

Unit 2- **#BLACKLIVESMATTER** : what is to be expected next from #blacklivesmatter?
AC Legrand, lycée Alain

Diversity and inclusion

annexe: <https://www.youtube.com/watch?v=IGYFRzf2Xww>)

1- The origins of the Ashtag :

Travail en groupe : lecture, repérage des différents éléments important, s'appropriier le texte puis partage autour du texte en group work
chercher une question qui puisse être posée autour des deux textes.
Mettre la question sur une feuille
redistribution des questions, réponse au tableay

recap :

document 1A : The Origins of #blacklivesmatters, d'une phrase à un #, l'importance des réseaux sociaux + ancienneté : juin 2013- juin 2020 : lente prise de conscience,
qui est utilisé en positif et en négatif, possibilité évoquer le #alllivesmatter en opposition
=> importance de ce mouvement, vieux de 7 ans, réseaux sociaux,

recurrence et critique

Document 1B : Trayvon Martin, the one too many murder that triggered it all histoire d'un meurtre et d'une remise en liberté douteuse
George Zimmerman, Captain of a neighbourhood patrol, half latino, 2nd thoughts about how the action occured, important : came out of a shop and had a hoodie (en vue du DST)

2- A deep rooted pb :

doc 2A : Sill Two Americas, Ben Surgeant : travail de description, comparaison et explication des bulles (bubble speech- carton – caricature- simple)

Doc 2B : Ava DuVernay's 13th Is a Shocking, Necessary Look at the Link Between Slavery and Mass Incarceration

13 amendement : modern slavery / crack / heroin

rédaction d'un questionnaire 10 questions, réponses en 3/4 lignes à chaque fois. Prévoir une feuille recto uniquement

Les réponses doivent être rédigée sans avoir le texte sous les lieux, partage des questionnaires à chaque questions puis restitution à son auteur.

Découpage puis restitution à la personne qui a répondu

idée d'esclavagisme moderne : 13ème amendement et crack / héroïne :

<https://www.vogue.com/article/13th-ava-duvernay-review>

=> utilisation du 13ème amendement pour assoir son autorité politique en enlevant leurs droits civique, essentiellement aux noirs Américains, en donnant image négative aux opposants politiques

=> hippies, communauté plutôt à gauche (democrates) avec marijuana et communauté noire => crack,
différence crack et héroïne utilisée aussi par Reagan après Nixon, puis coup fatal : Clinton qui durcit la loi en obligeant à servir 85 % de son temps d'incarcération => pour avoir l'air plus dur ds ses idées et être élu, résultats : moins de vote noir.
Enfin, système judiciaire américain : peine plus légère si plaide coupable => - on est riche, + on plaide coupable pour avoir une peine moins lourde

en annexe 2B : le documentaire mis en libre accès par netflix

Document C et D : the runaway et the policeman and the black boy

the Runaway vs caricatures a) travail sur tableau de Norman Rockwell original : description, analyse
rédaction courte : Imagine what the 3 characters are saying to each other

vs tableau revisté : travail de groupe. Distribution au hasard, présentation de son tableau en // avec l'original

Document E : The Fresh Prince of Bel Air : repérage des 2 personnages + thème
réécriture : what if it didn't have to happen this way ?

Document F : This is America Childish Gambino

1^{er} repérage : music representation / costumes / place / people

<https://www.powtoon.com/s/bGRCDEEPt2Z/1/m>

étude détaillée cf diapo

1 : confederate trousers + bare chest (slavery), gold chains => chain

2 : Look at what I'm whippin' now » => back

3- funny faces : reference to Black Face Minstrel show // avec diapo 4

5- Execution // Jim Crow character (diapo 6)

7- Choir : Gospel => reference to slave music

8- violence in America : blind execution and mass shooting (clear reference to mass shooting in a church, racist motives)

10- 11 : the Red flag : this is America, blood handed for years but nothing changes

12- 14 : all this under the eye of youth => dancing whatever is happening, empty, chaos, apocalyps rider + dance = reference to South Africa (Gwara Gwara) => Apartheid (which began after Segregation)

15- Under the eye of children and medias

16- man shooting with his hands : police violence due do racism

17- last cigarette:

Race/Ethnicity	% of US population	% of U.S. incarcerated population	National incarceration rate (per 100,000)
White (non-Hispanic)	64%	39%	450 per 100,000
Hispanic	16%	19%	831 per 100,000
Black	13%	40%	2,306 per 100,000

The racial and ethnic make-up of incarcerated populations is dramatically different from that of the U.S. as a whole. 2

18- immobility : old cars, old rap music cliché, same man with covered face

19-20 : same idea of immobility : running black man, chased like the escaped slaves used to and scared face of the black man in the dark

Parole : revenir sur le côté décousu, telly-> use of social medias,

Driving expansive foreigners

Debt : black man get your money

(Historical landmarks: Minstrel Shows in American history

video Cotton and Chick Watts Blackface Minstrel Show Comedy, recorded in 1954.

https://www.youtube.com/watch?v=-_swtbli2F0)

fiche zéro de conduite :

<https://www.zerodeconduite.net/system/files/document/thisisamerica-anglais-minstrel.pdf>

+ arrêt sur image (cf diapo) : https://www.youtube.com/watch?v=9_LIP7qguYw)

Conclusion : Same old

3) representation of racism in medias

Document 3A Die hard 3 : Zeus advices to the kids : <https://www.youtube.com/watch?v=9BASAd4j6Lw>

Document 3B + scène John meets Zeus : caricature du racisme, année 1995 => racism sous-jacent et ambient mais qui n'a pas encore mené aux meurtres et émoi que l'on connaît

https://www.youtube.com/watch?v=t8DJGw3rIwI&list=RDt8DJGw3rIwI&start_radio=1

=> film grand public, focalisé sur héros blanc et le personnage noir = en annexe, permet une sorte de « déculpabilisation », message qui passe : black = aussi raciste (voir plus) que les blancs, blancs à la rescousse

+ scene John accuses Zeus of being racist :

annexe Document 3C : <https://www.youtube.com/watch?v=lGYFRzf2Xww>)

Document 3D- Bowling for Columbine : 2002, Mickael questions himself on the origins of mass shooting => possibly the fear of Black American, fuelled by the medias

medias show only black guys:

https://www.youtube.com/watch?v=dDrvijZMq_Y

et **DOCUMENT 3 E** : Cops :

https://www.youtube.com/watch?v=Nzhqec_bj-4

annexe 3F: origin of cops :

<https://www.youtube.com/watch?v=xTQTcfk5Bmw>

4- the need to change mentalities :

DOCUMENT 4A- race after technology, Ruha Benjamin : quand la technologie se plie aux règles de la société : l'AI pas si intelligente que ça... // entre besoin d'une image dépolvoisée et

non raciste et la réalité : who cares about SIRI recognising an African American voice ? Best mo' to mention the difference between African American and Black American

Document 4B : - Never Again : Titus Kaphar : *Analogous Colors*, couverture, tableau + poem tableau du Times : based on the plea of George Floyd calling for his mother

To accompany the illustration on the cover, Kaphar wrote a poem titled "[I Cannot Sell You This Painting](#)," in which he asks: "Are black and loss / analogous colors in America?"

prise de conscience nécessaire ? Quand ?

<https://time.com/5847487/george-floyd-time-cover-titus-kaphar/>

5- Hope to come ?

Document 5A : 'COPS' to be Ended

et CO sur la représentation des Noirs Américains : <https://medium.com/art-direct/titus-kaphar-the-artist-behind-times-george-floyd-cover-583d2559be22> sur les statues? => regard des enfants

=> Ou représentation Black people dans art (5 min) => refus de faire Black History in art 6'45 : + Fin

TF : en classe : 4 doc au choix : 2 couvertures de magazines et 2 street art George Floyd et Trayvon Martins

DST sur l'assassinat du jeune au Missipi (permets retour sur Basquiat aussi, manuel 1ère meeting point) CE et EE ? Faire le parallèle avec Trayvon Martins en tt cas. (au moins une question)

•document divers : the police was to protect white supremacy

•CO entrainement : <https://www.youtube.com/watch?v=l76veqvITZk>

#BLACKLIVESMATTER

Diversity and inclusion : June 2013 - June 2020 a stir in racist American awareness ?

UNIT 2	what is to be expected next from #blacklivesmatter?
At the end of the Unit, I will	Know all about the beginning of the #blacklivesmatter understand the specificities of this movement think about a possible future for America
What vocabulary will I need ?	Inclusion diversity change fear hope
What grammatical structure will I need ?	Suggestion advice simple present description
What documents will be used ?	1- The origins of the Ashtag : 1a- The Origins of #blacklivesmatters, Monica

	<p>Anderson, August 15, 2016 Social Media Conversations About Race</p> <p>1b- Trayvon Martin, the one too many murder that triggered it all, History.com Editors, February 24, 2020</p> <p>+ Annexe1: A Brief History of America, Mickael Moore, 2001, Bowling for Columbine.</p> <p><u>2- A deep rooted problem:</u></p> <p>2a- Sill Two Americas, Ben Surgeant</p> <p>2b- Ava DuVernay’s <i>13th</i> Is a Shocking, Necessary Look at the Link Between Slavery and Mass Incarceration, Julia Felsenthal, Vogue.com, Octobre 6th, 2016</p> <p>2c- The Runaway, Norman Rockwell, 1958</p> <p>2d- “What do you want to be when you are old?” “Alive”, STM (caricature)</p> <p>2e- The Militarization of Officer Joe, 2014</p> <p>2e- This is America, Childish Gambino, 2018</p> <p><u>3- representation of racism in medias</u></p> <p>3a- b-c: Die Hard with a veengeance, extracts, 1995, John McTiernan</p> <p>3d-e: - Bowling for Columbine, extract; Mickael More, 2002,</p> <p>+ Annexe: 3: The Origin of cops</p> <p><u>4- the need to change mentalities :</u></p> <p>4a- Race after Technology, Ruha Benjamin, 2019</p> <p>4b Titus Kaphar : <i>Analogous Colors</i>, painting + poem, 2020</p> <p>4c- <i>COPS’ to be Ended</i>, By Allyson Chiu June 10, 2020</p> <p>4d- THE FRESH PRINCE OF BEL-AIR Season 1 Clip (Carlton Learns About Discrimination From Will)</p>
What will I learn about ?	How the American past forges its future what triggers racism in America why changes are slow in America
Final Task	You will be handed on D day a document concerning Black Lives Matters and you will need to explain it for 5 minutes to your class.

Instructions for your final Task :

- 1) No preparation time will be given to you before hand
- 2) do you best and trust yourself
- 3) you may have your phone as a timer

4) Be sure you have an opinion about #blacklivesmatter

<https://lithub.com/at-the-black-lives-matter-protests-in-nyc-a-photo-essay/>

1) The Origins of #blacklivesmatter

A- Document 1 : The Origins of #blacklivesmatter

The phrase “black lives matter” was first used by a black community organizer [in a Facebook post](#) following the July 2013 acquittal of George Zimmerman in the shooting death of black 17-year-old Trayvon Martin. Despite its widespread presence today, the hashtag was slow to gain prominence: During the second half of 2013, it appeared on Twitter a total of just 5,106 times (or about 30 times a day).

Both the use of the hashtag and the influence of the broader Black Lives Matter movement accelerated greatly in August 2014 when [Michael Brown](#), a black teenager, was fatally shot by a white police officer in Ferguson, Missouri.

The #BlackLivesMatter hashtag appeared an average of 58,747 times per day in the roughly three weeks following Brown’s death. However, the use of the hashtag increased dramatically three months later when on [November 25](#), the day after a Ferguson grand jury decided not to indict the officer involved in Brown’s death, the #BlackLivesMatter hashtag appeared 172,772 times. During the subsequent three weeks, the hashtag was used 1.7 million times.

Since late 2014, #BlackLivesMatter has been a continuous presence on Twitter, but its use has increased around some specific events. These include:

- On Dec. 4, 2014, the day after a [New York grand jury](#) decided not to indict police officers in the death of Eric Garner, #BlackLivesMatter appeared 189,210 times – the most it was ever used in a single day.
- The Oct. 13, 2015, presidential campaign debate in which Senator Bernie Sanders [defended](#) the Black Lives Matter movement and decried institutional racism spurred the hashtag to appear more than 127,000 times on Twitter the following day as many users voiced support for Sanders.
- On the one-year anniversary of Brown’s death, August 9, 2015, the hashtag appeared 120,067 times as well as 98,518 times the following day. (...)

The #BlackLivesMatter hashtag has been used frequently in support of the broader social movement or to flag general racial issues, occasionally as a form of criticism. From its first appearance in mid-2013, Twitter users have utilized the #BlackLivesMatter hashtag for a range of purposes. Supportive or positive references to the broader movement are among the most common. But in some cases, people included #BlackLivesMatter in tweets to criticize the movement – or simply identify the subject matter of their posts and attach them to the broader discussion occurring around racial issues.

By [Monica Anderson](#), August 15, 2016 [Social Media Conversations About Race](#)
<https://www.pewresearch.org/internet/2016/08/15/the-hashtag-blacklivesmatter-emerges-social-activism-on-twitter/>

Document 1B- Trayvon Martins :

Trayvon Martin, the one too many murder that triggered it all

On February 26, 2012, Trayvon Martin, an African American teen walking home from a trip to a convenience store, is fatally shot by George Zimmerman, a neighborhood watch volunteer patrolling the townhouse community of the Retreat at Twin Lakes in Sanford, [Florida](#). Zimmerman later claimed to have shot the unarmed 17-year-old out of self-defense during a physical altercation. After police initially opted not to arrest Zimmerman, whose father is white and mother is Hispanic, the case sparked protests and ignited national debates about racial profiling and self-defense laws. Zimmerman later was charged with second-degree murder; following a high-profile trial that riveted America, he was acquitted of the charges against him.

On February 26, Martin, a Miami high school student, was in Sanford visiting his father. Dressed in a hooded sweatshirt, the teen was on his way back to the home of his father's fiancée, after buying a bag of Skittles and a bottle of juice, when he was spotted by Zimmerman, a 28-year-old insurance-fraud investigator who was captain of the neighborhood patrol at the Retreat at Twin Lakes, which recently had experienced a series of break-ins and burglaries. Zimmerman called the non-emergency line of the Sanford police to report that Martin looked suspicious then ignored a police dispatcher's advice not to follow the young man. Moments later, gunfire rang out. When officers arrived, Martin was dead at the scene. Zimmerman, who had a bloody nose and cuts on the back of his head, was questioned then released. There were no eyewitnesses to the shooting, and police chose not to arrest Zimmerman, who claimed to have acted in self-defense.

After Martin's parents raised concerns about the police investigation into the death of their son, who had no criminal record, the case gained national attention. Protest rallies were held in cities nationwide, including New York City, where on March 21 hundreds of people gathered for the Million Hoodie March and demanded justice for Martin, who many believed Zimmerman had profiled as suspicious and threatening simply because the teen was black. (...)

On April 11, 2012, following weeks of demonstrations, a special prosecutor appointed by Florida's governor charged Zimmerman with second-degree murder. He pleaded not guilty and the case went to trial in June 2013. In court, the prosecution portrayed Zimmerman as a wannabe cop who had profiled Martin as a criminal, chased him down and fought him. Prosecutors also tried to poke holes in Zimmerman's self-defense claim by pointing to inconsistencies in his statements to the police. Defense attorneys for Zimmerman, who did not take the stand, contended he only shot Martin after the teen attacked him. On July 13, after deliberating for 16 hours over two days, a jury of six women found Zimmerman not guilty.

By [History.com Editors](#), February 24, 2020

<https://www.history.com/this-day-in-history/florida-teen-trayvon-martin-is-shot-and-killed>

2) a deep-rooted difference :

Document 2A- Sill Two Americas, Ben Surgeant



Document 2B - 13 amendement : modern slavery / crack / heroin
 idée d'esclavagisme moderne : 13ème amendement et crack / héroïne :
<https://www.vogue.com/article/13th-ava-duvernay-review>

Ava DuVernay's *13th* Is a Shocking, Necessary Look at the Link Between Slavery and Mass Incarceration

By [Julia Felsenthal](#), for Vogue.com, Octobre 6th, 2016

Filmmaker Ava DuVernay's new documentary, available to stream this Friday via Netflix, is called [13th](#), as in the 13th amendment, the one that formally abolished slavery in the United States, and, at least in theory, granted freedom to all Americans. "Neither slavery nor involuntary servitude," [it reads](#), "*except as a punishment for crime whereof the party shall have been duly convicted*, shall exist within the United States, or any place subject to their jurisdiction."

That bit in italics is what concerns DuVernay, a clause that has long offered a massive loophole to those who seek to exploit it. It's no secret that the United States is a world leader when it comes to putting its people behind bars. As President Obama reminds us (...) this country is home to five percent of the world's population and 25 percent of the world's prisoners. Around 2.3 million Americans are currently incarcerated. Of that number, 40.2 percent are African-American men. That fact is more shocking when you consider that African-American men make up only about 6.5 percent of the U.S. population. Or, to put a finer point on it, "Right now, we now have more African-Americans under criminal supervision than all the slaves back in 1850s." {says New Jersey Senator Cory Booker}

DuVernay's film looks at how we got from there to here, tracing a line from the abolition of slavery to the present day, (...) and convincingly makes the case that mass incarceration has replaced

institutionalized slavery as a nationally supported way of subjugating and disenfranchising African-Americans.

Criminalizing blackness in America has long been a means of political oppression—most felons, after all, can't vote while in prison or on parole, and some never reclaim the right. But if you look for them, DuVernay suggests you'll find plenty of financial incentives as well.

In the aftermath of the Civil War, films like *The Birth of a Nation* helped to cement the association of dark skin with criminality.. Reconstruction saw the country's first prison boom, and the growing numbers of convicts were, like slaves of the generation before, a pool of free labor to help rebuild the post-abolition Southern economy. It would prove a harbinger of things to come.

DuVernay quotes a Nixon official who broke down the strategy the Republican president used to appeal to racist southern whites and voters fearful of the lefty hippies of the late '60s. "We knew we couldn't make it illegal to be either against the war or black. But by getting the public to associate the hippies with marijuana and blacks with heroin and then criminalizing both heavily, we could disrupt their communities."

Reagan, turned Nixon's rhetorical war into a literal war on drugs, particularly on crack cocaine, which was criminalized in a way powder cocaine was not, decimating black communities: When it came to prison sentencing, one ounce of crack was equal to a hundred of powder.

Ironically, it was the Democrat Bill Clinton who arguably did the most to birth the current prison industrial complex (...). Clinton won the presidency as a new law-and-order Democrat, after watching Michael Dukakis lose to George H. W. Bush, in part over a racially coded campaign attack ad that asserted Dukakis was dangerously soft on crime. Clinton overcorrected a federal crime bill that allowed a huge expansion of the prison system. The bill incentivized states to adopt truth-in-sentencing laws, which required that prisoners serve at least 85 percent of their sentence. Along with Reagan-era mandatory minimum sentencing for drug crimes, these added up to more people, disproportionately people of color, in prison for longer periods of time.

Flash forward to the present day, when tragic stories like that of Kalief Browder—the Bronx 22-year-old who [hanged himself](#) after wallowing for three years in jail awaiting trial when he refused to take a plea bargain for a crime he didn't commit—remind us of the cost of all these laws. (In a nutshell: Poor people are incentivized to plead guilty for lesser sentences instead of going to trial.) And what happens to all those prisoners once they've served their time? A robust prison system leads to huge numbers of ex-convicts, a permanent population of second-class citizens. (...) As author Michelle Alexander puts it: "So many aspects of the old Jim Crow are suddenly legal again

once you've been branded a felon. And so it seems that in America we haven't so much ended racial caste, but simply redesigned it."

The film also recasts the conversation about race in this country in terms that are appropriately shocking. (...) A system that puts black men in chains and asks them to work for free on behalf of the countless corporations that depend on prison labor and profit from mass incarceration? That's slavery by a different name.

annexe : https://www.youtube.com/watch?time_continue=7&v=krfcq5pF8u8&feature=emb_logo

C- The Runaway vs caricature what do you want to be when you grow up ? Document D



+ dossier de caricature x 3

E) - This is America : Childish Gambino

travail sur la chanson : repérage vidéo puis écoute de paroles.
Partage

<https://www.youtube.com/watch?v=VYOjWnS4cMY>

1^{er} repérage : music representation / costumes / place / people

étude détaillée

diapo

1 : confederate trousers + bare chest (slavery), gold chains => chain

2 : Look at what I'm whippin' now » => back

3- funny faces : reference to Black Face Minstrel show // avec diapo 4

5- Execution // Jim Crow character (diapo 6)

7- Choir : Gospel => reference to slave music

8- violence in America : blind execution and mass shooting (clear reference to mass shooting in a church, racist motives)

10- 11 : the Red flag : this is America, blood handed for years but nothing changes

12- 14 : all this under the eye of youth => dancing whatever is happening, empty, chaos, apocalyp
rider + dance = reference to South Africa (Gwara Gwara) => Apartheid (which began after
Segregation)

15- Under the eye of children and medias

16- man shooting with his hands : police violence due do racism

17- last cigarette:

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18- immobility : old cars, old rap music cliché, same man with covered face

19-20 : same idea of immobility : running black man, chased like the escaped slaves used to and scared face of the black man in the dark

(Historical landmarks: Minstrel Shows in American history

video Cotton and Chick Watts Blackface Minstrel Show Comedy, recorded in 1954.

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Conclusion : Same old

3) representation **of racism in medias**

A) Die hard 3 : Zeus advices to the kids : <https://www.youtube.com/watch?v=9BASAd4j6Lw>

B- scène John meets Zeus : caricature du racism, année 1995 => racism sous-jacent et ambiant mais qui n'a pas encore mené aux meurtres et émoi que l'on connaît

https://www.youtube.com/watch?v=t8DJGw3rIwI&list=RDt8DJGw3rIwI&start_radio=1

C- scene John accuses Zeus of being racist :

annexe: <https://www.youtube.com/watch?v=lGYFRzf2Xww>)

D- Bowling for Columbine : 2002, Mickael questions himself on the origins of mass shooting => possibly the fear of Black American, fuelled by the medias

medias show only black guys:

https://www.youtube.com/watch?v=dDrviZMq_Y

E- Cops :

https://www.youtube.com/watch?v=Nzhqec_bj-4

annexe : origin of cops :

<https://www.youtube.com/watch?v=xTQTcfk5Bmw>

4- the need to change mentalities :

Document 4A : The need to change mentalities

A former Apple employee who noted that he was “not Black or Hispanic” described his experience on a team that was developing speech recognition for Siri, the virtual assistant program. As they worked on different English dialects – Australian, Singaporean, and Indian English – he asked his boss: “What about African American English?” To this his boss responded: “Well, Apple products are for the premium market.” And this happened in 2015, “one year after [the rapper] Dr. Dre sold Beats by Dr. Dre to Apple for a billion dollars.” The irony, the former employee seemed to imply, was that the company could somehow devalue *and* value Blackness at the same time.⁶⁰ It is one thing to capitalize on the coolness of a Black artist to sell (overpriced) products and quite another to engage the cultural specificity of Black people enough to enhance the underlying design of a widely used technology. This is why the notion that tech bias is “unintentional” or “unconscious” obscures the reality – that there is no way to create something without some intention and intended user in mind (a point I will return to in the next chapter).

For now, the Siri example helps to highlight how just having a more diverse team is an inadequate solution to discriminatory design practices that grow out of the interplay of racism and capitalism. Jason Mars, a Black computer scientist, expressed his frustration saying, “There’s a kind of pressure to conform to the prejudices of the world . . . It would be interesting to have a either. First we need to sell products.”⁶¹ How does the fist-pumping empowerment of Microsoft’s campaign figure in a world in which the voices of Black programmers like Mars are treated as conflict-inducing? Who gets muted in this brave new world? The view that “technology is a neutral tool” ignores how race also functions like a tool, structuring whose literal voice gets embodied in AI. In celebrating diversity, tokenistic approaches to tech development fail to acknowledge how the White aesthetic colors AI. The “blandness” of Whiteness that some of my students brought up when discussing their names is treated by programmers as normal, universal, and appealing. The invisible power of Whiteness means that even a Black computer scientist running his own company who earnestly wants to encode a different voice into his app is still hemmed in by the desire of many people for White-sounding voices.

Race After Technology : *Abolitionist Tools for the New Jim Crow Code*, Ruha Benjamin, 2019

4B- Never Again : Titus Kaphar : *Analogous Colors*, couverture, tableau + poem
tableau du Times : based on the plea of George Floyd calling for his mother

...TRAYVON MARTIN. YVETTE SMITH. ERIC GARNER. MICHAEL BROWN. LAQUAN MCDONALD. TANISHA ANDERSON. AKAI GURLEY.

BAILEY. STEPHON CLARK. DANNY RAY THOMAS. ANTWON ROSE. BOTHAM JEAN. ATATIANA JEFFERSON. MICHAEL DEAN. AHMAUD ARBERY. BREONNA TAYLOR. GEORGE FLOYD...



TAMIR RICE. JERAME REID. NATASHA MCKENNA. ERIC HARRIS. WALTER SCOTT. FREDDIE GRAY. WILLIAM CHAPMAN. SANDRA BLAND. DARRIUS STEWART. SAMUEL DUBOSE. JANET WILSON.

CALIN ROQUEMORE. ALTON STERLING. PHILANDO CASTILE. JOSEPH MANN. TERENCE CRUTCHER. CHAD ROBERTSON. JORDAN EDWARDS. AARON



ALSTRIA €4.95 BOTSWANA P 50.00 DENMARK DKK 23.00 FINLAND €4.95 FRANCE €4.95 GERMANY €4.95 GREECE €4.95 HUNGARY €4.95 ICELAND €4.95 ISRAEL €4.95 JAPAN ¥ 1,690.00 JORDAN €4.95 KENYA KSh 200.00 KOSOVO €4.95 LITHUANIA €4.95 LUXEMBOURG €4.95 MALAYSIA MYR 100.00 MALDIVES €4.95 MALTA €4.95 MEXICO Mx\$ 595.00 MOROCCO DH 145.00 NETHERLANDS €4.95 NICARAGUA NQ 1,000.00 NIGERIA N 1,211.00 NORWAY NOK 230.00 PANAMA P 5.00 POLAND z 21.90

PORTUGAL (Cont.) €4.95 ROMANIA LEI 13.00 SLOVENIA €4.95 SWAZILAND SAR 50.00 TANZANIA TZS 4,700 UGANDA USh 7,000 QATAR QR 23.00 SAUDI ARABIA SAR 22.00 SPAIN €4.95 SWEDEN (inc. tax) kr 59.00 TUNISIA DT 7,000 REP. ALBANIA LEX 830.00 SLOVAKIA €4.95 SOUTH AFRICA R 50.00 SWITZERLAND SFR 9.80 U.A.E. AED 29.00

To accompany the illustration on the cover, Kaphar wrote a poem titled "[I Cannot Sell You This Painting](#)," in which he asks: "Are black and loss / analogous colors in America?"

I

can not
sell
you
this
painting.

In her expression, I see the Black mothers who are unseen, and rendered helpless in this fury against their babies.
As I listlessly wade through another cycle of violence against Black people,
I paint a Black mother...
eyes closed,
furrowed brow,
holding the contour of her loss.

Is this what it means for us?
Are black and loss
analogous colors in America?
If Malcolm could not fix it,
if Martin could not fix it,
if Michael,
Sandra,
Trayvon,
Tamir,
Breonna and
Now George Floyd...
can be murdered
and nothing changes...
wouldn't it be foolish to remain hopeful?
Must I accept that this is what it means to be Black
in America?

Do
not
ask
me
to be
hopeful.

I have given up trying to describe the feeling of knowing that I can not be safe in the country of my birth...
How do I explain to my children that the very system set up to protect others could be a threat to our existence?
How do I shield them from the psychological impact of knowing that for the rest of our lives we will likely be seen as a threat,
and for that
We may die?
A MacArthur won't protect you .
A Yale degree won't protect you .
Your well-spoken plea will not change hundreds of years of institutionalized hate.
You will never be as eloquent as Baldwin,
you will never be as kind as King...
So,

isn't it only reasonable to believe that there will be no
change
soon?

And so those without hope...
Burn.

This Black mother understands the fire.
Black mothers
understand despair.
I can change NOTHING in this world,
but in paint,
I can realize her....
This brings me solace...
not hope,
but solace.
She walks me through the flames of rage.
My Black mother rescues me yet again.
I want to be sure that she is seen.
I want to be certain that her story is told.
And so,
this time
America must hear her voice.
This time
America must believe her.

5- hope ?

‘COPS’ to be Ended

In 1989, media outlets nationwide clamored to cover the debut of “Cops.” The documentary-style crime program promising an intimate look at the daily lives of law enforcement officers marked one of the earliest forays into reality TV — and many at the time couldn’t get enough.

“Having no script to follow and no ponderous narration ... diluting its drama, ‘Cops’ delivers ‘real life’ TV that is as straightforward as a nightstick to the kidneys,” the Globe review said. Those reviewers were right that audiences would love the formula. “Cops” would go on to run for more than 30 years, enticing loyal viewers with tense scenes of foot chases, prostitution busts and drug-house raids. But as its popularity rose, social and criminal justice advocates charged that the very elements fans loved — namely raw footage of action-packed arrests — glorified officers, normalized questionable police tactics and reinforced racial stereotypes.

On Tuesday, “Cops,” which was scheduled to premiere its 33rd season this month, came to an unceremonious end after it was canceled amid widespread protests against racism and police brutality sparked by [George Floyd’s death](#). Floyd, a black man, died last month in Minneapolis after a white police officer knelt on his neck for nearly nine minutes while he was handcuffed on the ground. (...) “Cops” was the brainchild of John Langley and Malcolm Barbour, who both wanted to create a documentary-style show shot from the perspective of police(...). The pair held onto the concept for their show and in 1988, they pitched it to a young

Fox executive named Stephen Chao. In a [2018 interview](#) with the Marshall Project, Chao recalled doubting Langley’s pitch that he could produce a weekly program based on the simple premise of following police officers around on the job. “My mind was whirling. I was like, ‘How can you possibly deliver such quality every week, with so much action?’ ” Chao said. “He shrugged his shoulders. He said, ‘I’m the pizza man. I can deliver every week.’ It was such a stupid thing to say. I laughed, of course. None of us knew it was possible.” By 1989, millions of people around the country were listening to the telltale opening strains of “Bad Boys,” a song by the reggae band Inner Circle, as dramatic montages of police officers chasing and tackling suspects flashed across the screen.

While early media coverage of the show’s first few episodes were mostly positive, some were quick to raise concerns. “The dominant image is hammered home again and again: the overwhelmingly white troops of police are the good guys; the bad guys are overwhelmingly black,” the New York Times [wrote](#) in 1989. “Little is said about the ultimate sources of the drugs, and nothing is mentioned about Florida’s periodic scandals in which the police themselves are found to be trafficking in drugs.” (...)

As the popularity of the series increased, so did the criticism. In 2004, researchers observed that “Cops” disproportionately showed people of color as perpetrators of serious crimes. Programs like “Cops,” serve to “justify controversial police practices” and “implicitly justifies the practice of racial profiling,” the researchers wrote. “In that many viewers experience and understand law enforcement and crime through these reality TV programs, these shows teach audiences to view certain police practices as legitimate and certain social groups as deviant,” the paper said. (...

“What we found is that ‘Cops’ (...) consistently presents excessive force as good policing and that its structural reinforcement of racial stereotypes about criminality raises questions about the ethics of continuing to let the show remain on the air,” (...) Dan Taberski, [wrote in an op-ed](#) for the New York Times.

Many [cheered](#) Paramount’s decision to cancel the show Tuesday. (...) Others saw the show’s cancellation as a sign of changing times and demanded that similar programs also be axed. “It is exploitative of those unwillingly filmed and broadcast, and it contributes to the glorification of overly aggressive and violent police tactics,” Buffy Wicks, a Democrat who serves in the California State Assembly, [tweeted](#). **By Allyson Chiu June 10, 2020**

<https://www.washingtonpost.com/nation/2020/06/10/cops-tv-reality-cancel/>

TF : œuvre de Banksy Trayvon Martin hood couverture du Time magazin
trouver slogan et expliquer son choix Travail écrit en 1 h

DST : // avec mort du jeune du Missipi + CO



BROADEN YOUR VOCABULARY : INCLUSION

DEFINITIONS OF INCLUSION

1) **the act of including : the state of being included**

Pick your favorite words :

Synonyms	<u>admittance</u> • <u>formation</u> • <u>incorporation</u> • <u>involvement</u> • <u>composition</u> • <u>embodiment</u> • <u>embracement</u> • <u>encompassment</u> • <u>insertion</u> • <u>subsumption</u> • <u>comprisal</u>
Words Related to	<u>addition</u> , • <u>augmentation</u> , • <u>boost</u> , • <u>expansion</u> , • <u>gain</u> , • <u>increase</u> , • <u>increment</u> , • <u>more</u> , • <u>plus</u> , • <u>raise</u> , • <u>rise</u> , • <u>supplement</u>
Near Antonyms	<u>deletion</u> , • <u>elision</u> , • <u>omission</u> • <u>elimination</u> • <u>blank</u> , • <u>skip</u>
Antonyms	<u>exclusion</u>

	<ul style="list-style-type: none"> •subtraction
Quotes	<p>« Our ability to reach unity in diversity will be the beauty and the test of our civilization ». ~Mahatma Gandhi</p> <p>« An individual has not started living until he can rise above the narrow confines of his individualistic concerns to the broader concerns of all humanity. » ~Martin Luther King, Jr</p> <p>« It takes a A lot of different flowers to make a bouquet ». - Islamic Proverb</p> <p>« When everyone is included, everyone wins. » ~Jesse Jackson</p>

BROADEN YOUR VOCABULARY : Diversity

DEFINITIONS OF DIVERSITY

2) **the quality or state of being composed of many different elements or type**

3) **the quality or state of being different**

Pick your favorite words :

Synonyms	<p>assortment,</p> <ul style="list-style-type: none"> •diverseness, •heterogeneity, •heterogeneousness, •manifoldness, •miscellaneousness, •multifariousness, •multiplicity, •variety, •variousness <p>contrast,</p> <ul style="list-style-type: none"> •difference, disagreement, discrepancy, disparateness, disparity, •dissimilarity, dissimilitude, •distance, •distinction, distinctiveness, distinctness,
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	<ul style="list-style-type: none"> •diverseness, •otherness, •unlikeness
Words Related to	<p>disparateness,</p> <ul style="list-style-type: none"> •disparity, dissimilarity, •distinction, distinctiveness, distinctness, •otherness, •unlikeness <p>deviance, divergence</p> <ul style="list-style-type: none"> •differentiability, discriminability, distinguishability •change, modification, variation •conflict, discord, discordance, dissension (<i>also</i> dissent), •dissent, dissidence, disunity, •friction, •strife •variability, variance •anomalousness, •dichotomy, •incompatibility, •incongruence, incongruity, incongruousness, nonconformity •disproportion, imbalance, •inequality, nonequivalence
Near Antonyms	<p>homogeneity,</p> <ul style="list-style-type: none"> •homogeneousness, •likeness, •sameness, •similarity •fewness, •paucity <p>identicalness,</p> <ul style="list-style-type: none"> •identity •accordance, agreement, •conformity, •correspondence, •parallelism, similitude •equality, equivalence, equivalency •homogeneity, homogeneousness,

	<ul style="list-style-type: none"> •uniformity
Antonyms	<p><u>alike</u>ness,</p> <ul style="list-style-type: none"> •<u>analogousness</u>, •<u>analogy</u>, •<u>community</u>, •<u>likeness</u>, •<u>resemblance</u>, •<u>sameness</u>, •<u>similarity</u>
Quotes	<p>“Oh God, the terrible tyranny of the majority. We all have our harps to play. And it's up to you to know with which ear you'll listen.” — Ray Bradbury, <u>Fahrenheit 451</u></p> <p>“How can you govern a country which has 246 varieties of cheese?” — Charles de Gaulle</p> <p>“Strength lies in differences, not in similarities” — Stephen R. Covey</p> <p>“Our ability to reach unity in diversity will be the beauty and the test of our civilisation.” — Mahatma Gandhi</p> <p>“He who is different from me does not impoverish me - he enriches me. Our unity is constituted in something higher than ourselves - in Man... For no man seeks to hear his own echo, or to find his reflection in the glass.” — Antoine de Saint-Exupéry</p>

BROADEN YOUR VOCABULARY : HOPE

DEFINITIONS OF HOPE

4) **to cherish a desire with anticipation : to want something to happen or be true**

5) **to desire with expectation of obtainment or fulfillment**

6)

Pick your favorite words :

Synonyms	<p><u>achievement</u></p> <ul style="list-style-type: none"> •<u>ambition</u> •<u>anticipation</u> •<u>aspiration</u>
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	<ul style="list-style-type: none"> •belief •concern •confidence •desire •expectation •faith •goal •optimism •promise •prospect •wish
Words Related to	<ul style="list-style-type: none"> assumption •buoyancy •daydream •expectancy, fancy •fortune , gain •hopefulness •reliance •reverie •reward, rosiness •security •utopia •Promised Land •bright side •castles in air, fool's paradise •greedy glutton •light at end of tunnel •pipe dream •thing with feathers
Near Antonyms	<p>Despair, discouragement, pessimism</p>
Antonyms	<ul style="list-style-type: none"> disbelief •dislike •distrust •doubt •fear •hate •hatred •hopelessness

	<ul style="list-style-type: none"> •<u>fact</u> •<u>reality</u> •<u>truth</u>
Quotes	<p>“We have always held to the hope, the belief, the conviction that there is a better life, a better world, beyond the horizon.” – Franklin D. Roosevelt</p> <p>“Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning.” – Albert Einstein</p> <p>“Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence.” – Helen Keller</p> <p>“Hope is being able to see that there is light despite all of the darkness.” – Desmond Tutu</p> <p>“The miserable have no other medicine but only hope.” – William Shakespeare</p> <p>“Hope is a waking dream.” – Aristotle</p>

BROADEN YOUR VOCABULARY : CHANGE

DEFINITIONS OF CHANGE

1)the act, process, or result of making different

2)to give up (something) and take something else in return

Pick your favorite words :

Synonyms	<p><u>adjustment</u></p> <ul style="list-style-type: none"> • advance • development • difference , diversity • innovation • modification • reversal • revision
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	<ul style="list-style-type: none"> • revolution • shift • switch • transformation • transition • variation
<p>Words Related to</p>	<p><u>break</u></p> <ul style="list-style-type: none"> • <u>compression</u> • <u>contraction conversion</u> • <u>correction</u> • <u>distortion</u> • <u>diversification</u> • <u>metamorphosis</u> , <u>modulation</u> , <u>mutation</u> • <u>novelty</u> • <u>permutation</u> • <u>reconstruction</u> , <u>refinement remodeling</u> • <u>tempering transmutation</u> • <u>turn, turnover</u> • <u>variance</u> , <u>variety</u> • <u>correction</u>, • <u>rectification</u>, • <u>reform, conversion</u>, • <u>deformation, distortion</u>, • <u>metamorphosis</u>, • <u>mutation, transfiguration, transformation</u> • <u>fluctuation, oscillation, shift</u> • <u>displacement, replacement, substitution</u> • <u>adjustment, modulation, regulation</u>, <p><u>redesign, redo</u></p> <ul style="list-style-type: none"> • <u>interchange displace</u>, • <u>replace</u>, • <u>cede, hand over, surrender, yield</u> • <u>reciprocate</u>
<p>Antonyms</p>	<ul style="list-style-type: none"> • <u>agreement</u> • <u>sameness</u> • <u>similarity</u> • <u>stagnation</u> • <u>uniformity</u> • <u>commute</u>, • <u>exchange</u>, • <u>shift</u>,

	<ul style="list-style-type: none"> • substitute, • swap, • switch, • trade
Quotes	<p>“Be the change that you wish to see in the world.” — Mahatma Gandhi</p> <p>“Everyone thinks of changing the world, but no one thinks of changing himself.” — Leo Tolstoy</p> <p>“Education is the most powerful weapon which you can use to change the world.” — Nelson Mandela</p> <p>“For what it’s worth: it’s never too late or, in my case, too early to be whoever you want to be. There’s no time limit, stop whenever you want. You can change or stay the same, there are no rules to this thing. We can make the best or the worst of it. I hope you make the best of it. And I hope you see things that startle you. I hope you feel things you never felt before. I hope you meet people with a different point of view. I hope you live a life you’re proud of. If you find that you’re not, I hope you have the courage to start all over again.” — Eric Roth, The Curious Case of Benjamin Button Screenplay</p>

BROADEN YOUR VOCABULARY : FEAR

DEFINITIONS OF FEAR

1)the emotion experienced in the presence or threat of danger

2)an uneasy state of mind usually over the possibility of an anticipated misfortune or trouble

Pick your favorite words :

Synonyms	<ul style="list-style-type: none"> •alarm • anxiety, dread, • fearfulness, • fright, horror, panic, scare, terror, • trepidation
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Words Related to	<p>•<u>phobia</u></p> <ul style="list-style-type: none"> • creeps, jitters, nervousness, • williespang, qualm, twinge • agitation, apprehension, • consternation, discomposure, disquiet, perturbation • concern, dismay, worry • cowardice, faintheartedness, • timidity, timorousness • agitation, • anxiety, anxiousness, apprehension, apprehensiveness, • care, concern, concernment, • disquiet, disquietude, nervosity, nervousness, perturbation, solicitude, • sweat, unease, uneasiness, worry • strain, stress, tension • alarm, anguish, • consternation, desperateness, desperation, discomfort, discomposure, dismay, distraction, distress, disturbance, • edginess, franticness, jitters, jumpiness, • panic, tremor, angst, fearfulness, torment, upset, vexation • cold feet, doubt, • dread, foreboding, • incertitude, misgiving, • presentiment, suspense, uncertainty • qualm, scruple
Near Antonyms	<p>•aplomb, assurance, boldness, confidence, self-assurance, self-confidence</p> <ul style="list-style-type: none"> • bravery, courage, courageousness, daring, • dauntlessness, doughtiness, fearlessness, • fortitude, gallantry, • intrepidity, intrepidness, stoutness, valor • audacity, guts, nerve
Antonyms	<p>unconcern</p>
Quotes	<p>“Do one thing every day that scares you.” — Eleanor Roosevelt</p> <p>“There is only one thing that makes a dream</p>

impossible to achieve: the fear of failure.”

— Paulo Coelho, [The Alchemist](#)

“Fear doesn't shut you down; it wakes you up”

— Veronica Roth, [Divergent](#)

“Fear of a name increases fear of the thing itself.”

— J.K. Rowling, [Harry Potter and the Sorcerer's Stone](#)

“Have no fear of perfection - you'll never reach it.”

— Salvador Dali

DST- Unit 2 #Blacklivesmatter

Based on your personal knowledge and the following documents, explain how hope is expressed through the different documents and how public opinion made the Civil right evolve.

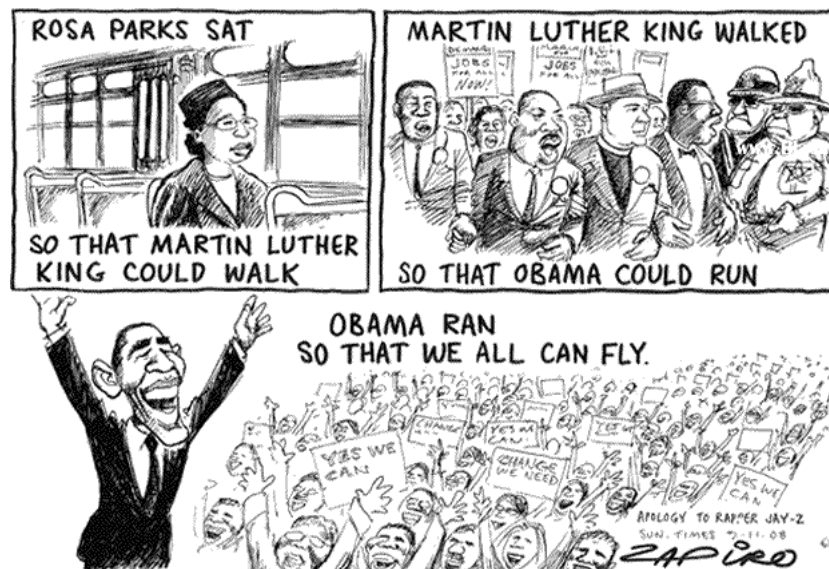
Doc 1: Like a King, (song)

Well Martin's dream
Has become Rodney's worst
Nightmare
Can't walk the streets
To them we are fair game
Our lives don't mean a thing
Like a king, like a king, like a king
Rodney King, Rodney King, Rodney King
Like a king, like a king, like a king
How I wish you could help us Dr. King
Make sure it's filmed
Shown on national T.V.
They'll have no mercy
A legal lynch mob
Like the days strung up from the tree
The L.A.P.D.
Like a king, like a king, like a king
Rodney King, Rodney King, Rodney King
Like a king, like a king, like a king
How I wish you could help us Dr. King
So if you catch yourself
Thinking...

Like a king, Ben Harper, 1994

Rodney King was an African American, beaten up to death by white policemen in 1992, which led to the 1992 LA riots

Document 2: Obama's victory



Document 3: Kamala's speech on winning

And to the woman most responsible for my presence here today — my mother, Shyamala Gopalan Harris, who is always in our hearts.

When she came here from India at the age of 19, she maybe didn't quite imagine this moment. But she believed so deeply in an America where a moment like this is possible. And so, I'm thinking about her and about the generations of women — Black women, Asian, White, Latina, Native American women who throughout our nation's history have paved the way for this moment tonight. Women who fought and sacrificed so much for equality, liberty and justice for all, including the Black women, who are often, too often overlooked, but so often prove that they are the backbone of our democracy. All the women who worked to secure and protect the right to vote for over a century: 100 years ago with the 19th Amendment, 55 years ago with the Voting Rights Act and now, in 2020, with a new generation of women in our country who cast their ballots and continued the fight for their fundamental right to vote and be heard.

Tonight, I reflect on their struggle, their determination and the strength of their vision — to see what can be, unburdened by what has been. And I stand on their shoulders. But while I may be the first woman in this office, I will not be the last.

Abridged from Kamala Harris's victory speech, November 2020



DST rattrapage #BlackLivesMatter

Based on your knowledge of the #BlackLivesMatter, explain how the injustice done to Black American are perceived by artists and shared with all kind of people

Document 1 : *The hate U give*, Angie Thomas, 2017

The other talk was about what to do if a cop stopped me.

Momma fussed and told Daddy I was too young for that. He argued that I wasn't too young to get arrested or shot.

"Starr-Starr, you do whatever they tell you to do," he said. "Keep your hands visible. Don't make any sudden moves. Only speak when they speak to you."

I knew it must've been serious. Daddy has the biggest mouth of anybody I know, and if he said to be quiet, I needed to be quiet. I hope somebody had the talk with Khalil.

He cusses under his breath, turns Tupac down, and maneuvers the Impala to the side of the street.

We're on Carnation where most of the houses are abandoned and half the streetlights are busted.

Nobody around but us and the cop.

Khalil turns the ignition off. "Wonder what this fool wants."

The officer parks and puts his brights on. (...) The officer approaches the driver's door and taps the window. Khalil cranks the handle to roll it down. As if we aren't blinded enough, the officer beams his flashlight in our faces.

"License, registration, and proof of insurance."

Khalil breaks a rule—he doesn't do what the cop wants. "What you pull us over for?"

"License, registration, and proof of insurance."

"I said what you pull us over for?"

"Khalil," I plead. "Do what he said." (...)

"What you pull me over for?"

"Your taillight's broken."

"So are you gon' give me a ticket or what?" Khalil asks.

"You know what? Get out the car, smart guy."

"Man, just give me my ticket—"

"Get out the car! Hands up, where I can see them."

Khalil gets out with his hands up. One-Fifteen yanks him by his arm and pins him against the back door. I fight to find my voice. "He didn't mean—"

"Hands on the dashboard!" the officer barks at me. "Don't move!"

I do what he tells me, but my hands are shaking too much to be still. My parents haven't raised me to fear the police, just to be smart around them. They told me it's not smart to move while a cop has his back to you.

He pats Khalil down. "Okay, smart mouth, let's see what we find on you today."

"You ain't gon' find nothing," Khalil says.

One-Fifteen pats him down two more times. He turns up empty.

"Stay here," he tells Khalil. "And you," he looks in the window at me. "Don't move."

I can't even nod.

The officer walks back to his patrol car. My parents haven't raised me to fear the police, just to be smart around them. They told me it's not smart to move while a cop has his back to you Khalil does. He comes to his door. It's not smart to make a sudden move.

Khalil does. He opens the driver's door.

"You okay, Starr—"

Pow!

One. Khalil's body jerks. Blood splatters from his back. He holds onto the door to keep himself upright.

Pow!

Two. Khalil gasps.

Pow!

Three. Khalil looks at me, stunned.

He falls to the ground.

"No, no, no."

Khalil doesn't move. He doesn't utter a word. He doesn't even look at me. His body stiffens, and he's gone. I hope he sees God. Someone else screams. I blink through my tears. Officer One-Fifteen yells at me, pointing the same gun he killed my friend with. I put my hands up.

Document 2 : Meet the artists behind the powerful Black Lives Matter artwork being shared across social media

[Monica Humphries](#) ,Jun 14, 2020, the Insider

Shared to stories and published in posts, people have uplifted a powerful message: Black lives matter.

Many of these artists have gained thousands of new followers, but with that comes a new pressure to create impactful work.

"I feel like maybe I need to do more," Thomas, an artist, told Insider. "Have I done enough as an artist to bring light to situations like this?"

Behind the bold portraits and impactful embroidery, artists are grappling with the tragedy. Some have found their artwork as a way to process, while others have decided to log off for a bit.

"The reason I am gaining popularity is that I made this piece of art about these recent murders," Ciara LeRoy, an artist and designer, told Insider. "I hate that something so tragic and blatantly wrong had to happen for Black artists to get the due and attention that they deserve."

While some artists, like LeRoy and Coke, acknowledge that it's not a Black person's responsibility to educate white people on racism, many have utilized Instagram as a platform to inform and urge people to act.

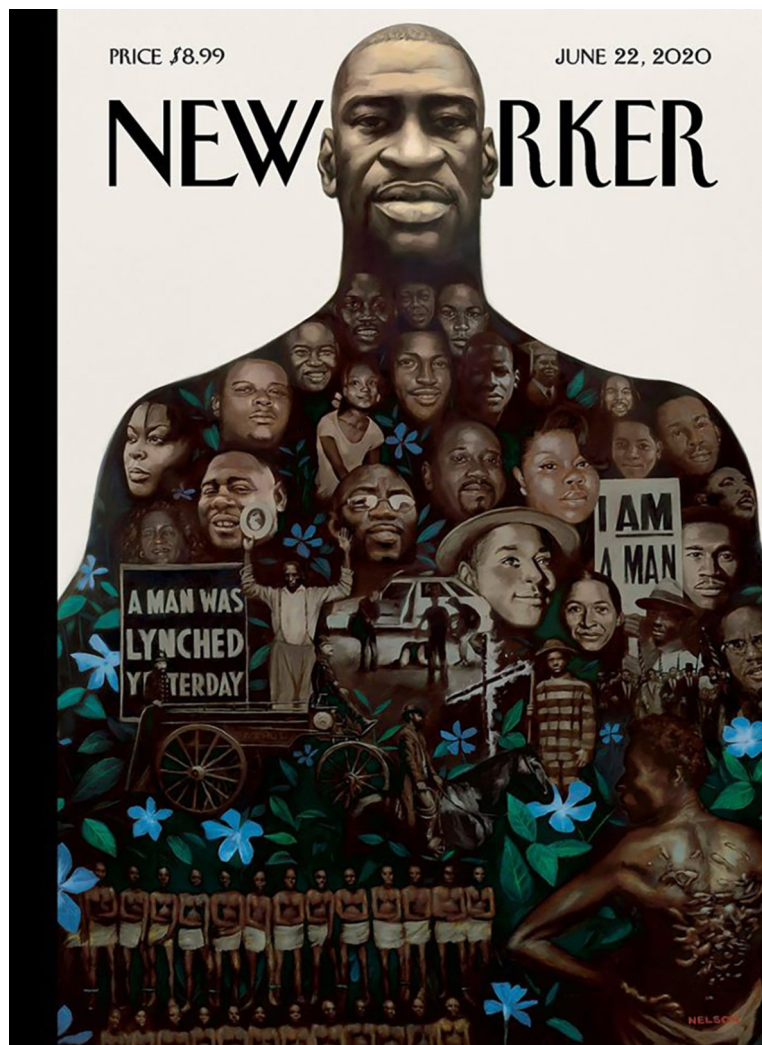
Her illustration received a wave of responses, and it made Coke realize that "people are more willing to listen to the hard things if they're pretty."

So she set out to make beautiful things about challenging topics.

Coke's illustrations have covered everything from systemic racism to allyship.

Coke said she always has her ear to the ground, listening to what her in-person and online communities are sharing. She picks a topic that resonates with her, and she spends hours doing research. Finally, she illustrates.

Document 3 : Kadir Nelson, « Say their Name » 2020



#BLACKLIVEMATTERS

You have been handed a document about BLM. Describe it, analyse it, give your opinion about it and link it to what you have learnt
Make the most of the time you are entitled to. Don't forget to conclude

	Qualité du contenu	Pt score	Expression orale en continu	Pt score	Correction de la langue orale	Pt score	Richesse de la langue	Pt score
C1	J'ai traité le sujet et j'ai produit un oral fluide, convainquant, étayés par des éléments (inter)culturels pertinents. Ma description était détaillée, mon analyse cohérente. J'ai su utiliser ces éléments pour conclure sur l'unité de façon personnelle et très pertinente. J'ai parlé 5 minutes sans aucun problème.	30	J'ai développé mon sujet de manière complexe, en me basant sur mes connaissances acquises et personnelles. Mon sujet a été traité de façon très approfondie sans trop d'hésitation, de pause et mes propos étaient intéressants.	30	J'ai une langue correcte grammaticalement, y compris lorsque je mobilise des structures complexes, mon accent est authentique ou presque	30	J'utilise de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	Ma description et mon analyse étaient structurées, claires. J'ai partagé mon opinion et celle-ci était cohérente. J'ai parlé pendant près de 5 minutes (plus de 4)	20	Je maîtrisais le sujet et j'ai fait le lien entre le document et mes connaissances de façon pertinente. Mon oral reflète une compréhension profonde du sujet.	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus, j'ai une très bonne intonation,	20	Je produis un énoncé dont l'étendue du lexique et des structures sont suffisantes pour permettre des précisions et une variété des formulations.	20
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	J'ai décrit le document en utilisant des éléments logiques et structurés, j'ai apporté des éléments d'analyse, j'ai parlé pendant près de 3 minutes.	10	Mon anglais n'était pas toujours fluide mais j'ai su m'appuyer sur mes connaissances pour traiter le sujet.	10	Je maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la compréhension, j'ai un bon accent / je fais des efforts pour mon accent.	10	Je peux produire un énoncé mais je n'ai pas suffisamment de vocabulaire: je dois utiliser des périphrases et de répétitions	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7
A2	J'ai décrit le document trop rapidement, mon analyse n'était pas assez approfondie / peu cohérente	5	J'ai traité le sujet en terme simple, mon discours était bref, et les éléments juxtaposés	5	Je produis un énoncé oral immédiatement compréhensible malgré des erreurs fréquentes, mon accent est trop français	5	Je peux produire un énoncé dont les mots sont adaptés à l'intention de communication, mais mon répertoire lexical est limité	5
A1	J'ai décrit le document mais de façon superficielle, j'ai donné quelques éléments d'analyse	3	J'ai traité le sujet en terme très simple, mon énoncé est ponctué de pause, de faux démarrages, d'hésitation	3	Je produis un énoncé oral globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un énoncé intelligible malgré un lexique pauvre.	3
Pré-A1	J'ai tenter de décrire le document	1	J'ai pu amorcer un propos avec des mots mémorisés	1	Je produis un énoncé oral mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

Total point obtenus	0	1-4				5- 12				13-18				19-22				23-31				32-39				40+				B1			
	0	1-12				13-17				18-20				21-25				26-39				40-59				60+				B1-B2			
	0	1-12				13-20				21-29				30-39				40-59				60-79				80+				B2			
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20												

Unit 2 : #BLM- EE

Answer to the following question in about 200 words : do you think the BLM mouvement might change things in, America ?

	Qualité du contenu	Pt score	Cohérence de la construction du discours	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C1	J'ai traité le sujet et j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents.	30	J'ai produit un récit ou une argumentation complexe, cela m'a permis de démontrer d'un suage d'une langue et d'un raisonnement structurés.	30	J'ai une langue correcte grammaticalement, y compris lorsque je mobilise des structures complexes.	30	J'utilise de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	J'ai argmenté et présenté le mouvement BLM de façon approfondie. Je me suis appuyée sur les documents vu en cours pour étayer mes propos.	20	Mes arguments étaient logiques, cohérents. J'ai utilisé des connecteurs logiques.	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus	20	Je produis un texte dont l'étendue du lexique et des structures sont suffisantes pour permettre des précisions et une variété des formulations.	20
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	J'ai identifié les origines du BLM, j'ai essayé d'argumenter autour de la question. Mes arguments manquaient un peu de profondeur	10	Mes arguments n'étaient pas toujours très cohérents bien que j'ai essayé de les approfondir. J'ai identifié qu'une partie des problèmes posés par le mouvement BLM	10	Je maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture.	10	Je peux produire un texte mais je n'ai pas suffisamment de vocabulaire: je dois utiliser des périphrases et de répétitions	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7
A2	J'ai traité le sujet et produit un écrit court et peu étayé.	5	J'ai exposé une expérience ou un point de vue en utilisant des connections élémentaires	5	Je produis un texte immédiatement compréhensible malgré des erreurs fréquentes.	5	Je peux produire un texte dont les mots sont adaptés à l'intention de communication, mais mon répertoire lexical est limité	5
	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4
A1	J'ai amorcé une production écrite en lien avec le sujet	3	J'ai énuméré des informations simples et brèves.	3	Je produis un texte globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un texte intelligible malgré un lexique pauvre.	3
Pré-A1	J'ai rassemblé des mots isolés, en lien avec le sujet.	1	J'ai rassemblé des notes, non articulées	1	Je produis un écrit mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

Total point obtenus	0	1-4			5- 12			13-18			19-22			23-31			32-39			40+	B1	
	0	1-12			13-17			18-20			21-25			26-39			40-59			60+	B1-B2	
	0	1-12			13-20			21-29			30-39			40-59			60-79			80+	B2	
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

Unit 2 : #BLM- EE

Answer to the following question in about 200 words : do you think America can change its mentality ?

	Qualité du contenu	Pt score	Cohérence de la construction du discours	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C1	J'ai traité le sujet et j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents.	30	J'ai produit un récit ou une argumentation complexe, cela m'a permis de démontrer d'un usage d'une langue et d'un raisonnement structurés.	30	J'ai une langue correcte grammaticalement, y compris lorsque je mobilise des structures complexes.	30	J'utilise de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	J'ai argumenté et présenté le problème rencontré par les E-U de façon approfondie. Je me suis appuyée sur les documents vu en cours pour étayer mes propos.	20	Mes arguments étaient logiques, cohérents. J'ai utilisé des connecteurs logiques.	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus	20	Je produis un texte dont l'étendue du lexique et des structures sont suffisantes pour permettre des précisions et une variété des formulations.	20
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	J'ai identifié les origines du BLM, j'ai essayé d'argumenter autour de la question. Mes arguments manquaient un peu de profondeur	10	Mes arguments n'étaient pas toujours très cohérents bien que j'ai essayé de les approfondir. J'ai identifié qu'une partie des problèmes rencontrés par les E-U	10	Je maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture.	10	Je peux produire un texte mais je n'ai pas suffisamment de vocabulaire: je dois utiliser des périphrases et de répétitions	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7
A2	J'ai traité le sujet et produit un écrit court et peu étayé.	5	J'ai exposé une expérience ou un point de vue en utilisant des connections élémentaires	5	Je produis un texte immédiatement compréhensible malgré des erreurs fréquentes.	5	Je peux produire un texte dont les mots sont adaptés à l'intention de communication, mais mon répertoire lexical est limité	5
	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4
A1	J'ai amorcé une production écrite en lien avec le sujet	3	J'ai énuméré des informations simples et brèves.	3	Je produis un texte globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un texte intelligible malgré un lexique pauvre.	3
Pré-A1	J'ai rassemblé des mots isolés, en lien avec le sujet.	1	J'ai rassemblé des notes, non articulées	1	Je produis un écrit mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

Total point obtenus	0	1-4			5- 12			13-18			19-22			23-31			32-39			40+			B1
	0	1-12			13-17			18-20			21-25			26-39			40-59			60+			B1-B2
	0	1-12			13-20			21-29			30-39			40-59			60-79			80+			B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		

Et mettre en euro : CO sur les statues <https://www.youtube.com/watch?v=IU6NZbRyUZM&t=7s>

CO : replacing statues cf pdf correction

CO -Racism

	Identification du contexte ou de la situation d'énonciation	Pt score	Identification des réseaux de sens	Pt score	Identification des stratégies de communication	Pt score
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte découragement face à l'inertie – témoignage spontané	30	J'ai identifié et analysé la logique interne du document en distinguant le cas échéant ce qui est de l'ordre de la digression : prise de conscience nécessaire- immobilisme	30	J'ai identifié l'articulation entre les documents, la tonalité des propos : appel à une prise de conscience- rien n'est terminée contrairement à ce que l'on pourrait penser	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : références culturelles explicites – comparaison entre pays – besoin d'une reconnaissance du racisme systémique	20	J'ai identifié la cohérence globale du document : évolution de la question du racisme (moins apparent – élément de l'histoire américaine : guerre de Sécession, fin de la ségrégation – année 60) suprématie blanche explicitée	20	J'ai repéré l'intention en distinguant l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation du document : rappel d'éléments clés identifiable pour une adhésion	20
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : personne concernée par le racisme – connaissance certaine du sujet	10	j'ai relevé l'essentiel des éléments porteurs du sens : différent type de racisme (amérindien – latinos – noir américain) non reconnaissance racisme caché	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation du document : visée pédagogique	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7
A2	j'ai relevé des informations explicites sur le document : interview – personne qui donne son avis	5	j'ai compris globalement le document. racisme – continuité – guerre	5	J'ai identifié la nature du document et j'ai pu le mettre en lien avec quelques éléments du contenu. témoignage	5
	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4
A1	j'ai relevé des informations isolées, simples et les articuler les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou	1	J'ai relevé quelques informations isolées,	1

			familiers.		simples..	
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Total point obtenu	0	1-5	6-9	10-12	13-15	16-22	23-29	30+	B1													
	0	1-5	6-13	14-17	18-22	23-29	30-49	50+	B1-B2													
	0	1-11	12-15	16-20	21-29	30-39	40-59	60+	B2													
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

en plus :

<https://lewebpedagogique.com/forward/comprehension-orale-4/restitution-orale/comprehension-de-loral-b2/>

CO – Civil Right Movement and BLM

	Identification du contexte ou de la situation d'énonciation	Pt score	Identification des réseaux de sens	Pt score	Identification des stratégies de communication	Pt score
C1	J'ai identifié les détails fins ou l'implicite tout en les remplaçant dans le contexte : rappel du titre et de la journée en fin d'interview pour souligner la légitimité de l'interview et notamment de l'invité	30	J'ai identifié et analysé la logique interne du document en distinguant le cas échéant ce qui est de l'ordre de la digression : légitimité du combat de BLM - dans la continuité de ce qui s'est fait avant idée que la lutte continue	30	J'ai identifié l'articulation entre les documents, la tonalité des propos : ensemble des dates // avec ce qui se passe de nos jours titre (dr MLK – Dr Khalil Gibran Muhammad) – directeur de recherches	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : ensemble des éléments du B1 nécessité de la commémoration	20	J'ai identifié la cohérence globale du document : parallèle expliquer de façon explicite opinion de MLK jr : que BLM est nécessaire qu'il est intéressant que le combat soit plus général, pas que dans les cours de justice, pas qu'aux états-unis	20	J'ai repéré l'intention en distinguant l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation du document : rappel du jour où se passe cet interview – 'MLK Day' au moins une date : 1955 - 2016	20
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : retour sur l'histoire noire américaine – boycott-mouvement pacifiste – besoin de continuer (au moins deux éléments) lutte actuelle	10	j'ai relevé l'essentiel des éléments porteurs du sens : parallèle entre la défense des droits civiques des personnes de couleur et le mouvement récent positionnement : qu'en penserait MLKing junior	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation du document : témoignage dans un contexte de commémoration détendu / complicité (rires)	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7
A2	j'ai relevé des informations explicites sur le document : interview – détendu	5	j'ai compris globalement le document. Martin Luther King – BLM – droit des personnes de couleur en USA	5	J'ai identifié la nature du document et j'ai pu le mettre en lien avec quelques éléments du contenu. Journée de commémoration	5
	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4

A1	j'ai relevé des informations isolées, simples et les articuler les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou familiers.	1	J'ai relevé quelques informations isolées, simples..	1

Total point obtenus	0	1-5	6-9	10-12	13-15	16-22	23-29	30+	B1													
	0	1-5	6-13	14-17	18-22	23-29	30-49	50+	B1-B2													
	0	1-11	12-15	16-20	21-29	30-39	40-59	60+	B2													
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

ARI SHAPIRO, HOST:

On this day, when we remember the civil rights movement and Dr. Martin Luther King Jr., the U.S. is in the middle of another racial struggle, the Black Lives Matter movement. Dr. Khalil Gibran Muhammad has studied the parallels between these two movements. He's the director of the Schomburg Center for Research in Black Culture at the New York Public Library. Welcome.

You know, we're talking about these two moments in time, from the 1960s and the present day, but there's obviously a continuity. How do we connect what's happened in the intervening half-century between these two movements?

MUHAMMAD: On one hand, we didn't take Dr. King's warning about the importance of history lessons. When he wrote "Where Do We Go From Here: Chaos Or Community?" he wanted us to learn from what had worked in the civil rights movement and the work that remained necessary to do. That got watered down somehow. I will say for my generation of Gen Xers (ph), we were told, generally speaking, to just look forward - don't look back - and to embrace all the opportunities that are right in front of you. I think we got ahead of ourselves. I think the fact is that we needed to be vigilant and take more seriously that Dr. King didn't die of old age. He died because he was assassinated, and he was assassinated in part because he challenged this nation to restructure its fundamental values, and those values include the full recognition of the dignity of black people. That is the work that remains today.

SHAPIRO: Do you think Dr. King would look at this movement today and heave a sigh that in 2016, these are still contentious issues? Or would he be proud that the fight continues, and the ball is moving forward, and people haven't given up the struggle?

MUHAMMAD: All of the above.

(LAUGHTER)

MUHAMMAD: At every step along the way from 1955 and the bus boycott movement until his dying day, he had to make a case not just to politicians, not just to a broader community of Americans, but to other activists in the movement itself when he said a legal strategy is insufficient. He told the NAACP and other organizations we can't just win this in court. We've got to transform this society. And so I think he would applaud so many people today who see that the work is still beyond our courts, still beyond our politicians, and he would most certainly say to them, like so many have said to me over the years; up in Harlem, the struggle continues.

SHAPIRO: Dr. Khalil Gibran Muhammad is the director of the Schomburg Center for Research in Black Culture at the New York Public Library. Thanks so much for speaking with us, and happy MLK Day.

MUHAMMAD: Thank you, Ari. Same to you.

ARI SHAPIRO, HOST:

On this day, when we remember the civil rights movement and Dr. Martin Luther King Jr., the U.S. is in the middle of another racial struggle, the Black Lives Matter movement. Dr. Khalil Gibran Muhammad has studied the parallels between these two movements. He's the director of the Schomburg Center for Research in Black Culture at the New York Public Library. Welcome.

KHALIL GIBRAN MUHAMMAD: Thank you much for having me.

SHAPIRO: It's easy to look at these two movements half a century apart and say they're the fruit of the same tree. How much similarity really is there between Dr. King's civil rights movement and the Black Lives Matter movement of today?

MUHAMMAD: There's a lot of similarity in recognizing that there are huge disparities that exist in this nation, and bringing attention to those disparities in ways that are about visibility for the suffering of the others and something that Dr. King called a confrontation with strength and dignity. The notion of nonviolence is the cornerstone of the early civil rights movement. It was not a nonviolence by birth. It was a nonviolence by training, and the young people of that movement of 50 years ago committed themselves to understanding the movement so that they could inspire others. The young people of the Black Lives Matter movement are doing the same, except their audience is a national audience through social media as well as the local organizing that goes on. But I will add this. They are fundamentally committed to moving past what they call respectability politics. They want to suggest that the work of transforming America now means that everyone is entitled to their human dignity and their due process. And if they don't speak perfect English, if they've not graduated from high school, they still deserve respect in this nation.

SHAPIRO: There also seems to be a difference between sort of whether you're looking inward or outward, whether the message is directed towards the community itself or towards those who are interacting with the community.

MUHAMMAD: There's no question that the Black Lives Matter movement has dual messaging. On one hand, it is incredibly explicit in ways that are not nuanced. In some ways, on this Martin Luther King Jr. holiday, we really remember the best of his rhetorical genius and capacity to make us feel good about what we were capable of. The Black Lives Matter movement is not interested in that right now. They're really interested in wrestling with the litany of disparity data on how blacks are treated in the criminal justice system versus in public schools, so on and so forth. In that way, they reject some of the ways in which they've heard a lot of the aspirational rhetoric. So that's a commitment to truth-telling in a way that Dr. King was much less likely to do on the grand stage than he was in some of the churches that he spent so much time in.

SHAPIRO: You know, we're talking about these two moments in time, from the 1960s and the present day, but there's obviously a continuity. How do we connect what's happened in the intervening half-century between these two movements?

MUHAMMAD: On one hand, we didn't take Dr. King's warning about the importance of history lessons. When he wrote "Where Do We Go From Here: Chaos Or Community?" he wanted us to learn from what had worked in the civil rights movement and the work that remained necessary to do. That got watered down somehow. I will say for my generation of Gen Xers (ph), we were told, generally speaking, to just look forward - don't look back - and to embrace all the opportunities that are right in front of you. I think we got ahead of ourselves. I think the fact is that we needed to be vigilant and take more seriously that Dr. King didn't die of old age. He died because he was assassinated, and he was assassinated in part because he challenged this nation to restructure its fundamental values, and those values include the full recognition of the dignity of black people. That is the work that remains today.

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SHAPIRO: Dr. Khalil Gibran Muhammad is the director of the Schomburg Center for Research in Black Culture at the New York Public Library. Thanks so much for speaking with us, and happy MLK Day.

MUHAMMAD: Thank you, Ari. Same to you.

transcript of Kamala Harris's victory speech in Wilmington, Del.

And to the woman most responsible for my presence here today — my mother, Shyamala Gopalan Harris, who is always in our hearts.

When she came here from India at the age of 19, she maybe didn't quite imagine this moment. But she believed so deeply in an America where a moment like this is possible. And so, I'm thinking about her and about the generations of women — Black women, Asian, White, Latina, Native American women who throughout our nation's history have paved the way for this moment tonight. Women who fought and sacrificed so much for equality, liberty and justice for all, including the Black women, who are often, too often overlooked, but so often prove that they are the backbone of our democracy. All the women who worked to secure and protect the right to vote for over a century: 100 years ago with the 19th Amendment, 55 years ago with the Voting Rights Act and now, in 2020, with a new generation of women in our country who cast their ballots and continued the fight for their fundamental right to vote and be heard.

Tonight, I reflect on their struggle, their determination and the strength of their vision — to see what can be, unburdened by what has been. And I stand on their shoulders.

But while I may be the first woman in this office, I will not be the last,

The Oscars were never meant to be diverse, and we can stop pretending as if they were

It's 2020, and [we're right back where we were five years ago](#): waiting with bated breath to see which white man (or woman) is going to take home yet another Oscar. But are we really surprised to see mostly white faces acknowledged with Hollywood's most prestigious award? Disheartened, yes. Surprised, definitely not.

The Academy Awards have enticed us into playing a game we were never meant to win, and it's time to stop.

The Oscars (ABC, Sunday, 8 EST/5 PST) have been around for 90 years, and we're still not seeing great films like ["Us"](#) and ["Dolemite Is My Name"](#) or deserving actors like [Jennifer Lopez](#) and Michael B. Jordan recognized because the Oscars were never created for anyone other than white talent to thrive. (In 1940, the year Hattie McDaniel became the first black actor to win an Academy Award, the Oscars were held in a "no blacks" hotel. After accepting her award, she was forced to sit at a [segregated table](#), away from the rest of the "Gone With the Wind" cast.)

We're waiting for a system created by white males to recognize the beauty and significance in movies made by women and people of color. That system is powered

by voters who can't relate to what a movie like ["Queen & Slim"](#) means as much as they would a "Joker" movie or a Martin Scorsese film. So the Academy haphazardly nominates Cynthia Erivo for ["Harriet"](#) – in which she plays a slave. Innovative.

Of the [17 black actors who have won Academy Awards](#), five of them were recognized for roles that reinforce stereotypes about black people, from Cuba Gooding Jr. as a NFL player in "Jerry Maguire" to Octavia Spencer as a maid in "The Help."

But compare that to the number of Latin American and Asian American actors who've won Oscars and the stats become jarring: [seven total](#).

"I'm so tired of it," Ava DuVernay told [USA TODAY while promoting her OWN series "Cherish the Day"](#), while noting that we can't ignore the Oscars entirely. "We care about it because it's a mark of distinction around the world. ... It's not the end-all be-all; it's not the arbiter of good taste or achievement. It's a lovely thing that's a cherry on top of the work.

"I think that we, as artists, need to calibrate how much we care. We can care. But how much (do) we care?" she said. "And that calibration is going to come when the Oscars is part of a just industry and a balanced industry. Right now, it matters so much because there's so much imbalance."

It should come as a surprise to no one that Hollywood is run by (old) white men. It's been this way since the film industry's conception more than 100 years ago and it's this way today: Of the five major movie studios, [only one is headed by a woman](#), Universal chairwoman Donna Langley, and she's white.

Yes, the Academy has made strenuous moves to diversify its membership since [#OscarsSoWhite](#) ([the percentage of members of color has doubled](#) since 2015, from 8% to 16%), and new research shows casting of women and marginalized communities as leads and co-leads is at [an all-time high](#) (31 of the 100 top-grossing films of 2019).

"Yet there is also a very obvious disconnect between what sells tickets and what garners awards, (and that) points to a systemic bias at cultural institutions like the BAFTAs or the Academy Awards," wrote Stacy L. Smith, founder of the USC Annenberg Inclusion Initiative, in recent report findings.

Failure to recognize diverse voices isn't just an [Oscars problem, it's prevalent everywhere](#). It's the very fabric the United States was built on, and we can either continue waiting on awards shows to give us our much-delayed validation or turn to our own communities.

Solange Knowles put it eloquently in a [tweet](#) in which she criticized the Recording Academy's track record on diversity after Beyoncé was snubbed for album of the year ("Lemonade") at the Grammy Awards in 2017.

"Create your own committees, build your own institutions, give your friends awards, award yourself, and be the gold you wanna hold my g's," she tweeted.

Even recently ousted Recording Academy CEO Deborah Dugan alleged the "Grammys process is ripe with corruption" and claimed [a "secret committee" decides who gets nominations](#), favoring artists they have business and personal relationships with.

Exclusion from predominately white institutions is nothing new, we just didn't expect it would continue into the 2020s. This is why historically black universities were erected, why there are conferences dedicated to Asian American journalists and why places of employment form resource groups catering to marginalized communities.

We give so much power to the Academy's validation of our work. We already know Viola Davis is a talented actress, and films like "If Beale Street Could Talk" are groundbreaking. Although we certainly don't need the Academy's recognition to validate that, being acknowledged by a prestigious Hollywood institution shows us that we are seen.

When "Get Out" received four Oscars nominations (and won one), it signified that we were all finally on the same page: That Hollywood sees black actors and black stories as worthy of more than despondent slave movies.

In the words of Issa Rae at the 2017 Emmys, "I'm rooting for everybody black," because when one of us wins, we all win.

But what would happen if we simply stopped paying it much attention and focused that energy on the BET Awards and film festivals that support and encourage diverse voices? Our energy is powerful and valuable, and if it wasn't, our culture wouldn't continue to be appropriated in [music](#), [hair](#) and [language](#).

If history is any indicator, surely, if we start giving the BETs as much weight as the Oscars, in due time, the masses will follow. Because cultural appropriation seems to always follow black pop culture. Perhaps we should share director Bong Joon-ho's perspective of the Oscars.

"It's a little strange, but it's not a big deal," Bong told [Vulture about being the first Korean film nominated for best picture](#) (though none of the film's stars received acting nominations). "The Oscars are not an international film festival. They're very local."

Contributing: Kelly Lawler, Andrea Mandell and Bryan Alexander, [usatoday.com](#)

[video George Floyd:](#)

https://www.youtube.com/watch?v=q8T0oXG80V4&ab_channel=CBSNews&fbclid=IwAR3IYSQamMRPW77Hgv3AmOVdfANTylkQgrTyz7PYZGeWSoYMvxBfumR5jCw

video American about george floyd's death

BLM :CO <https://www.youtube.com/watch?v=IU6NZbRyUzM&t=7s>

Black lives matters English news.com

Black Lives Matter protests have spread around the world after the death two weeks ago of George Floyd, an unarmed and handcuffed black man. Protestors in many cities around the world marched in the streets. They held signs with the words, "Black Lives Matter" and other slogans written on them. Many people wore T-shirts with the words "I can't breathe," "No justice, no peace," and "Silence is violence". In Ottawa, Canada's Prime Minister Justin Trudeau joined an anti-racism demonstration. He took the knee alongside thousands of other people who silently got down on one knee. Similar protests have taken place in Australia, Mexico, South Korea, Poland, Norway and many other countries in support of equality.

Protestors told journalists why they joined the Black Lives Matter marches. A primary school teacher in London said: "I have come down in support of black people who have been ill-treated for many, many, many, many, years. It is time for change." An IT specialist said: "We are all human beings. There should be fairness for all of us." She added that Black Lives Matter doesn't mean anyone else's life doesn't. A 21-year-old Londoner stressed the need for dialogue. He said: "There are a lot of uncomfortable conversations that people have been avoiding...but, they're conversations that need to be had if...we want to finally create a kind of society where black bodies are treated equally."

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ARI SHAPIRO, HOST:

On this day, when we remember the civil rights movement and Dr. Martin Luther King Jr., the U.S. is in the middle of another racial struggle, the Black Lives Matter movement. Dr. Khalil Gibran Muhammad has studied the parallels between these two movements. He's the director of the Schomburg Center for Research in Black Culture at the New York Public Library. Welcome.

KHALIL GIBRAN MUHAMMAD: Thank you much for having me.

SHAPIRO: It's easy to look at these two movements half a century apart and say they're the fruit of the same tree. How much similarity really is there between Dr. King's civil rights movement and the Black Lives Matter movement of today?

MUHAMMAD: There's a lot of similarity in recognizing that there are huge disparities that exist in this nation, and bringing attention to those disparities in ways that are about visibility for the suffering of the others and something that Dr. King called a confrontation with strength and dignity. The notion of nonviolent is the cornerstone of the early civil rights movement. It was not a nonviolence by birth. It was a nonviolence by training, and the young people of that movement of 50 years ago committed themselves to understanding the movement so that they could inspire others. The young people of the Black Lives Matter movement are doing the same, except their audience is a national audience through social media as well as the local organizing that goes on. But I will add this. They are fundamentally committed to moving past what they call respectability politics. They want to suggest that the work of transforming America now means that everyone is entitled to their human dignity and their due process. And if they don't speak perfect English, if they've not graduated from high school, they still deserve respect in this nation.

SHAPIRO: There also seems to be a difference between sort of whether you're looking inward or outward, whether the message is directed towards the community itself or towards those who are interacting with the community.

MUHAMMAD: There's no question that the Black Lives Matter movement has dual messaging. On one hand, it is incredibly explicit in ways that are not nuanced. In some ways, on this Martin Luther King Jr. holiday, we really remember the best of his rhetorical genius and capacity to make us feel good about what we were capable of. The Black Lives Matter movement is not interested in that right now. They're really interested in wrestling with the litany of disparity data on how blacks are treated in the criminal justice system versus in public schools, so on and so forth. In that way, they reject some of the ways in which they've heard a lot of the aspirational rhetoric. So that's a commitment to truth-telling in a way that Dr. King was much less likely to do on the grand stage than he was in some of the churches that he spent so much time in.

SHAPIRO: You know, we're talking about these two moments in time, from the 1960s and the present day, but there's obviously a continuity. How do we connect what's happened in the intervening half-century between these two movements?

MUHAMMAD: On one hand, we didn't take Dr. King's warning about the importance of history lessons. When he wrote "Where Do We Go From Here: Chaos Or Community?" he wanted us to learn from what had worked in the civil rights movement and the work that remained necessary to do. That got watered down somehow. I will say for my generation of Gen Xers (ph), we were told, generally speaking, to just look forward - don't look back - and to embrace all the opportunities that are right in front of you. I think we got ahead of ourselves. I think the fact is that we needed to be vigilant and take more seriously that Dr. King didn't die of old age. He died because he was assassinated, and he was assassinated in part because he challenged this nation to restructure its fundamental values, and those values include the full recognition of the dignity of black people. That is the work that remains today.

SHAPIRO: Do you think Dr. King would look at this movement today and heave a sigh that in 2016, these are still contentious issues? Or would he be proud that the fight continues, and the ball is moving forward, and people haven't given up the struggle?

MUHAMMAD: All of the above.

(LAUGHTER)

MUHAMMAD: At every step along the way from 1955 and the bus boycott movement until his dying day, he had to make a case not just to politicians, not just to a broader community of Americans, but to other activists in the movement itself when he said a legal strategy is insufficient. He told the NAACP and other organizations we can't just win this in court. We've got to transform this society. And so I think he would applaud so many people today who see that the work is still beyond our courts, still beyond our politicians, and he would most certainly say to them, like so many have said to me over the years; up in Harlem, the struggle continues.

SHAPIRO: Dr. Khalil Gibran Muhammad is the director of the Schomburg Center for Research in Black Culture at the New York Public Library. Thanks so much for speaking with us, and happy MLK Day.

MUHAMMAD: Thank you, Ari. Same to you.