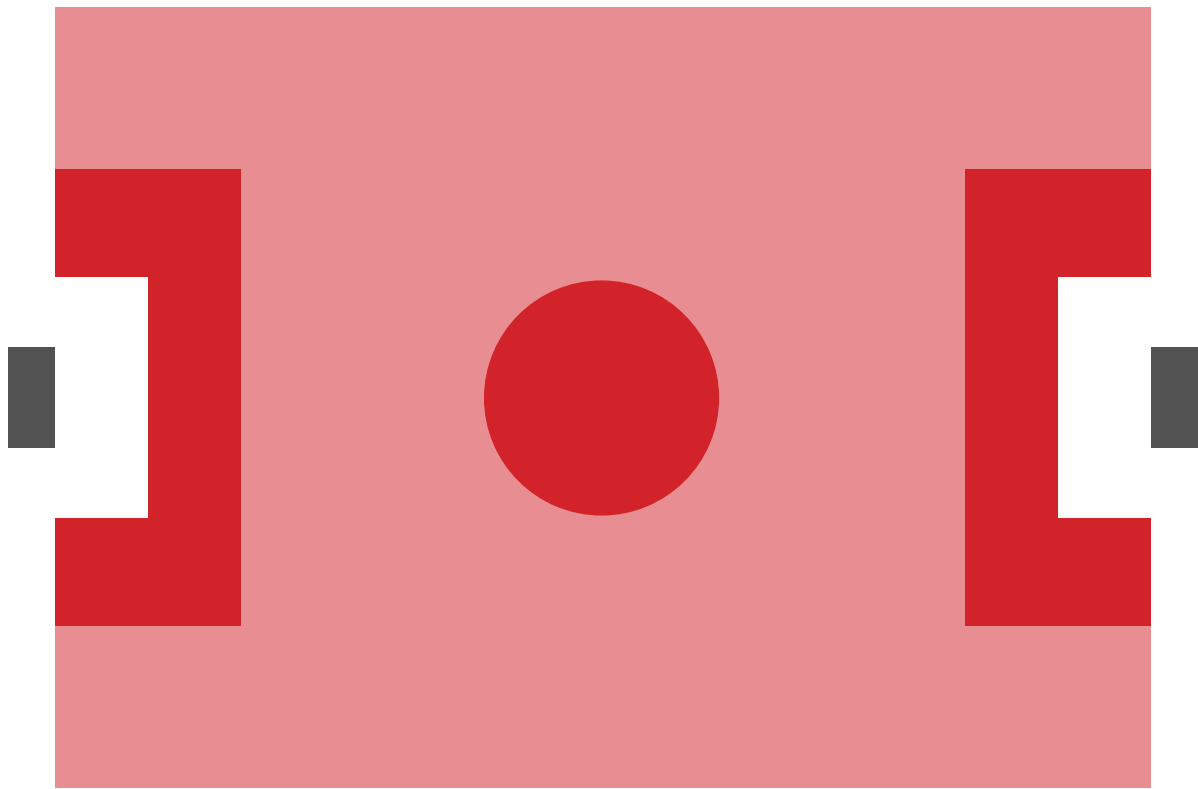


MOVING & PASSING CURRICULAR TACTICS



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Marc Bamuthi Joseph`

This teacher's guide accompanies */peh-LO-tah/*, a multidisciplinary performance work by Marc Bamuthi Joseph.

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ABOUT THE PROJECT

In May 2016 the Solomon R. Guggenheim Museum announced the launch of Guggenheim Social Practice (GSP), supported by the Edmond de Rothschild Foundations. This new program explores how artist-initiated projects can foster new forms of public engagement and community participation. Marc Bamuthi Joseph's *moving and passing* was one of two inaugural projects chosen for implementation.

moving and passing is the community outreach component of */peh-LO-tah/* (2016), a fútbol-framed freedom suite that has been performed at venues across the United States. It highlights the role soccer has played in Joseph's personal journey as well as the sport's sociopolitical implications. */peh-LO-tah/* appreciates soccer as a fixture of camaraderie, pride, and tradition across cultures.

moving and passing examines the cultural complexities of soccer, including the ways the popular, worldwide sport can be used to connect young people with the arts and bring awareness to issues facing immigrant communities. Held on a soccer field in the South Bronx, a June 2016 event brought together young soccer players and coaches from two New York City soccer leagues (South Bronx United and FC Harlem) to perform special drills that, as Joseph describes, are designed "to make profound connections between excellent play on the field and safe passage off the field." The afternoon also featured live music, performances, and guided art-making experiences. Its success prompted discussion about how we might be able to sustain and deepen the collaboration; to extend its impact, we decided on the following initiatives.

- To invite Joseph to write a facilitator's guide to accompany the national tour of */peh-LO-tah/* and highlight how the important issues it raises might be introduced in soccer leagues, classrooms, after-school programs, or anywhere that kids of color gather to play soccer. Marc's background not only as a writer and performer, but also as an experienced educator made this a natural evolution of the project.
- To pilot and test this curriculum during the five-week Summer Soccer Scholars program, which was organized by South Bronx United and in session July 10–August 11, 2017. The mornings of the program were devoted to academics, including the humanities. The afternoons were focused on developing soccer skills. We worked with high school students (rising sophomores and juniors) and introduced the topics explored in */peh-LO-tah/*. Over the five-week program, students worked with several award-winning poets and performers, including Joseph, Mahogany L. Browne, and Jive Poetic. This allowed students to learn more about the creative process, and provided them with guidance and support for creating and performing their own writings. We also invited all the students who participated in the summer program to see Joseph perform */peh-LO-tah/* in New York.

After reviewing the feedback from this pilot program, including input from students and facilitators, we have published this guide for educators who might be motivated to use the material with their own students. Our sincere hope is that this guide can help students respond to and form their own opinions about the important themes explored in */peh-LO-tah/*.

– Sharon Vatsky, Director of Education, School, and Family Programs, and Joan Young, Director, Curatorial Affairs, Solomon R. Guggenheim Museum, New York

ARTIST'S INTRODUCTION

In my first memory of the game, we are running barefoot, uphill on limestone. Baby Doc Duvalier is in a mansion in the distance, but here, every boy on my grandpa's block is chasing a tennis ball bandaged in loose socks, passing it with our feet. The only time I fit in with the rest is inside of the game.

In fall 2016 I premiered the evening-length dance-theater work */peh-LO-tah/*. The piece investigates cultural crossroads through the lens of global fútbol, reminisces on my first-generation American childhood through the parallel experience of coaching my five-year-old son's soccer team, and thinks through income inequality in Dilma Rousseff's Brazil and Nelson Mandela's South Africa.

As part of my development process, I created a kinetic learning module that accesses */peh-LO-tah/*'s field of inquiry and creates a sports-based political action for kids of color, particularly young immigrants, and their parents. This project, *moving and passing*, intersects curriculum development, site-specific performance, and the politics of joy, while using soccer as a metaphor for the urgent question of enfranchisement among youth of color.

A hallmark of the on-field learning project is a series of culture breaks featuring live performance, on-site dance and art making, a series of soccer drills designed to improve players' on-the-ball skills, and the use of poetry to contextualize those drills and movement as social concepts. We combine play with poetry and visual iconography and connect moving on the field without the ball to moving through this country without "possession" of "center."

Moving and Passing Curricular Tactics (M-PACT) takes this process one step further. Using text and media from */peh-LO-tah/* and other sources, *M-PACT* provides the structure and content for a month-long writing workshop resulting in poems, personal narratives, and media pieces. Participants are challenged to correlate characteristics of the world's game to characteristics of some of the world's pathologies. Participants are also given agency to develop the poetic underpinnings of immigration-centered personal essays.

The form of each of the five Themes is fairly uniform:

- Day 1** Reading and watching of primary resources from */peh-LO-tah/*. Vocabulary generation
- Day 2** Reading and watching companion resources to enable larger discussions around each Theme
- Day 3** Writing workshop
- Day 4** Facilitator's choice: media making (field of play) or group share (goal sharing)

The materials required to implement this curriculum are basic to most classrooms and include paper, pencils, pens, markers, and a large writing pad or whiteboard. A computer with an Internet connection and video projection capability will also be needed.

Many of the lesson plans are designed to work with one another, but basic concepts and discussion points can also be stand-alone sessions. Facilitators may choose to implement single days, weeklong Themes, or the entire five-week *M-PACT* module according to the suggested sequence. The goal is to have students emerge from *M-PACT* with a small portfolio of written or digital pieces that captures their personal narrative at the crossroads of sport, race, economics, constitutional law, and dreams in defiance of the impossible.

– Marc Bamuthi Joseph

[THEME 1]

THE GOAL IS ALWAYS CLOSE

In many cases, the *M-PACT* curriculum will be implemented in environments without a prior history of or context for classroom community standards. Depending on time and capacity, facilitators may want to spend anywhere from a day to a week codesigning and developing these standards with students. Guide this discussion about classroom culture with the following question, using the words “freedom” and “best selves” as a frame:

How can we make our classroom a place where *everyone* feels *free* to be their *best selves*?

The structure for this Theme is much less prescriptive than the others. This is a time to get to know the students better. The four days in this Theme are patterned after the four goals that are articulated during the */peh-LO-tah/* performance: Get Free, Remember Who Runs This, Stand Your Ground, and (Black) Love Matters.

PRIMARY RESOURCES

- 1.1.1. */peh-LO-tah/*, “Freedom Is the Only Way”: <https://vimeo.com/205723399#t=3900s> (1:05:00–1:05:48)
- 1.2.1. */peh-LO-tah/*, “The World Is Mine . . .”: <https://vimeo.com/205723399#t=1975s> (32:55–33:52)
- 1.3.1. */peh-LO-tah/*, “Halftime”: <https://vimeo.com/205723399#t=2454s> (40:54–42:07)
- 1.4.1. */peh-LO-tah/*, “Black Joy”: <https://vimeo.com/205723399#t=4011s> (1:06:51–1:12:58)

COMPANION RESOURCES

- 1.1.2. Best (Spontaneous) Goal-Scoring Celebrations: <https://www.youtube.com/watch?v=PBKMn1tSMPs>
- 1.2.2. Chinaka Hodge, “All Power to the People”: <https://www.youtube.com/watch?v=M2QXuWEOkbg>
- 1.3.2. Zinedine Zidane: <https://www.youtube.com/watch?v=C7mXGMcpA0g>
- 1.4.2. Jozy Altidore: <https://www.youtube.com/watch?v=6X4IjDKyTM>
- 1.4.3. *I Am Not Your Negro* (2016, written by James Baldwin, directed by Raoul Peck, 93 min., Velvet Film): <http://www.imdb.com/title/tt5804038/>

All resources can be accessed at guggenheim.org/peh-lo-tah-teacher-guide.

[ACTIVITY 1]**GET FREE****DISCUSS**

Ask students to read their answers to the following questions aloud. As a group, discuss the implications of the answers.

Which five things do you need to be the best you?

If you could give *everyone* in the world three things, what would they be?

What do you think we need in life in order to be our best selves?

How can we make our classroom a place where everyone feels free to be their best selves?

Can we create three or four ground rules or suggestions for ourselves that can shape an environment of best selves?

WATCH

1.1.1. /peh-LO-tah/, "Freedom Is the Only Way"

1.1.2. Best (Spontaneous) Goal-Scoring Celebrations

[ACTIVITY 2]**REMEMBER WHO RUNS THIS****DISCUSS**

Ask students to read their answers to the following questions aloud. As a group, discuss the implications of the answers.

Who's in charge at your house?

Who's in charge on your block or in your building?

Who's in charge of the city? Of the country? Of the world?

Whose world is this?

What gets in the way of feeling like it's not actually our world?

WATCH

1.2.1. /peh-LO-tah/, "The World Is Mine . . ."

DISCUSS

Discuss the following passage from Frantz Fanon's book *The Wretched of the Earth* (translated by Constance Farrington. [New York: Grove Press, 1963]).

To educate the masses politically does not mean, cannot mean, making a political speech. What it means is to try, relentlessly and passionately, to teach the masses that everything depends on them; that if we stagnate it is their responsibility, and that if we go forward it is due to them too, that there is no such thing as a demiurge, that there is no famous man who will take the responsibility for everything, but that the demiurge is the people themselves and the magic hands are finally only the hands of the people.

Ask students to think about this passage in relation to the following questions:

On the soccer field, why is it important that all teammates feel empowered?

What happens when the goalkeeper isn't confident or when the forwards feel dissed by the team?

Why is it important to make a classroom where everyone feels empowered?

WATCH

1.2.2. Chinaka Hodge, "All Power to the People"

[ACTIVITY 3]**STAND YOUR GROUND****WATCH**

1.3.1. /peh-LO-tah/, "Halftime"

WATCH AND READ

1.3.2. Zinedine Zidane

Show the video while reading the following passage from /peh-LO-tah/, "Moving without the Ball."

Moving without the Ball

*Donald's grandfather was born in germany.
 Friedrich drumpf. D-R-U-M-P-F. drumpf.
 I want the boy to understand power...
 The black president passes the torch...
 Passing is heritage in America...
 My grandparents, too, came here without possession
 Moving without the ball IS
 The immigrant story
 Strategizing in place
 Keeping pace
 With other lions
 Lying in wait
 Then break away
 Weigh your options
 Then wait
 Then pray
 Just keep pace while the keeper of the ball takes the focus
 Just keep pace
 Eyes wide open
 Yield to the flow you cannot suspend
 Bend but don't break
 Focus on the goal but have it eye on it all...
 Cuz just maybe you'll catch a break
 Yield to the flow you cannot suspend
 Bend but don't break
 Focus on the goal but have it eye on it all...
 But until you do...
 You're moving without the ball...
 With your eye on everything moving...
 Just trying to keep pace...
 Just trying to keep pace
 Donald's grandfather was a hustler
 Drumpf. Passing is heritage. As is hate.*

DISCUSS

Ask students the following questions:

Which team does Zinedine Zidane coach?

Real Madrid

Which nation did he play for when he won the World Cup?

France

How many other teams did he play for as a professional?

Four: AS Cannes, FC Girondins de Bordeaux, Juventus FC, and Real Madrid CF

Where are his parents from?

Algeria

Who would he be if he didn't cross borders?

What use is a soccer player who doesn't move around?

Sometimes we cross borders, but we never cut boundaries. What's the difference between a border and a boundary?

Let's say our classroom is a place without borders, but we have to abide by certain boundaries. What are our absolute boundaries?

[ACTIVITY 4]

(BLACK) LOVE MATTERS

WATCH

1.4.1. */peh-LO-tah/*, "Black Joy"

1.4.2. Jozy Altidore

Show these videos and ask students to consider the following quote from */peh-LO-tah/*:

Wanting one more day to get it right, joy in the LIVING black body, and how THAT matters. The matter of the beating heart...

DISCUSS

Ask students to discuss the idea of "freedom and power within clear boundaries" and to think about how this topic relates to how we define the game of fútbol, and how we define our relationships with one another in discussion, participation, and creation.

"Freedom and power within clear boundaries" might also relate to how students think about their own behavior. Ask students the following questions:

Are you acting in a way that encourages a sense of freedom and self-empowerment in the *whole* room?

Are you behaving in a way that recognizes the boundaries you hold yourself and others to?

Do those boundaries reflect a desire to keep everybody safe?

Do you act in a way that encourages freedom and self-empowerment for your *whole* community? Explain.

Provide examples of boundaries you hold yourself and others to.

Why are those boundaries important to you?

WATCH

1.4.3. *I Am Not Your Negro* (2016, written by James Baldwin, directed by Raoul Peck, 93 min., Velvet Film)

Ask students to think about the idea "we love this country so we must challenge it" as they watch the documentary, and to consider the following questions:

In what ways did James Baldwin challenge the status quo?

What are current norms you feel should be challenged? How might you do that?

[THEME 2]

A MATTER OF LIFE OR DEATH

This Theme aims to connect Black Lives Matter to the politics of group accountability and the aesthetics of the on-field maestro.

PRIMARY RESOURCES

2.1.1. */peh-LO-tah/* excerpt: <https://vimeo.com/205723399#t=614s> (10:14–16:04)

COMPANION RESOURCES

2.1.2. Jay-Z, “The Story of OJ”: <http://www.xxlmag.com/video/2017/06/jay-z-story-of-oj-video/>

2.2.1. The Fatal Shootings of Alton Sterling and Philando Castile: The Daily Show: <https://www.youtube.com/watch?v=tP0awqth0XI>

2.2.2. Black Lives Matter (BLM) Platform: <https://policy.m4bl.org/platform/>

2.3.1. Zinedine Zidane: <https://www.youtube.com/watch?v=C7mXGMcpA0g>

All resources can be accessed at guggenheim.org/peh-lo-tah-teacher-guide.

[ACTIVITY 1]**WHAT'S THE MATTER?****WRITE**

Ask students to respond to the following writing prompt:

Who do you think are the best midfielders in the world right now? What are their names and some of the things you admire about their playing styles?

WATCH

2.1.1. /peh-LO-tah/ excerpt

READ

From /peh-LO-tah/, "The Midfielder Explains Black Lives Matter"

Join one or two students in reading the following aloud. After every few lines, ask other students to explain what they just heard in their own words.

The Midfielder Explains Black Lives Matter

*Think of the matter of black life as a thing of beauty
 Black life like 12 year old on a Saturday in the park type free
 Think of black life on a curve
 Like the parabolic swerve of a Leo Messi free kick strike
 Black life arced
 Destined for bullseye flight
 The target of the beast marked
 Like a genius in free space
 Triangulated by sniper fire
 Self-hate
 And the fallacy of the power of phallus and race
 Paul Pogba Triangulated passes
 Passing strange
 Fruit juice catching full lips shaped like winter mist kiss
 So soft like an Argentine wine thick
 Black life, you know, just hangin there, like a forgotten yesterday
 Or like Sandra Bland in her cell
 Or a spinning rock after a left foot flick
 Black life just hovering
 Like it's waiting for justice
 Before it comes down
 Defenses beaten
 Looking up from the ground
 Ball spinning in flight
 So fly
 Black body be black light
 Balanced on a tightrope running full stride
 Like Zidane with an army of angry men gettin in the way of the goal
 Pick your pocket of your skittle filled wallet
 cap you in your cul de sac
 boy go home
 Where you find that joy from?
 How you keep that joy
 from
 fading in the apathy surrounding your greyhound blues?
 You star in stripes
 You make magic matter like the sincere thrust of a choked breath
 Left breathless
 Black life.
 Where you find that joy from?*

*How you keep that joy
from
fading in the apathy surrounding your greyhound blues?*

DISCUSS

After the reading, ask students the following questions, and ask them to reflect on the poem's sense of navigating through space while being both obstructed and chased:

According to the poem, what are the tools of a midfielder's escape, and how might these be serviceable off the field?

Why do you think the poem starts with the idea of beauty?

What are some of the ugliest images you see about black life in the media?

What are some of the most beautiful images you see?

What are the kinds of images you have seen about the place where your grandparents were born?

During the discussion, instructors should capture resonant words and phrases that the students use in a very visible way, either writing down spoken phrases verbatim on the board, or if equipped, using a computer and projector to reveal their dictation as it occurs.

WRITE

Ask students to copy down from the board as many words and phrases as possible that describe *their* playing style on the field or strategy for success in life. They should try to copy down at least fifteen examples in the next five minutes.

Ask students which words and phrases resonated most deeply. Why?

WATCH

2.1.2. Jay-Z, "The Story of OJ"

[ACTIVITY 2]

WHAT'S IN BOUNDS?

WRITE

Ask students to list fifteen special powers they would give their families or the people in their circle if they could. The power to fly? The power to vote? To stop time? To make money appear out of thin air?

WATCH

2.2.1. The Fatal Shootings of Alton Sterling and Philando Castile: The Daily Show

DISCUSS

Ask students the following questions:

In the video, what seems to hurt Trevor Noah the most?

What is he most offended by? Do these same things hurt or offend you?

Who holds the power in confrontations between cops and citizens?

Are citizens power/less?

Is it possible to change the power dynamic between police and citizens?

READ

2.2.2 Black Lives Matter (BLM) Platform

Ask different students to read each demand of the Black Lives Matter platform aloud. Engage the whole group in a discussion of the vocabulary, historical context, and plausibility of each demand.

WRITE

Ask students to consider the following writing prompt:

Where/when in your life have you felt the most free? Spend ten minutes writing about that experience, using some of the words you jotted down when describing the powers you'd bestow on your family or the people in your circle.

READ

If time remains, give students the opportunity to read the highlighted words, lines, or phrases from their writing aloud.

[ACTIVITY 3]**WRITING WORKSHOP****WRITE**

Ask students to write down five instances they can remember when they had their backs against the wall but surprised themselves by making it through.

After three minutes, if they have extra time or are stuck, ask students to write down two or three instances from history, sports, politics, or culture in which they were inspired by a person or group that had to overcome the odds.

SHARE

Ask students to share their responses related to the prompts about resilience.

WATCH**2.3.1** Zinedine Zidane**READ**

From /peh-LO-tah/, “A Midfielder’s Grace”

Ask one student to read the following poem aloud. After every few lines, ask other students to explain what they just heard in their own words.

A Midfielder’s Grace

*Black life just hovering
Like it’s waiting for justice
Before it comes down
Defenses beaten
Looking up from the ground
Ball spinning in flight
So fly
Black body be black light
Balanced on a tightrope running full stride
Like Zidane with an army of angry men gettin in the way of the goal
Pick your pocket of your skittle filled wallet
cap you in your cul de sac
boy go home*

DISCUSS

Images of Dr. Martin Luther King, Zinedine Zidane, and Trayvon Martin are aligned in this poem. Ask students the following questions:

Consider the trajectory of justice/grace/tragedy. How does one correspond to or illuminate the logic from one to the next?

The midfielder is responsible for making different styles of play fit together. He or she is the auto-tune, the conductor, the family guide. You can’t have a strong team without midfielders who can blend the defense and offense together. As a position group, midfielders are accountable for amplifying the strengths of the whole unit. Who are midfielders in your life off the field?

WRITE

Ask students to write down the names of the people for whom they are *most* responsible.

Once they’re done, ask students to categorize the names into three columns: “intertwined,” “engaged,” and “not close.” Explain to students the significance of the columns and discuss how they might categorize their names among the three options.

Each of these columns represents a different level of closeness between you and the people you feel responsible for. In column one, you would write the names of people you feel most tied to—almost like if they’re safe, you’re safe. Maybe here you would write down the name of a parent, a brother, or a best friend. In column two, you could name folks you care about, though you don’t provide for their safety. Maybe here, you would name a bandmate, a teammate, or a coworker. In the third column, name people you may not be close to at all, but for whom you still feel a responsibility. Maybe you name a great-grandmother who risked everything to migrate here. Or a kid on your block who just lost a sibling.

DISCUSS

Ask students the following questions:

Can you think of a time when someone took responsibility for *you* when you may have been in need? How did that act of compassion change you, them, or the relationship between you?

How do all these relationships align with the goals of Black Lives Matter?

What are the underlying premises of mutual accountability that you see in a midfielder's play and in the Black Lives Matter platform?

WRITE

Ask students to respond to the following writing prompt:

Take today's discussion into account and consider your interconnected network of family, friends, strengths, and weaknesses. Use the poem "A Midfielder's Grace" as a model and write about your life by invoking this complicated network. As you write, take into account all the words, lines, and phrases you've assembled over the last three days. Begin with the following phrase: "I think of my life as a thing of beauty . . ."

SHARE

Students who are comfortable sharing their work may read their writing aloud.

[ACTIVITY 4]**FIELD OF PLAY AND GOAL SHARING****LABORATORY**

Facilitators should use the first twenty-five minutes of the session to allow students to pick up where they left off at the end of the last gathering. All the coauthored content of new vocabulary words and discussion-prompted thoughts should be posted around the room as reminders of the week's conversations. Students can work on continuing their writing from the prompt, editing their writing, or if they feel like they've completed something they'd like to share, making a video or audio recording of their writing.

DISCUSS

Ask students to arrange into groups of two or three (depending on class size), and read or show their work to one another. As they share, ask them the following questions:

Do your partners have *one* line you'd include in your own writing, if you could? What's so attractive to you about that one line? What does it communicate that you find especially relatable?

SHARE

Make space for students to read their work aloud or play their recordings or videos for one another. Set rules for students about positive and respectful frameworks for listening to, affirming, and connecting to one another's work as an extension of the week's political learning and discussion."

[THEME 3]

MONEY, POWER, RESPECT(?)

This Theme focuses on investigating our cultural fascination with the wealthiest among us, correlating it with a fascination with fútbol's glamorous icons, and questioning how gender complicates these relationships.

PRIMARY RESOURCES

3.1.1. */peh-LO-tah/*, "The Center Forward Explains...": <https://vimeo.com/205723399#t=1744s> (29:04–32:35)

COMPANION RESOURCES

3.2.1. "An Animated Video Explains Inequality": https://www.youtube.com/watch?v=_mPr6MUZxhw

3.2.2. "The 1%: Stunning Facts about Wealth Inequality in America": <http://www.dailymotion.com/video/x2qengm>

3.2.3. "Seven Forms of Capital": http://www.arak29.am/ANA/files/resources/Tools/Seven_Forms_of_Capital.pdf

All resources can be accessed at guggenheim.org/peh-lo-tah-teacher-guide.

[ACTIVITY 1]**GOALS=GLORY****WRITE**

Ask students to respond to the following writing prompt:

Who do you think are the best strikers in the world right now? Write down their names and some of the things you admire about their styles.

WATCH

3.1.1. /peh-LO-tah/, “The Center Forward Explains...”

READ

From /peh-LO-tah/, “The Center Forward Explains...”

Ask one or two students to read the following poems aloud. After every line or two, ask other students to explain what they just heard in their own words.

The Center Forward Explains Inequity

Let's say you are the best in the world at what you do...

How much would you expect to get paid?

*Ok, now let's say you're a **woman**, and are the best in the world at what you do*

How much inferior opposition do you have to step over and through just to hit a ceiling...

Not for nothing...

*I could spin these same pirouettes around most of these dudes
same heat seeking instinct that fuels my speed, off the hook creativity,
intelligent feet...*

I am the best in the world and I get paid like a mediocre man.

How does the body you're in, alter your worth?

financial segregation preordained

ain't no skill divide

You want to talk economic apartheid

Look no further, than women in sports...

The Center Forward Explains the 1%

Christiano Ronaldo

is definitely the type to have sex with your girl

and pat you on your head

on his way out of your house.

He is beautiful and better than you.

disrespectfully excellent at what he does...

though I am not fooled by the fake three dimensional tattoos covering his gut

*because *I* know humans don't have **THAT** many abdominal muscles*

pretty alien...

King Christiano make you think his game is Bloodless revolution

*Some how **his** greatness is **your** joy*

Smirk say he entitled to this

*Wallet say highest paid athlete on forbes richest motherf*cker list*

Own you

Fleet and precise

Keep you off balanced

Skeptically dark undertones

Hang out in his speedoes

Nothing to hide

Can't trust a dude with a smile that wide

That white

An unmatched concentration of wealth beauty and power

Ronaldo launching rockets

Christiano game so lit he make the whole world blind

DISCUSS

It is up to the facilitator’s discretion as to which aspects of the poems to highlight, but the suggestion is to reflect on the idea of glory. After reading, ask students the following questions:

Who are our idols and *why* do we relish them the way we do?

Who do we hold to a higher standard—them or ourselves?

The first poem is called “The Center Forward Explains Inequity.” What does “inequity” mean?

Who is the hardest-working person on the soccer field? Why?

Who is the hardest-working person you know?

Is the hardest worker in your life the person who makes the most money?

Besides goal scoring, how else do we know a player is valuable on the field?

Besides money, what are some other ways that we know a person has *value* in community and society?

During the discussion, instructors should capture resonant words and phrases the students use in a very visible way, either writing down spoken phrases verbatim on the board, or if equipped, using a computer and projector to reveal their dictation as it occurs.

WRITE

Ask students to respond to the following writing prompt:

I’ve been taking notes during our discussion and there is a *lot* of great language I’ve written down that describes your perspective on value. Please copy down from the board as many words and phrases as possible that describe what *you* contribute on the field or what *you* *aspire* to contribute to your household or community in order to make those things better or more valuable. Try to copy down at *least* fifteen in the next five minutes.

[ACTIVITY 2]**HOW MUCH A DOLLAR COSTS****WRITE**

Ask students to list fifteen jobs that generate dignity for themselves or for others.

WATCH

3.2.1. “An Animated Video Explains Inequality”

3.2.2. “The 1%: Stunning Facts about Wealth Inequality in America”

DISCUSS

According to the videos, there isn’t anything inherently wrong with wealth and there isn’t anything wrong with aspiring to gain wealth. Ask students the following questions:

What do the videos suggest *is* the issue, then?

Do you think there should be a cap on how much wealth any one person or family can have?

How much money do you think would be “enough” for *you*?

Show students the “Seven Forms of Capital” slide (**3.2.3**). Engage everyone in a discussion of each “type” of capital as described in the slide.

WRITE

Ask students to respond to the following writing prompt:

If you could have inherited any *one* type of capital from your grandparents, which would you choose? If you could *pass on* any one of these types of capital to *your* future grandchildren, which would you choose? Spend seven minutes writing about why you chose the types of capital you did, in both scenarios.

Ask students to arrange in pairs to discuss their responses and the reasons for their choices.

[ACTIVITY 3]**WRITING WORKSHOP****WRITE**

Ask students to respond to the following writing prompt:

Write down the names of the ten most special women in your life. For each, jot down a memory of them that describes their power, beauty, or wisdom.

READ

Ask one student to read the following /*peh-LO-tah*/ excerpt aloud. After every few lines, ask other students to explain what they just heard in their own words.

Not for nothing...

*I could spin these same pirouettes around most of these dudes
same heat seeking instinct that fuels my speed, off the hook creativity,
intelligent feet...*

I am the best in the world and I get paid like a mediocre man.

How does the body you're in, alter your worth?

financial segregation preordained

ain't no skill divide

You want to talk economic apartheid

Look no further, than women in sports...

DISCUSS

After the reading, ask students the following questions:

In sports or in life, is it possible to be “great” *outside* the context of your body or your environment? For instance, let's say you've always been the “best” player at your high school, and then you get to college and are unable to break into the starting lineup. Are you any less strong of a player?

How do we shift value judgment to account for changes in context? In Marta's case, a value hasn't been placed on her skill, but on her context, specifically the context of her body. How does this correspond to the conversation we've been having about the value of labor?

WRITE

Ask students to respond to the following writing prompt:

1. Using a photocopy of the poem, circle all the words that describe the people you most value.
2. Share some of the words that you circled.
3. Write down the places in your world where you feel you are most valued.
4. Describe what those places look like, what it's like to travel there, and what they sound like.
5. Take fifteen minutes to complete a short piece of writing. Use as many of the words on the board as possible in your writing. Begin with the following phrase: “This land is free, and I walk through it rich . . .”

[ACTIVITY 4]**FIELD OF PLAY AND GOAL SHARING****LABORATORY**

Facilitators should use the first twenty-five minutes of the session to allow students to pick up where they left off at the end of the last gathering. All the coauthored content of new vocabulary words and discussion-prompted thoughts should be posted around the room as reminders of the week's conversations. Students can work on continuing their writing from the prompt, editing their writing, or if they feel like they've completed something they'd like to share, making a video or audio recording of their writing.

DISCUSS

Ask students to arrange into groups of two or three (depending on class size), and read or show their work to one another. As they share, ask them the following questions:

Do your partners have *one* line you'd include in your own writing, if you could? What's so attractive to you about that one line? What does it communicate that you find especially relatable?

SHARE

Make space for students to read their work aloud or play their recordings or videos for one another. Set rules for students about positive and respectful frameworks for listening to, affirming, and connecting to one another's work as an extension of the week's political learning and discussion.

[THEME 4]

IN DEFENSE...STAND YOUR GROUND

Our current legal system is largely based on the Constitution of the United States of America written more than 200 years ago. This Theme investigates the disparities between the original intent of the second amendment and its present-day applications. When the law defies “common sense,” whose sense is it there to uphold?

PRIMARY RESOURCES

- 4.1.1. /peh-LO-tah/, “The Goalkeeper Explains Why the NRA Should Go F*ck Itself”: <https://vimeo.com/205723399#t=2745s> (45:45–47:28)

COMPANION RESOURCES

- 4.2.1. Excerpt from *Bowling for Columbine* (2002, written and directed by Michael Moore): <https://www.youtube.com/watch?v=Zqh6Ap9ldTs>
- 4.2.2. President Barack Obama’s Statement in Response to Sandy Hook Elementary School Shooting: <https://www.youtube.com/watch?v=uhxjS1FO33c>
- 4.2.3. Nas, “I Gave You Power” (1996): <https://www.youtube.com/watch?v=eUwJ8WcZ6RY>
- 4.3.1. Tim Howard Ultimate Saves Show 2015–16: <https://www.youtube.com/watch?v=GqW8BN5YuK8>
- 4.3.2. “Rolling Rock”: A Soccer Spoken Word Essay by Marc Bamuthi Joseph: <https://www.mlssoccer.com/post/2017/05/26/marc-bamuthi-joseph-rolling-rock-mls-summer-beat>

All resources can be accessed at guggenheim.org/peh-lo-tah-teacher-guide.

[ACTIVITY 1]**(DON'T) SHOOT!**

Ask students to respond to the following writing prompt:

Who do you think are the best goalkeepers in the world right now? Write down their names and some of the things you admire about their styles.

WATCH

4.1.1. /peh-LO-tah/, "The Goalkeeper Explains Why the NRA Should Go F*ck Itself"

READ

/peh-LO-tah/, "The Goalkeeper Explains Why the NRA Should Go F*ck Itself"

Ask one or two students to read the following poem aloud. After every few lines, ask other students to explain what they just heard in their own words.

The Goalkeeper Explains Why the NRA Should Go F*ck Itself

Bet you never been on the other side of the firing squad

Bet you don't get paid to stop bullets

Bet you never stood in front of a target

I save, for a living, for my country

Don't get hit in the face by my flying cape

*I like, **always** have my hands up*

Never stops anybody from taking aim

Don't shoot

The irony is you are SO fuckin good at protecting your own goals...

At paying off the impartial officials

Taking antique rustic musket sharp words and spraying them shrapnel scattershot into anybody who'd dare to block

Who you here to stop?

I mean I guess really, what you here to save?

Civil liberties?

Philando Castile?

Timothy McVeigh?

Those kindergarten kids, just learning the rules,

Got an early lesson in American norms a few nights before Christmas

Hands up, like I'm in Charleston in church

And I'm beginning to pray

Dear lord

All these shots fired

And I'm just here

Trying to Stand my Ground

DISCUSS

It is up to the facilitator's discretion as to which aspects of the poem to highlight, but the suggestion is to reflect on the ideas of surrender and aggression. After reading, ask students the following questions:

The poem calls into question contradictory notions of guilt and innocence, particularly engaging the paradoxical intentions of "American norms." Why has violence become an American norm?

If the goalkeeper's job is to block shots on goal, whose job is it in our society to prevent shots from being fired in the first place?

Would the game of soccer be as fun if there were no goals and no goalkeepers? Can you imagine the game with all the dribbling and passing and skill play, but instead of shooting at a goal, you could only score if you dribbled over a line? What would you lose or gain in terms of excitement?

Are there people in your personal life, who, like goalkeepers, seem to work with the intention of preventing you from achieving your goals?

Can you imagine a police force without guns? Do you think it would be possible to keep the peace if law enforcement didn't carry weapons?

This might be a chicken-or-the-egg type of question, but which came first, illegal gun violence or legal police force?

During the discussion, instructors should capture resonant words and phrases that the students use in a very visible way, either writing down spoken phrases verbatim on the board, or if equipped, using a computer and projector to reveal their dictation as it occurs.

WRITE

Ask students to respond to the following writing prompt:

I've been taking notes during our discussion and there is a *lot* of great language I've written down that describes your perspective on value. Please copy down from the board as many words and phrases as possible that describe how *you* feel safest or how *you* aspire to protect your family as you grow older. Try to copy down at *least* fifteen in the next five minutes.

[ACTIVITY 2]

I GAVE YOU POWER

WRITE

Ask students to respond to the following writing prompt:

What is the craziest thing you've ever seen happen on a soccer field? What's the wildest thing you've ever seen happen in a movie? If you could, would you try it yourself?

WATCH AND LISTEN

4.2.1. Excerpt from *Bowling for Columbine* (2002, written and directed by Michael Moore)

4.2.2. President Barack Obama's Statement in Response to Sandy Hook Elementary School Shooting

4.2.3. Nas, "I Gave You Power" (1996)

DISCUSS

Ask students the following questions:

How many people do you think there are living in the United States?

It's safe to say that even though one violent act is too many, shootings of this scale don't happen often, especially not in school environments. How many shootings of this kind have occurred and over how many days or years?

I think that most of us are wired to *not* want to end human life. Is this true?

What are the similarities among the people who *do* commit these horrific acts?

How are violence and mental health connected?

According to Nas's description of the gun, how are violence and power connected?

READ

Read a selection of Donald Trump's tweets regarding violence, guns, and the Sandy Hook Elementary School shooting. Take turns reading them aloud. How would you compare President Obama's response to Sandy Hook with Trump's language around guns and violence?

WRITE

Ask students to create a phrase that describes the personified feelings of each of these "witnesses" of the Sandy Hook Elementary School shooting:

I am the bullet.

I am the trigger finger

I am the clock on the wall

I am the parent

I am the crayons on the desk

I am the last second of silence before the first blast

I am ground beneath the first body to fall

Ask students to arrange in pairs to discuss their responses and the reasons for their choices.

[ACTIVITY 3]**WRITING WORKSHOP****DISCUSS**

Debrief the lessons of the previous two days with students. Check in about feelings around mental health and balance, emotional health and balance, safety, compassion, and conflict resolution strategies. The students have taken a lot in, so use some time to measure the emotional temperature in the room about these particularly charged subjects.

WATCH

4.3.1 Tim Howard Ultimate Saves Show 2015–16

DISCUSS

Ask students the following questions:

The goalkeeper makes saves, but what saves the goalkeeper? Some examples may be: crossbars, defenders, a shooter's nerves, goal posts, or his or her own instincts.

There are many ways to teach and develop skill, but can you teach instinct? In other words, you can *teach* response, and you can guess direction, but you can't teach *instinct*. Do you agree or disagree?

WATCH

4.3.2. "Rolling Rock": A Soccer Spoken Word Essay by Marc Bamuthi Joseph

READ

Marc Bamuthi Joseph was asked to write a piece for Major League Soccer (MLS) to help promote their MLS Summer Beat concert series. The festival took place in Atlanta, Seattle, and San Jose, so he referenced those cities, vocabulary from the world of music, and aspects of the game itself in his writing.

Ask students to read these seven short phrases aloud and discuss how the author uses music to talk about sport, sport to talk about music, or place to talk about either of those things:

of the game is a movement of the people

It's (1) a silence shredding header

(2) Eddie Vedder intensity intersected with the second before a free kick strike

(3) Ball spinning in flight

Like a guitar neck grip held tight like a vise

(4) Held taut,

like your breath

when the forward's making music down the middle and

there's an open man on his left

OH SNAP

(5) Band of brothers

Quaking and profound like a sure shot from the spot

Or a bass drum thunderclap against Stone Mountain's back

Comin at you in waves like Puget Sound

The game is music and true players move to it...

One nation united under a groove

Boomin system

Scissor kicks

Dribbling touch soft like the wind off a moving dragonfly's wing

(6) A dance floor symphony of emotion and you just can't control it

(7) the rock don't stop rollin...

WRITE

Ask students to pull out their writing from the previous day in which they personified the inanimate "witnesses" of the Sandy Hook Elementary School shooting. Now review the inanimate things that were discussed that could "save" a goalkeeper, and ask students to respond to the following writing prompt:

Write a poem from a goalkeeper's perspective right before he or she saves a penalty kick. Try to use the poetic perspectives you used to describe the scene at Sandy Hook Elementary School and integrate them into your

poem. Use views from all angles to describe the scene, but begin in the first person from the goalkeeper's perspective. Begin with the following phrase: "From twelve paces away I can see the shooter's eyes..."

[ACTIVITY 4]

FIELD OF PLAY AND GOAL SHARING

LABORATORY

Facilitators should use the first twenty-five minutes of the session to allow students to pick up where they left off at the end of the last gathering. All the coauthored content of new vocabulary words and discussion-prompted thoughts should be posted around the room as reminders of the week's conversations. Students can work on continuing their writing from the prompt, editing their writing, or if they feel like they've completed something they'd like to share, making a video or audio recording of their writing.

DISCUSS

Ask students to arrange into groups of two or three (depending on class size), and read or show their work to one another. As they share, ask them the following questions:

Do your partners have *one* line you'd include in your own writing, if you could? What's so attractive to you about that one line? What does it communicate that you find especially relatable?

SHARE

Make space for students to read their work aloud or play their recordings or videos for one another. Set rules for students about positive and respectful frameworks for listening to, affirming, and connecting to one another's work as an extension of the week's political learning and discussion.

[THEME 5]

DIFFICULT TAKES A DAY, IMPOSSIBLE TAKES A WEEK

This Theme connects President John F. Kennedy's 1962 "We Choose to Go to the Moon" speech to the beginning of an immigrant's journey and accounts for the self-measure it takes to dream of a new frontier. We use this connection to set a tone of hope and aspiration for this week, which is instructionally less prescriptive than the previous three. The goal of the week is to spend the majority of the time in writing workshop with the ambition of distilling and integrating all the language generated over the course of the program into individual, 2–3 paragraph personal statements.

PRIMARY RESOURCES

5.1.2. */peh-LO-tah/*, "The Winger Explains Kennedy's Moonshot": <https://vimeo.com/205723399#t=1159s> (19:19–21:06)

COMPANION RESOURCES

5.1.1. President John F. Kennedy, "We Choose to Go to the Moon" (1962): <https://www.youtube.com/watch?v=th5A6ZQ28pE>

All resources can be accessed at guggenheim.org/peh-lo-tah-teacher-guide.

[ACTIVITY 1]**“NO BUSINESS TRYING”****WRITE**

Ask students to respond to the following writing prompt:

Imagine your future great grandchildren. Where do they live? What do they do for a living? Can you imagine the family you'll never meet? What kind of life can you dream for them?

WATCH

5.1.1. President John F. Kennedy, “We Choose to Go to the Moon” (1962)

5.1.2. /peh-LO-tah/, “The Winger Explains Kennedy's Moonshot”

READ

peh-LO-tah/, “The Winger Explains Kennedy's Moonshot”

Ask one or two students to read the following poem aloud. After every few lines, ask other students to explain what they just heard in their own words.

The Winger Explains Kennedy's Moonshot

*James stands 35 yards out
He's gotta make a long range goal on an urgent timeline
Looking down at the ball
Like Kennedy gazing up at the moon
this shot
will not have a chance
Stands 35 yards out and figures
What are the odds
Some David
whose game never felt sculpted
Beckham with the good hair
He of the glamorous life
Wifed a spice and whole nine
What are the odds
That the impact of his adventures would alter the minds of men
Bend Ronaldinho to the decision to lead
Might not get there first but a failure to try will make him last
35 yards out
the blast
burns a hole in the atmosphere
a shot he had no business trying
waving through space like ocean water under full moon phase
moving forward to the goal
with the full speed of freedom*

DISCUSS

Kennedy suggests to his audience that the “failure to try” could haunt us for generations to come. It is precisely because we attempt the impossible that we redefine our capacity to stretch into it. That's as true of Kennedy as it is of Stephen Curry or David Beckham or the families who have left their homes across borders to start a new life in a foreign place. Ask students the following questions:

Do you remember being five years old?

Was there anything you thought was impossible at age five that became a reality by the time you were ten?

Is there a technology that hadn't been invented when you were born, but now you couldn't imagine living without?

Are you able to recognize your own growth or maturation?

Do you have a sense of how *you* grow toward a goal that you once thought was impossible?

Do you dream something first, and then become it, or does your growth come in an unconscious way? How can you become more conscious of your own growth?

During the discussion, instructors should capture resonant words and phrases that the students use in a very visible way, either writing down spoken phrases verbatim on the board, or if equipped, using a computer and projector to reveal their dictation as it occurs.

WRITE

Ask students to respond to the following writing prompt:

I've been taking notes during our discussion and there is a *lot* of great language I've written down that describes your perspective on personal growth and manifesting aspiration. Please copy down from the board as many words and phrases as possible that answer or relate to the following phrase: "This is how the impossible became reality in my life . . ." Try to copy down at *least* fifteen in the next five minutes.

[ACTIVITY 2]

WRITING WORKSHOP

WRITE

Ask students to go through their notebooks and catalog their notes from the past four weeks. Ask them to begin organizing the language they've created or copied down according to the headings in the following table:

STAND YOUR GROUND	POWER AND RESPECT	MAKING THE IMPOSSIBLE A REALITY	MATTERS OF LIFE AND DEATH

Ask students to respond to the following writing prompt:

Over the next day and a half we're going to work on personal statements. Specifically, we're going to work on using poetry as the foundation for how we describe ourselves in prose. Now that you've organized your collected language into four categories, we're going to spend the rest of this session using that language to create topic sentences about our own lives. Using the language you've organized, create two to four possible topic sentences about each of the following:

Times when you've stood your ground

Lessons you've *personally* learned about power and respect

Occasions in your life when the impossible became reality

The emotional structures you've developed over time that make the difference between life and death

[ACTIVITY 3]

WRITING WORKSHOP II

WRITE

Ask students to go through the topic sentences they created the day before and have them “storyboard” short narratives by filling out the following table for each topic sentence:

TOPIC SENTENCE: WHAT HAPPENED	RESPONSE: HOW DID I REACT	REFLECTION: WHY IS THIS SO MEMORABLE?	EVOLUTION: HOW DID I LEARN AND GROW FROM WHAT HAPPENED?

Ask students to respond to the following writing prompt:

Each storyboard that you’ve created represents a paragraph-length statement about who you are based on pivotal moments you experienced and the beliefs or values that arose for you out of those moments. Take the remaining time in our session to choose three of your storyboards that you think could best be used together to illustrate to a stranger who you are, what you’ve encountered, and what you believe you’re becoming or aspire to become.

[ACTIVITY 4]

FIELD OF PLAY AND GOAL SHARING

LABORATORY

Facilitators should use the first twenty-five minutes of the session to allow students to pick up where they left off at the end of the last gathering. All the coauthored content of new vocabulary words and discussion-prompted thoughts should be posted around the room as reminders of the week’s conversations. Students can work on continuing their writing from the prompt, editing their writing, or if they feel like they’ve completed something they’d like to share, making a video or audio recording of their writing.

DISCUSS

Ask students to arrange into groups of two or three (depending on class size), and read or show their work to one another. As they share, ask them the following questions:

Do your partners have *one* line you’d include in your own writing, if you could? What’s so attractive to you about that one line? What does it communicate that you find especially relatable?

SHARE

Make space for students to read their work aloud or play their recordings or videos for one another. Set rules for students about positive and respectful frameworks for listening to, affirming, and connecting to one another’s work as an extension of the week’s political learning and discussion.

About Marc Bamuthi Joseph

One of the first participants in the Guggenheim Social Practice initiative, artist Marc Bamuthi Joseph is also an inaugural recipient of the United States Artists Rockefeller Fellowship (2006) and the Doris Duke Performing Artist Award (2011). In 2011 he also won the Herb Alpert Award in Theatre. He is the founding Program Director of the nonprofit Youth Speaks and a cofounder of Life is Living, a national series of one-day festivals designed to activate under-resourced parks through hip-hop arts and focused environmental action. Joseph recently premiered the Creative Time commission *Black Joy in the Hour of Chaos* (2015) in New York's Central Park, and is currently completing a new work with Bill T. Jones for the Opera Philadelphia. He serves as Chief of Program and Pedagogy at Yerba Buena Center for the Arts in San Francisco. Informed by his work with *moving and passing*, his evening-length performance */peh-LO-tah/*, which was produced by MAPP International Productions and commissioned by the John F. Kennedy Center for the Performing Arts, premiered at the Yerba Buena Center for the Arts in November 2016.

About the Edmond de Rothschild Foundations

The mission of the Edmond de Rothschild Foundations is to promote social empowerment, inclusion, and a collaborative society. It is rooted in a century-long tradition of giving founded on humanism, inclusion, and the search for excellence. The foundation continues to apply the same principles in the transformation of their philanthropic legacy by identifying innovative solutions and creative partnerships in education, the arts, health, and social entrepreneurship.

About the Solomon R. Guggenheim Foundation

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. The Guggenheim network that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997), and the Guggenheim Abu Dhabi (currently in development). The Guggenheim Foundation continues to forge international collaborations that celebrate contemporary art, architecture, and design within and beyond the walls of the museum, including the Guggenheim UBS MAP Global Art Initiative and The Robert H. N. Ho Family Foundation Chinese Art Initiative.