." Books and other forms of storytelling—whether text-based, visual-based, or both—can provide essential "windows" and "mirrors," and perhaps even sliding glass doors, for our students.

Featuring numerous photographs of humans across the world, *The Colors We Share* offers an excellent opportunity to engage students in the practice of recognizing our similarities and celebrating our differences, or finding both "windows" and "mirrors" in the portraits, lives, and stories of others.

Lesson Procedure

Opening

Remind students that in previous lessons, we have looked at the beauty of human diversity. In this lesson, we are going to think about our own stories. In the book *The Colors We Share* Angélica Dass herself wrote: "To know a person's story, you need to get to know them." That is what we are going to do today, to get to know each other by first getting to know *ourselves*.

- For younger students, consider utilizing one prompt, such as asking: **What is your favorite part of you?—or—What is the best part of you?** If students would benefit from guidance, consider sharing a few examples. For instance, the "best part" of someone may be their feet, because they like to run or jog, or go for walks with their family. For someone else, the best part of them may be their hands because they like to make things, play with blocks, etc. For someone else, the best part of them may be their brain or their mind, because they like to imagine new worlds. Encourage the students to reflect and pick something that personally resonates with them.
- For older students, such as upper elementary, consider an open-ended series of questions to encourage holistic thinking, as opposed to a singular prompt. Consider the following statement: *The Colors We Share* features photographs of people; all we truly know is what they look like. Today, we are going to go beyond the surface of relying only on what we see, by asking questions—questions that allow us to move from "small" thinking to "bigger" thinking about ourselves and each other.

Guiding Learning

Students may begin drafting ideas.

- For younger students, consider working in small groups, or one on one. Ask students to identify their "best part" and list why they chose it.
- For older students, consider reviewing and/or crafting a list of questions together, as a whole class. Ask: **What kinds of questions can we ask to get to know ourselves and each other more?** (Reminder: In the lesson guide for Topic 1, educators were encouraged to ask their students a similar question. If questions or ideas were recorded on chart paper or something similar, consider revisiting them during this lesson. If ideas were not recorded, consider using time in the lesson today for students to generate a list now.) Provide time for students to reflect on the identified questions and craft a quick or first-draft response.

The examples below—organized by topic or idea—may provide a helpful framework and/or serve as inspiration.

- **Reflect Interests and Hobbies:** What is my favorite color, hobby, sport, book, character from a book or movie, etc.? What is my favorite way to spend an afternoon? What is something I enjoy doing? Do I have any dreams or goals that I'd like to share?
- **Center Family and/or Cultural Background:** Describe my family. Is there something I enjoy doing with my family that I'd like to share? What language(s) is/are spoken by my family? What foods do I enjoy? What is a symbol, artifact, story, belief, custom, tradition, or holiday that is important to my family? (When working with others, especially when leading a lesson with young people about family, remember there are many kinds of families: such as two-parent households and single-parent households; biologically related families, adopted families, and foster families; families with a grandparent, aunt, or uncle as the guardians; families with a mom or dad, families with two moms, families with two dads; families with couples who may be married or divorced or cohabitating; families with people who identify as cisgender or trans or don't identify with a binary gender construction; families of "many colors" or multiracial, multi-ethnic families, etc. The key idea is to underscore the similarity that all families share: Love!)
- **Draw Comparisons:** Questions that begin with "Would you rather" or "Would I rather" may be fun for students, such as "Would you rather read or draw?" (Keep in mind, it's okay if students choose both!)
- **Provide a School-Related Window:** What is my favorite thing about school? If I could, what is one change I would make at school? Do I have a favorite subject? Why do I enjoy it? Is there something I'd like to learn more about? Is there something I would like more support with at school? What is something I enjoy doing or do really well (in or out of school)? Is there something I'd like to get better at (in or out of school)?
- **Cultivate Social-Emotional Awareness:** What makes me happy? What makes me sad or upset? When I am stressed, what do I need? What is one thing a teacher can do to best support me, or help me feel inspired? What else would I like other people to know about me?

To enhance complexity, especially for students that may be older or in a higher grade, such as Grade 5 or 6, consider: **What may others see when they see me? What may they not see when they see me? What do I want others to know about me? What is the story about myself that I want to tell?**

Independent and/or Group Activity

Provide time for students to reflect on their responses to the prompt and/or list of questions.

- For younger students, when ready, they may create a drawing to represent the "best part of me," accompanied by a list of why this is the best part of them or their "favorite part."
- For older students, once they have had time to reflect on the list of questions, consider an assignment or project that encourages an enhanced dive into identity or storytelling, such as an "I am" exercise. Gather students' attention and prompt them to review the ideas they have generated. Encourage them to select or highlight a range of ideas, such as three to five or five to ten phrases or words or images they've created so far. Provide them with a sentence starter, such as "I am" or "I am from." With this sentence starter, students may craft a list, or even a poem, that repeats the line "I am" or "I am from" followed by items they selected, or new items inspired by the ones they selected. Students may want to transform this list into a decorated list, such as a poster-sized paper to capture their ideas, similar to a "Word Wall," but with words to describe themselves. If time and resources allow, students may also receive a three-dimensional object, such as a jar, where they store their ideas on separate pieces of paper, such as index cards or strips of paper, which may be tucked inside. As another idea, students may want to represent their ideas by creating a visual "frame," such as something made out of lightweight materials, like cardboard or paper. The frame can serve as something the students will hold around their face and shoulders, as a physical frame for a portrait of themselves. With a single camera, educators may take photographs of students as they "frame" themselves for a portrait. Or, place their frame around the self-portrait created in the previous lesson. Finally, if resources allow, students may also take their ideas and represent them on a mirror and/or window that they constructed out of various supplies, such as cardboard or aluminum foil. (Consider providing ample time if this becomes a more detailed art project.)

Ultimately, the big idea is for students to generate a "tangible" story:
1) Something that describes who they are or what matters to them, and
2) Identify parts that they would be comfortable sharing with others. (Tell students they will share parts of their stories with peers, so make sure they are comfortable with the details they are choosing.)

Student Discussions

If more time is needed, consider facilitating the "share" portion of this lesson on another day, so students have enough time to reflect, draft, and create their pieces.

When the class is ready to share their stories, gather the class's attention. Reference *The Colors We Share*.

Say: **In the book *The Colors We Share*, Angélica Dass writes: "Your story is unique, but do you know how similar you are to others too?" Now that we've taken time to think about our own stories, we're going to share them/parts of them.**

Revisit "Classroom Expectations" and/or "Shared Agreements" with students (see Preface). Since students will share ideas about themselves that will likely reflect something that matters to them (e.g., social identities, family stories), it's imperative that respect is intentionally demonstrated and cultivated. To underscore this idea, consider saying: **Remember we are going to share parts of our stories with someone else. Before we do that, what should we keep in mind?** Also, encourage students to share only what they are comfortable sharing, such as by saying: **Share the parts of your story that you'd like someone else to know about you, or that matter to you and you are okay sharing.**

If time allows, educators may choose to have students work in pairs or small groups. If students are working in pairs or small groups, provide enough time for each student to take turns telling their story. For example, structure it so one student shares for five minutes. Call time, so the other student shares for five minutes, and so on. Educators should circulate the room to ensure students are respectively sharing and listening. Have students thank each other after sharing. Before returning to a larger discussion, ask the pairs or small groups one more question: **Now that you've shared a bit of your story, what is something you have in common? What is something that may be different about your story, compared to your partner or the rest of your group that you feel comfortable speaking about?** Give students time to reflect and discuss. Before transitioning to a large group, ask students if they give their peers permission to share these ideas out loud. Transition to a larger class discussion.

Closing

Gather students' attention. Thank them for respectfully sharing their stories with each other. Remind them of the idea that our stories are both unique and similar. Ask: **In what ways are you and your friends or classmates similar? In what ways are you different?** Or, to enhance the discussion, especially for older students, consider asking: **In what ways was someone else's story a "window" for you (it provided a new lens or outlook or perspective)? And in what ways was someone else's story a "mirror" for you (it reminded you of something that is familiar)?** Provide time to share. Consider wrapping the lesson with a statement that you can agree with, such as: **Perhaps in every human story, we can find both a "window" and a "mirror," meaning we can find similarities and recognize and celebrate our differences.**

Topic 5
Writing with Light: Photography as a Tool (for Storytelling and Social Change)

Lesson Guide for Grades K-6

As a photographer, I realized I can be a channel for others to communicate.

We still have to work hard to abolish discrimination, that remains a common practice worldwide and will not disappear by itself.

—Angélica Dass

At-A-Glance

For this lesson, educators will review Angélica Dass's work, as well as examples from other photographers, inspiring students to create empowering images of their own.

Suggested time:

More than one class period (time is needed to take, upload, share, and write about photographs)

Subjects:

Visual Arts,Photography (Components of Social Studies, History, Art History, Social-Emotional Learning)

Big Idea(s)

In her TED Talk, Angélica Dass states: "As a photographer, I realized I can be a channel for others to communicate." Photography, and other forms of art, are powerful tools of communication and storytelling. This tool, the ability to "write with light" can create social change. In this lesson, we will look at Dass's work, and the work of others, to explore how photography and visual arts shed light on our humanity.

Visual art can be a universal source of inspiration—it can foster dialogue, help us connect and repair, and cultivate a sense of belonging.

Teacher Preparation

In addition to better understanding the work of Angélica Dass, educators may want to learn more about other photographers who aim to tell stories and/or make social change. Consider the following, who are referenced in this lesson:

- William Camargo; a link to some of Camargo's work is included here: **https://aperture.org/editorial/2021-aperture-portfolio-prize-runner-up-william-camargo/**
- Jessica Chou; a link to some of Chou's work is include here: **https://aperture.org/editorial/2020-portfolio-prize-jessica-chou/**
- Wendy Red Star; a link to some of Red Star's work is included here: **https://aperture.org/editorial/wendy-red-star/**

Objectives

While educators may of course tailor the objectives for this lesson to best fit the needs of their student population, the following objectives may apply:

- Use visual arts/photography to positively depict self and/or others
- Identify components of visual literacy (e.g., light, color, composition, foregrounds/background, point of view)
- Interpret and/or decode photographs
- Produce photographs (as a form of conveying meaning, or communicating an important idea)
- Describe themselves in a positive way

Resources and Materials

The Colors We Share, book by Angélica Dass, published by Aperture, 2021

If resources allow, consider providing students with digital cameras. If using digital photography, devices like computers and software or applications ("apps") will be needed to upload images.

Vocabulary

Because the goal of the lesson is to have an open exchange of dialogue, vocabulary will likely range. Consider the following terms:

- Photography; subject; foreground and background; frame; composition; light

Background Notes

The Colors We Share features the portraits from *Humanae*—a "photographic work in progress" created by Angélica Dass. As the back cover of the book states: The portraits in this book—of people from around the world—illustrate how wonderfully colorful humans are, inviting us to (re)think racial classifications, and consider our own stories and our common humanity in a new way. The classroom is an ideal place to explore this—a new way to see ourselves, with a lens that is rooted in affirmation and connection.

Lesson Options

This lesson has two tracks, one recommended for younger students, and the other recommended for older students. Educators are encouraged to read through the lesson ahead of time and make choices in regard to what is deemed best for their student population.

Opening

Ask students to reflect on what they have observed and learned so far when viewing or reading *The Colors We Share*. Segue into a culminating discussion about Angélica Dass's photography and/or mission.

- **For younger students:** Consider an opening that shares a summary of Angélica Dass's work. As an example, say: **When introducing herself, Angélica Dass often says: "I was born in a family full of colors." For her project, *Humanae*, she began by photographing her family and then other people, to illustrate—through color—how beautifully diverse we can be and how we are also similar. Do you know how many photographs she has taken of people from around the world? Over 4,500! You've seen hundreds of these photographs in the book, *The Colors We Share*.**
- **For older students:** Consider an opening that shares a summary of Angélica Dass's work. **As an example, say: When introducing herself, Angélica Dass often says: "I was born in a family full of colors." She began her project, *Humanae*, by photographing her family. She wanted to show that her family was colorful. She then photographed other people (there are over 4,500 portraits and counting in her project, *Humanae*). In her book, *The Colors We Share*, she included hundreds of these portraits—humans with a multitude of skin colors, but no names, no other identifying pieces of information, other than Pantone codes. Why do you think this other information is "missing"? (Give students time to reflect and respond.) What replaces this "missing information"? Thinking about what she does include, and what she doesn't include, what do you think Dass is trying to encourage us to think about? How is photography a powerful tool to communicate this?**

Guided Discussion

Review key ideas about photography, such as what constitutes photography, or what is often included in a photograph (e.g., subject, composition, foreground/background), and/or how photography means, "writing with light" and the impact it can have.

For younger students:

- Show students photographs from *The Colors We Share*. Ask: **What is a photograph? What do you see in these photographs? What is the front, or foreground, of the photograph?** (e.g., a face, a person, the top half of a person, or shoulders, neck, and face) **What is in the back, or background, of the photograph?** (e.g., color, a block of color) **What is the same about each photograph? What is different with each photograph?**
- To continue the discussion, connect photography to light—such as the literal and symbolic idea of light, and how light can bring attention to something important. Consider saying a statement like: **An interesting idea is how Angélica Dass uses photography to shine a light on who we are! Did you know that the word *photography* means "writing with light?" Each time Angélica Dass takes a photograph, she is using light. And with this light, she is highlighting and capturing something about us. What may she be shining a light on, or trying to highlight with her work?**
- For more ideas, consider the following: **Dass may be shining a light on the parts that make us human. Parts of us that are similar and parts of us that are different, and yet all of us are beautiful. Let's think about that for a moment. What makes us beautifully human? What makes me, me? What makes you, you? What makes us happy? What about us is special? What do we like best about ourselves? Today, we're going to use photography to capture something special about us. Or something that we think is important or special.**

For older students:

- Show students photographs from *The Colors We Share*. Ask: **What is a photograph? What do you see in these photographs? What is the front, or foreground, of the photograph?** (e.g., a face, a person, the top half of a person, or shoulders, neck, and face) **What is in the back, or background, of the photograph?** (e.g., color, a block of color) **What is the same about each photograph? What is different with each photograph?**
- To continue the discussion, connect photography to light—such as the literal and symbolic idea of light, and how light can bring attention to something important. Consider saying a statement like: **An interesting idea is how Angélica Dass uses photography to shine a light on who we are! Did you know that the word *photography* means "writing with light?" Each time Angélica Dass takes a photograph, she is using light. And with this light, she is highlighting and capturing something about us. What may she be shining a light on? Why?** For ideas, consider the connection between photographs, and what they contain in a literal way, as well as what the visuals may represent or mean, communicate, suggest, symbolize, or how they make someone feel. Ask: **What do you think Angélica Dass is trying to communicate, say, or represent with her photographs? In other words, why did she make this book?**
- To enhance the discussion, encourage students to think about the larger theme of Angélica Dass's work, such as her intention, mission, or purpose: *The Colors We Share* is based on her project *Humanae*. Write *Humanae* on the board, or show students the word *Humanae*. What word do you see inside of it? Guide students to seeing: Human. Underline "Human." **Why do you think she titled her work "Humanae?" What is she trying to say about humans?—or—What do you think she is trying to make us think about?** Wait for student responses. Encourage students to take time to think, to reflect. An array of ideas may be discussed, such as how art and photography communicate ideas and tell stories.
- Dass is communicating that people are both similar and different, or diverse; that our skin color is a visible trait, something we can see, yet does not tell others much about who we are "on the inside," such as what we think about, our names, our skills, the languages we speak, etc. Some students, especially older students, may be able to understand the complexity of photography, as an artistic and social tool that sheds light upon social ills or realities, with a hint of brilliance, humor, and boldness. For example, through her work, Dass is empowering the subjects or participants, by highlighting or capturing the message that race is a social construct, not a biological or genetic truth. By including thousands of people, side by side, in no particular color order or hierarchy, Dass is essentially rehumanizing us. She is reordering our way of thinking. Her photographs communicate ideas of fairness, or the importance of treating everyone fairly, such as treating everyone with respect and kindness. Her work is aiming to diminish a social hierarchy. By viewing Dass's work, we can see how important it is to treat each other with dignity, fairness, and a lens that depicts all of us as fully human, and as deserving of sharing the same page.

- Tell the class: **Today, we're going to use photography to capture something special about us. Or something that we believe has importance, from the larger social world to our individual lives.**

Student Project

Students will embark on a photography project. The goal is to figuratively "shine a light" on something when choosing their subject matter, and to literally capture it with photography. If resources only allow for one or few cameras, consider introducing the project to the whole class, with students taking turns using the camera equipment at school and/or at home. If resources allow for many cameras, consider using some class time to practice taking photographs together, followed by the project assignment. Before distributing cameras, introduce students to main functions of cameras, such as: camera body (the part we hold), lens (behind the lens is the sensor, or how the camera captures light, or "writes with light"), viewfinder (what we look through), and shutter release (the button that "takes" the photograph). Additionally, before allowing students to take photographs of other people, consider creating parameters to cultivate a sense of safety and belonging. For example, how do we seek permission before taking someone's photograph? What are appropriate ways to take a photograph? What will be in our photographs? How do we frame our photographs? For an advanced discussion, consider reviewing visual literacy ideas, such as use of light, composition, background and foreground, and point of view. Additionally, if allowing students to take photographs of classmates, consider assigning partners, so students do not feel left out.

For younger students: Assignment—Writing with Light: Beautiful Me!

- Introduce photography project to students. Say: **After reviewing Angélica Dass's beautiful work, we are going to make photographs of our own. We're going to use our photos to "shine a light" on something that is really important to us. What is something that is important to you?** Wait for student response. Consider listing ideas on the board. For inspiration, students may take photographs of special items or people that are important to them, such as objects from their backpacks or desks, and why they are important to them. If cameras are allowed to be taken home, consider encouraging students to take photographs of family members, objects from their households, or scenes from their communities (communicate with families ahead of time to ensure their participation and/or permission). For a clear prompt, consider providing students with a choice of photographing: 1) People (e.g., self, family members); 2) Places (e.g., around school, our neighborhoods); 3) Things (e.g., such as objects that represent something like letters of the alphabet, numbers, colors, feelings or moods, hopes and dreams, goals). Remind students that when they return to class they should be prepared to share why they took their chosen photograph, or how this photograph captures something that is important to them.

For older students: Assignment—Writing with Light: Photographers as Storytellers and Changemakers

- Introduce photography project to students. Say: **After reviewing Angélica Dass's beautiful work, we are going to make photographs of our own. We're going to use our photos to "shine a light" on something that is really important to us. What is something that is important to you?** Wait for student response. Consider listing ideas on the board. For inspiration, consider showing students works from other photographers (see Appendix). When showing other photographers' work, ask students questions, such as: What is the photographer trying to capture? What is/are the subject(s)? What is the foreground and/or background? How does this photograph make you feel? When and where do you think this photograph was taken? What do you think happened just before or just after the photograph was taken? Why do you think they took this photograph? Does this photograph remind you of someone or something? To encourage reflection about the larger impact of photography, consider asking: Do you think this photograph is capable of making change, such as change in larger society. If not, why not? If so, how?
- Segue to students' assignment. Tell them they now get the chance to shine a light on something that is important to them. For a clear prompt, consider providing students with a choice of photographing: 1) People (e.g., self, family members); 2) Places (e.g., around school, our neighborhoods); 3) Things (e.g., such as objects that represent something like letters of the alphabet, numbers, colors, feelings or moods, hopes and dreams, goals). As a complement to the prompt, consider adding more ideas or categories, such as photographs that represent "Identity," "Objects that Represent Me," "Before and After," "Similarities and Differences," "Playing with Light," "Movement," or "Time." For students who are interested in the impact of their work, consider adding a topic like "Social Change"—this can be unpacked in many ways, such as by asking how the students hope their work will lead to creating a change in how people think or how they view others or themselves, or how it may encourage dialogue, help us connect and

repair, and/or cultivate a sense of belonging. Remind students that when they return to class they should be prepared to share why they took their chosen photograph, or how this photograph captures something that is important to them.

Sharing Our Work

After students have taken their photographs (likely on a later day), encourage them to pick the photograph they'd like to share with the class. Consider having students upload their chosen photograph to the same online portal or folder, and answer a prompt, such as: What is in my photograph? Why did I take, or choose, this photo? Why is it important to me? What does it represent or symbolize?

Consider sharing students' work, such as by hosting a classroom gallery walk, or even a school-wide gallery viewing (especially if other classrooms are participating). To share projects outside of school, consider having each student submit their photograph(s) with a description as a page of a larger digital flipbook collection. Flipbooks may be shared with the parent/guardian community (consider adding a password protection component for students' online safety) and if shared with a larger digital world, share students' work without names or other identifying features. Consider sharing projects online, with the hashtag **#TheColorsWeShare**.

Extending the Lesson with STEAM Content

If time and resources allow, consider extending the lesson with STEAM activities.

Science: The Eye and How We See
Consider extending the learning with science lessons that teach students about the human eye and how we see. To connect art to science, consider comparing the human eye to a camera (i.e., identifying similarities and differences between the human eye and a camera, such as comparing/contrasting the human cornea to a camera lens, the retina to film or light sensors, the function of the human iris to the aperture feature of a camera, etc.).

Art and Photography: Image-Making
The Colors We Share features photographs Angélica Dass has taken for her project *Humanae*, which includes a collection of more than 4,500 portraits! While she uses a digital camera to "write with light," it may be fun and engaging for students to use another method to capture images, such as solar prints. If time and resources allow, consider extending the lesson by encouraging students to make images in innovative ways—and by extension learn more about the photographic process. For example, if resources allow, consider providing students with Sunkit prints or a form of cyanotype technology (a photographic process that produces a cyan or blue print) to make solar prints. Such exploration may also aid in the understanding of negative and positive space.

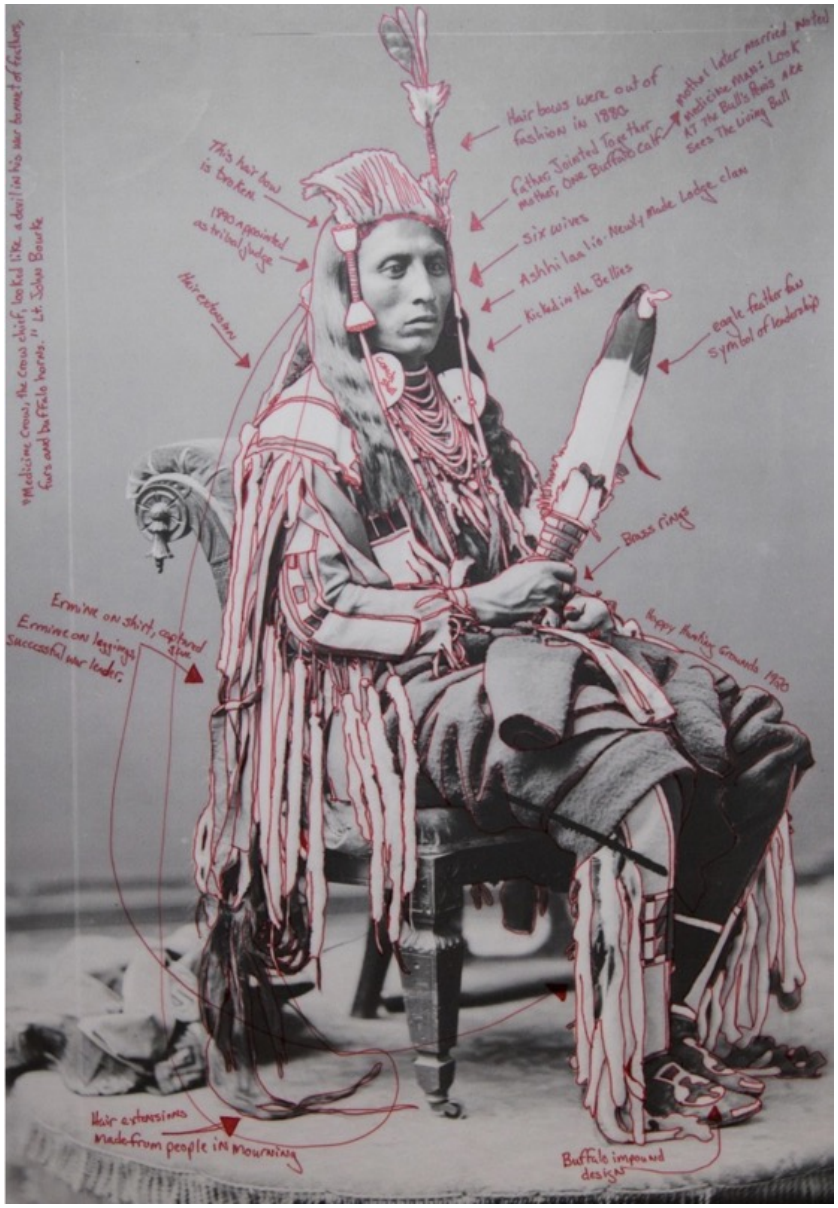
Appendix | Example of Photography as Storytelling and Social Change

William Camargo

Appendix | Example of Photography as Storytelling and Social Change

Jessica Chou

Appendix | Example of Photography as Storytelling and Social Change



Wendy Red Star

Angélica Dass is a Brazilian/Spanish artist of African, European, and Indigenous descent. She was happy growing up in a family full of colors. Outside her home, however, things were different. Her skin color had many other meanings: "I remember my first art classes were exciting, but I never understood that one 'flesh'-colored pencil," she says. "I was made of flesh, but I'm not pink. My skin is brown, yet people said I was black. I had a mess of colors in my head." Inspired by her family tree, she created the Humanae project to question the concept of race and show that skin color is much more complex than the categories we use. The project in 2023 includes over 4,500 portraits of volunteers from all over the world and is still ongoing, inviting us all to reflect on how we see each other and ourselves.

Monique Vogelsang is a New York City–based educator, writer, and curricular consultant who has worked with over one hundred schools and organizations around the world to support the development of culturally expansive and responsive practices. Born in California to a large multiracial family, Vogelsang's lifelong interest and purpose is for us to recognize the ways humans are inherently similar and to celebrate what makes us beautifully unique.

This resource was created by Monique Vogelsang and Angélica Dass based on *The Colors We Share*, edited by Denise Wolff; designed by Elaine Ramos & Flávia Castanheira. Curriculum design by Karina Eckmeier.

Text Editors: Susan Ciccotti, Isla Ng, and Claire Voon

This resource was edited and compiled by Emily Stewart-Han (former Manager of Education and Public Programs) and Alex Schlechter (Education and Public Programs Coordinator).

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