



ADDRESSING GUN VIOLENCE

Creating Visionaries, Storytellers, and Community Activists



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DEDICATION

This toolkit is dedicated to Jacob Gonzalez and his family. We lost you too soon. Our society failed you. But know that your passing was not in vain. You brought the reality of gun violence close to us, and pushed us to be better, to do better. Thank you Carmen, for sharing your family's story with all our community, so we could work to prevent this from happening to more of our families. You are always in our hearts.

ADDRESSING GUN VIOLENCE CREATING VISIONARIES, STORYTELLERS, AND COMMUNITY ACTIVISTS



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INVITATION

The curriculum presented in this toolkit is designed to inspire and engage middle school students and teachers in an interdisciplinary unit of study focused on gun violence in America, culminating in a public exhibit of their learning. The curriculum can also be adapted for high school students. By utilizing guiding questions for inquiry, student-centered teaching strategies, and the opportunities to demonstrate learning to an authentic audience, the curriculum empowers students as experts and advocates for change. Because of the emphasis on community healing through learning and art, this toolkit is written for trauma-informed educators with a working understanding of project-based learning, who wish to navigate this heavy topic with a healing-centered lens. The design facilitates opportunities for students to interact with local experts and advocates who represent a variety of perspectives on the issue of gun violence. Social Emotional Learning and arts integration weave throughout the student experience, supporting personal growth in addition to standards-based mastery of Common Core State Standards in English language arts and mathematics.

When implemented fully, the curriculum spans three months. Teachers and administrators who find themselves drawn to the learning opportunities presented here are encouraged to choose some or all of the activities, customizing them to fit their students, their context, and their time frame. The topic of gun violence in America in the era of racial shootings and mass shootings is urgent, sensitive, and thought provoking for middle school and high school students who face it daily. While the 24 hour news cycle ensures this context, many communities in our country have lived with gun violence as a daily reality for decades. As such, whether choosing one or many of the learning opportunities presented, it is important to hold students' experiences and emotions at the center of the process.

Finally, we recognize the elements in this unit of study that can be triggering to our young people. We urge educators to use trauma-informed practices to support students during any unit of study that brings up injustices to BIPOC and center the work around community healing. As the team of educators and activists who co-authored and implemented several iterations of this curriculum, we made many mistakes and learned firsthand about how social justice curricula, even with trauma informed teaching practices, can perpetrate trauma if not implemented from a healing-centered lens. We had to pivot and educate ourselves in how to do better in making our students feel safe.

Please take this as a work in progress. We humbly present this toolkit and appreciate your critical feedback. We are open to new ways of thinking about how to teach our youth about subjects of urgency that provide them the opportunity to share their voices in this world.

Athena Larios, Humanities Teacher
Melanie Swandby, Math Teacher

CONTEXT

Being educators in East Oakland, California at [Lighthouse Community Charter School](#), we struggle with keeping our students engaged in a school experience that for many feels disconnected from who they are. When we began to write this curriculum, we made it our goal to utilize the [Expeditionary Learning Education Model](#) to create a unit that was not only relevant to students' lives and held them to high learning standards, but also gave them the opportunity to see how education can empower them to make positive change in their community.

The first step we took to make this unit relevant and engaging was to conduct a community needs and assets inventory, which is a tool presented by National Council de La Raza in their CASA curriculum toolkit for culturally relevant service learning. We asked a representative group of rising 8th graders about issues they wanted to study in school. We listed assets of East Oakland as well as challenges. What issues impact us, and what resiliency and activism already exists in the community? Students made cases for a variety of issues including immigration and homelessness. In the end, students voted to study gun violence, an issue that has made Oakland infamous in the U.S. This resonated with us as teachers, because one of our former students had recently been killed and we were still grappling with our personal and professional response. How could we honor him, honor his mother, and help further her dream of reaching out to as many students as possible with messages of healing and hope? It was because of our students' advocacy that we spent the last four years writing and improving this expedition, and with the support of our collaborator, [Vision Quilt](#), we were awarded the [John Legend LRNG Innovators Grant](#) to help document it to share with other educators.

When our 7th and 8th grade team began to write the gun violence expedition, the U.S. had been experiencing a rise in gun deaths. According to a CDC report, "In 2016, there were more than 38,000 gun-related deaths in the U.S. — 4,000 more than 2015." In the years 2010-2015, Oakland, California was ranked 5th in number of homicides (FBI-UCR). Unfortunately, today four years later we now sit here to document our expedition for other educators and the statistics haven't improved. 2018 did enjoy a slight decrease in gun-related deaths, but the number rose again in 2019. The pandemic of 2020 perpetuated a drastic increase in gun sales and homicides in Oakland and other major cities. The murder of George Floyd, Breonna Taylor, Ahmaud Arbery and too many others increased the calls for racial justice. The attacks on our nation's Capitol overwhelm our students with images of violence. We know the issue of gun violence is of high importance, especially for our historically underserved communities.

[Vision Quilt](#) (visionquilt.org) partnered with Lighthouse Community Charter school to amplify the voices of underserved students impacted by violence in their neighborhoods and city. Vision Quilt is a nonpartisan national nonprofit whose mission is to empower communities to create

Addressing Gun Violence

solutions to gun violence through the power of art and inclusive dialogue. Vision Quilt offers programs, school curricula, exhibitions and Community Conversations. Their team consists of volunteers who have various expertise and experiences including a retired pediatrician, full time artists, and a case worker from the Oakland UCSF Benioff Children's Hospital. The Vision Quilt team worked closely with the Lighthouse staff to develop the arts integration curriculum and to support the end of the year exhibition for the Oakland community.



[Using the Power of Vision Quilt to Prevent Gun Violence: Lighthouse Charter School](#)

EDUCATIONAL FRAMEWORKS



Expeditionary Learning Education

The first framework that guides this curriculum is the structure of the units of study, developed in partnership with EL Education using their process outlined by this organization for planning “learning expeditions.” “Learning expeditions” are a core practice of schools in the [EL Education Network](#). The EL Core Practices implementation guide explains:

Teachers plan learning expeditions to include the following components: a kickoff experience, guiding questions, one or more projects or case studies that lead to a product, lessons, fieldwork, experts, a culminating event, and often service learning.

CASEL

Because student-centered learning must focus on the experiences and emotions of the students throughout their academic endeavors, teachers integrate the [CASEL](#) model of Social Emotional Learning throughout the expedition. This is done through collaborative group processes in academic classes, check-ins, counseling recommendations, small group discussions, journaling, art, and mindfulness. Preparation for and presentation of the final exhibition of learning in public provides an opportunity for students to practice relationship skills and responsible decision-making in a professional setting.



Arts Integration

Arts Integration is the approach used throughout this study that links the content of gun violence, the expressive arts being used, and the student and community. The culminating 'performance' includes: dialogue between students, between students and community, two dimensional art displays, written word, and games developed to educate the public. As a research-based curriculum strategy that reflects the growth of student understanding, it can also be used as an assessment tool for both schools and students. Students are active participants in their own learning and have a vested interest in the success of the exhibition.



[Transforming Education Through Arts Integration](#)

Overview





Unit Plan and Resources:

The Hook serves

a few purposes: it gets students excited about the expedition and it gives them a general overview of what they will learn about. It also gives teachers a chance to find out which students may need more support throughout a learning expedition whose topic can trigger anxiety and depression. The day is broken into three parts: community meeting introduction, classes, and community meeting

closing/reflection. At the end of the day students take home a [letter to families](#) explaining what we will be studying in the expedition and asking them to reach out to us for support if needed.





Guiding Questions

-  How does gun violence impact our society?
-  How can we make change in our community?





Community Meeting Introduction

School staff is invited to the kick-off morning to show support for students, administration and staff. It's important to start a community meeting to set the understanding and practice that this learning unit is different from others, since the topic is something that has harmed our community. We explain why we are

learning about gun violence and we acknowledge that everyone has different experiences in connection to gun violence. We emphasize that all feelings and ideas are listened to, and that the well-being of our students is priority. Our activities include:

-  Opening breathing/meditation and setting the expectations for the day.
-  Students are given a grid and a key for types of gun deaths, students predict how many daily gun deaths are due to homicide, suicide, mass shootings, accidents, police, and undetermined.
-  Students watch the Vox video, [The State of Gun Violence in U.S. in 18 Charts](#) an information video with many surprising statistics about gun violence in America and other countries.
-  Students discuss in dyads how their prediction was similar/different than the data, what they were surprised about, and what they want to learn more about. We follow this with a whole group share out.

Resources:

-  [Module A Slide Deck](#)
-  [Gun Deaths Prediction Chart](#)
-  [Kick-off Prediction Exercise](#)
-  [Calming Brain](#)

Humanities Activities

Students work through a protocol called Building Background Knowledge (BBK). They interact with multiple multimedia while taking notes, and in the end synthesize information as a table group.

1. **Mystery Piece:** no introduction/background is provided, students watch and take notes on their reactions and answer some prompts to the music video by Snoop Lion, “No Guns Allowed.” This peaks their interest.
2. **Common Text:** students engage in a text together as a class, and discuss as we read. We watched CBS News, “A History of Guns in America.”
3. **Expert Text:** students work in small groups, each group has a different text that students take notes on. This should be as varied as possible. We used political cartoons, infographics, local newspaper articles about gun violence, any texts connect to what students will learn later in the unit.
4. **Synthesis Statement:** students are challenged to collaborate as a small group to write 1–2 sentences that summarize the topic we will learn about in the expedition. This statement should be applicable to all the texts they engaged with in today’s class.



Jasmen Collazo

Resources:



[Humanities Unit Plan and Resources: The Hook](#)



[No Guns Allowed by Snoop Lion](#)



[History of guns in America](#)



[Humanities Synthesis Exercise](#)

Math Activities

Because students see many statistics during this unit, the introductory math activity explores their conceptual understanding of average. The Vox video mentioned above presents the statistic “92 people are killed with guns every day on average.” Students explore this statement to make meaning.

1. Students make a written prediction statement about what this means. *Are 92 people killed every single day in the US?*
2. As a whole class, students use cubes to model how to find different types of averages. Each student receives a different amount of cubes and the class must decide on a strategy for getting all students to have the same number of cubes.
3. As students present strategies for re-distributing the cubes, the teacher connects each strategy to the mathematical term of “mean,” “median,” or “mode.” Most students will suggest strategies for finding the mean—put all the cubes together and then give them out equally until all students have the same number.
4. To close the lesson, students revisit their statements from the beginning of class, changing or elaborating on their original understanding of the idea that “92 people are killed every day.”

Resources:



[Math Kick-Off Slides](#)



[State of Gun Violence in U.S. in 18 Charts](#)

Crew (Advisory Group)

Students create a journal where they will record reflections and ideas throughout the expedition. Accordion journals are an easy format that only require construction paper, blank paper, and glue, and there are YouTube videos with instructions. Students decorate their journals and write their first entry. For several years, Vision Quilt volunteers made journals for the students and gave them out during the Kickoff.



Accordion Journal Video [How to Make Accordion Book](#)

Closing Circle/Reflection

This is a time for students to think about what they have learned in the day and for teachers to check-in with their mental health. It also is a time to share more about the final project of creating an exhibit of their work that will be open to the public. It is helpful to have a big room because there is movement involved.

Our closing circle consists of:



Expert Speakers: We asked our former students who were in high school to visit and share their experience doing the expedition. We showed a slide show of past exhibits, so students could see what the end goal is. We also announced the venue of our show, in an art gallery in downtown Oakland, to create excitement. Alternatively, educators can ask the curator/owner of an art gallery to talk with students about why representing information in artistic ways is important.



Cross the Line: Many people have experienced a “Cross The Line: activity, a series of questions that if true for you, you cross the line on a floor. This gives a visual of how many people have similar experiences. It usually starts with easy questions and gets more serious. In our “Cross the Line,” we ended with questions focused on experiences related to gun violence. It is imperative that the group is given clear expectations about being silent, giving the choice to cross if they want to, and not making any negative comments/body language to those who do cross, in order to show respect and maintain a safe space for all students to share their truth.



[Cross The Line](#)



Journal Reflection: Students spread out, take out the journals they made in crew, and answer questions about the Cross the Line activity. Then students are given prompts to discuss as a small group.



Hope Wall: It is important to end on a note of encouragement, since the day's lessons have been very serious. Create a big poster with the word HOPE in the middle. Give each student a sticky note. Ask them to answer one of the following prompts and stick it in the poster:

- What are our hopes for a peaceful future?
- What can our community do to make that happen?



Exit Ticket: Finally, and this is very important, we do a “temperature check” on emotions so that we can follow up with students who are feeling anxious, unsettled or disturbed after the day. We have counselors follow up with any students who need extra support.

Resources



[Slide Deck](#)



[Cross the Line Questions](#)



[Exit Ticket “Temperature Check”](#)

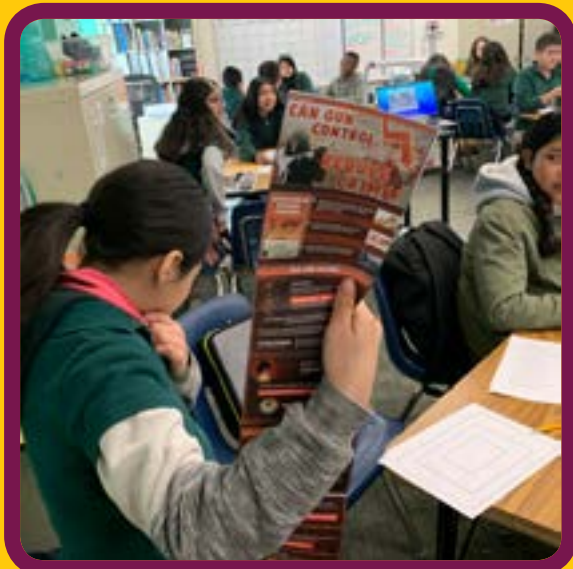
A MODULE A The Hook (1 DAY)

Addressing Gun Violence



“One of the reasons we chose gun violence for our expedition is because a lot of our students have grappled with this issue. We wanted to give them an outlet to talk about their experiences and to learn more about wider experiences, including the impacts and causes they might not know yet. We saw a really high level of engagement that may or may not be there with other subjects. It was almost 100 percent for this topic.”

—Regena Pauketat, Lighthouse Humanities Teacher





Amalia Guzman



Jesus Lares



Stephanie Mendoza

“We are humans not targets! We can do better.’ Many people are shooting humans to resolve their problems; for fun, mental illness, drugs. Where I live, lots of gun violence occurs there. I’ve seen many people affected by that, many families. My community isn’t safe. It is my hope that my Vision Quilt panel can catch the attention of someone who has shot or killed someone. I hope my Vision Quilt panel will change people’s perspectives and stop people from making negative choices.”




—Jesus Lares, Lighthouse Student

Overview



The purpose of the first case study is to build students' understanding of the Second Amendment and engage students in critical thinking about the contemporary applications of this amendment while considering multiple points of view.

Guiding Questions

-  What is the history of gun laws? Gun violence? And perspectives on gun rights?
-  How has gun technology changed since the Second Amendment was written?
-  Should changes in technology lead to changes in the Second Amendment?

Humanities Activities

Students begin the expedition establishing historical background knowledge about the Second Amendment and its controversy, as it applies to the Black Panthers of Oakland, California. We use the Black Panthers as a case study for two reasons: one, it is Oakland's local history; and two, it takes students into a more nuanced discussion of how gun rights/control intersect with race, and not just simply that there are people who believe guns are bad or good. The same study could be substituted for other organization in the community that have experiences with gun rights/control.

1. We build background knowledge about what the Second Amendment is, who wrote it, the context of America when it was written, and how perceptions of guns have evolved over time.
2. Students dissect the language of the Second Amendment to understand how its interpretation can be different depending on one's perspective, for example what the word 'militia' means.
3. A "Galley Walk" about the Black Panthers of Oakland, who they were and what their goals were, helps students understand the group.



[Kids Meet Former Black Panthers](#)

4. In a 'jigsaw,' we read the *Atlantic* article "The Secret History of Guns in America." Students read different excerpts and share back with their groups what they learned about how the Black Panthers sparked the modern-day gun debate, when they took up arms and how government leaders revised gun laws in response.
5. In a Socratic Seminar, students share their opinions on what they interpret the Second Amendment to mean and the impact of the Black Panthers on gun rights, using evidence from documents read in class to support their opinions.
6. To prepare for the final product, students analyze various poems. Students complete a matrix of notes that include elements of structure, including stanza, line break, rhyme, and poetic devices. We discuss how the use of these elements help to create meaning in a poem.



[What Makes a Poem?](#)

7. The final project is writing original poetry incorporating what students learned about the Second Amendment and/or the Black Panthers.

Resources









[Humanities Unit Plan and Resources: The Second Amendment](#)




Math Activity

Students use proportional reasoning to make sense of how gun technology has changed over time by exploring the rate of fire capabilities of different guns. They present their findings using multiple representations of rates of fire, including tables, graphs, equations, and writing.





Resources:

-  [Math Unit Plan and Resources: The Second Amendment](#)
-  [Rate of Fire: Information Page](#)
-  [Rate of Fire: Directions for Students](#)
-  [Rate of Fire: Rubric](#)
-  [Rate of Fire: Sorting Task Slips](#) (teacher must fill in graphs)
-  [Rate of Fire: Student Writing Sample](#)

Community Involvement/Fieldwork

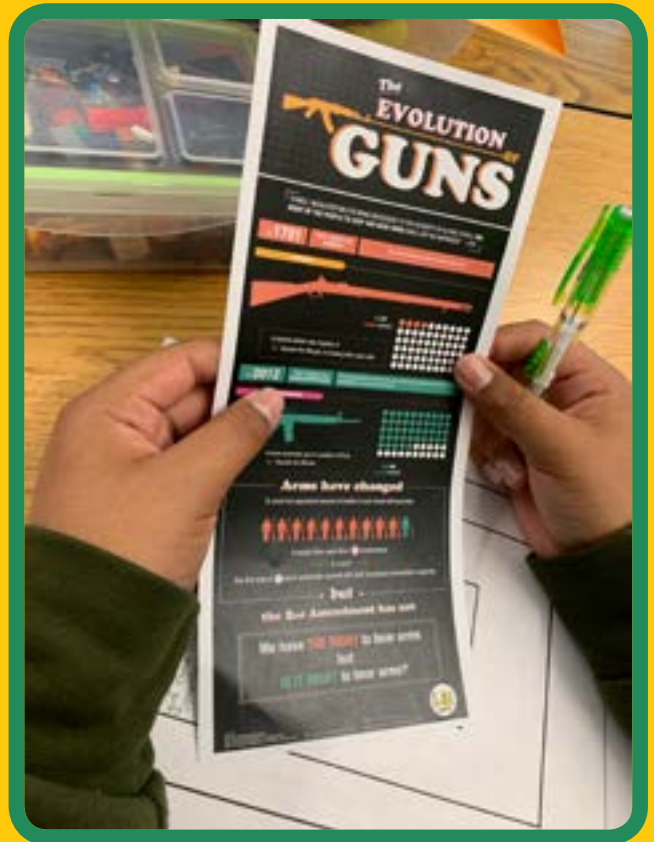
-  Guest speakers from organizations that work on gun rights/control issues in your community can come speak to students about their interpretation of the Second Amendment.
-  Civil rights lawyers can share what they know about the Second Amendment and how it applies to gun rights/control in the U.S.
-  Local poets and student poets can share their work. They can explain their writing process, what techniques they use, and why they believe poetry is an important way to share ideas.

Questions for teachers to ask themselves

-  What is your stance on gun rights?
-  How will you present multiple perspectives?
-  How will you support students to develop their own opinion?
-  What groups in your community are linked to the history of the Second Amendment?

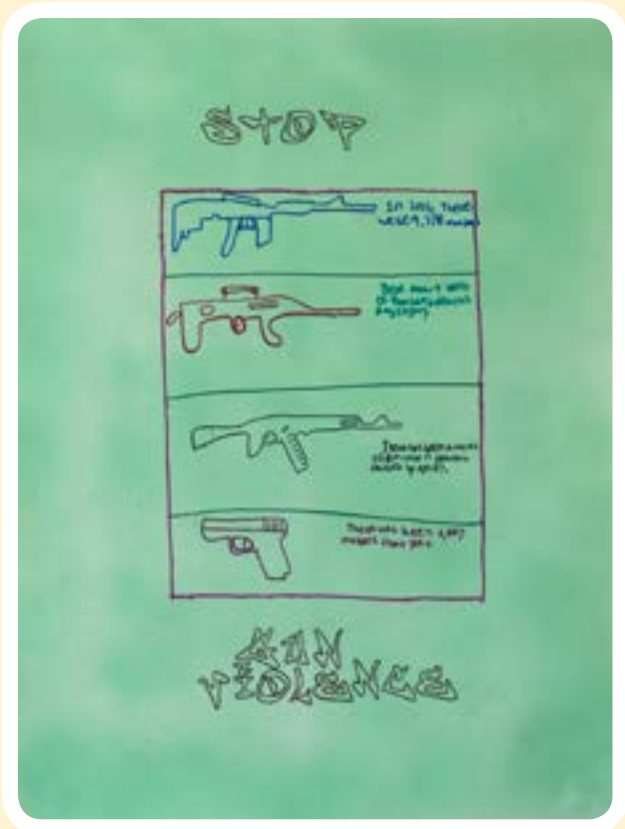
B MODULE B The Second Amendment (14 DAYS)

Addressing Gun Violence

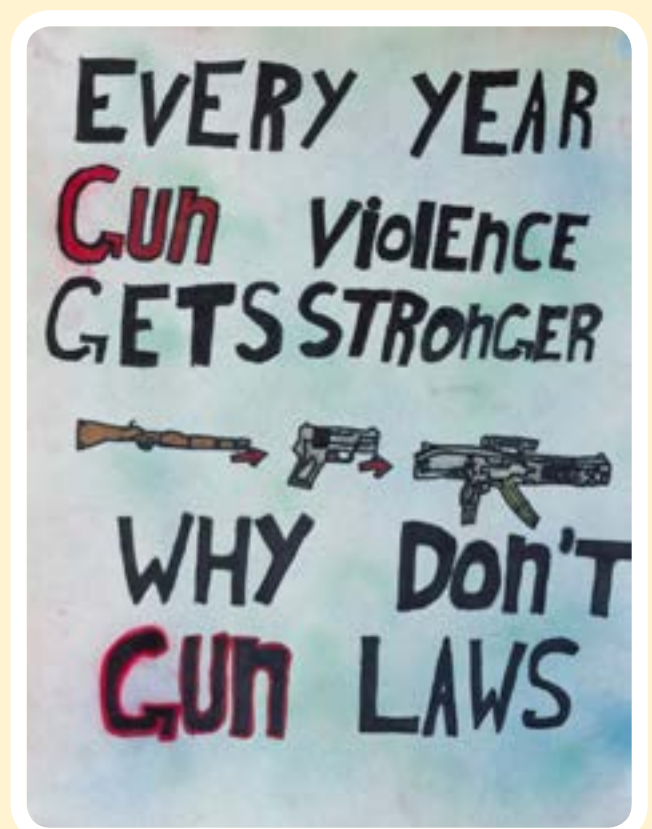


“When my students learned about the Black Panthers’ impact on gun laws, they realized the gun debate is not as simple as good versus bad or right versus wrong. They learned how complicated the issue was. Many thought Black Americans were justified in wanting to carry guns for self-protection in a racist society, while at the same time wanting gun reform. The discussions we had were some of the most memorable moments of my teaching career.”

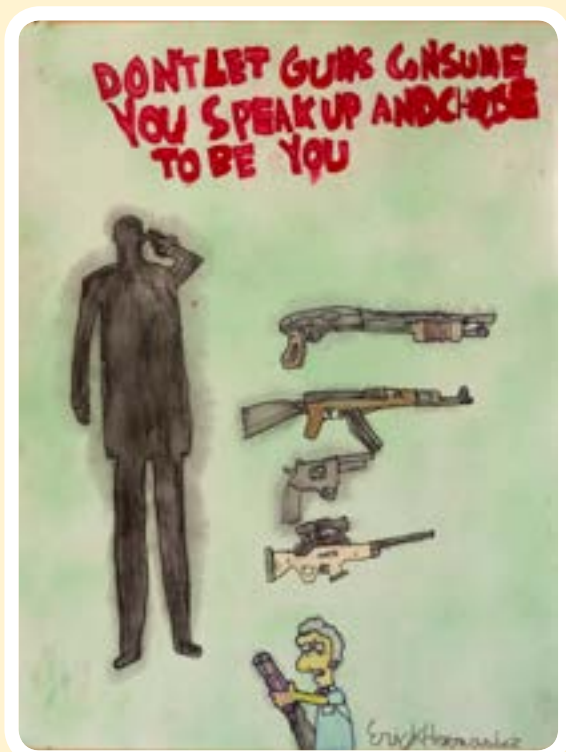
—Athena Larios, Humanities Teacher



Andres Flores



Taha Obad



Erick Hernandez

“By my statement, ‘Every year gun violence gets stronger, why don’t gun laws?’ I am saying that guns have changed over time. I showed a range from a slow fired Civil War musket, at three rounds per minute, to an AR-15 semi-automatic rifle that releases 600 rounds per min. The rate of fire is increasing, but gun laws haven’t changed.

The laws should get stronger, like the guns do. Do not sell guns to teens or people that are not responsible gun owners. The age to buy a gun should be increased. Change the Second Amendment. We need to make a change.”

—Taha Obad, Lighthouse Student

Causes and Impacts (20 DAYS)

Overview



In our second case study, we explore the psychology of gun violence, centered around both race and gender. We explore this through the lens of storytelling, to look at the issue of power and how it leads to violence. Students explore why it is most often men who perpetrate high levels of gun violence, regardless of race.

Guiding Questions



What are the causes and impacts of gun violence?

Humanities Activities

The second case study centers the stories of what causes gun violence and the impacts it has on individuals, families, and communities. We look specifically at the issue of “toxic masculinity” as a cause for gun violence.

1. A “Gallery Walk” protocol where students interact with various texts, videos and collaborate to come up with a prediction about what the new case study will be about.
2. Watching and taking notes on a documentary about toxic masculinity.

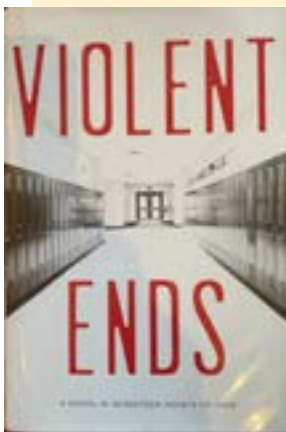


[The Mask You Live In](#)

3. Whole class reading of an anchor text, *Violent Ends*, written by 19 young adult authors. During the reading we complete a matrix of items for each chapter that include point of view, plot, conflict, author’s craft as well as insight into causes and impacts of gun violence. This novel is the model for the collaborative books students will write later in the case study.



4. Literature Discussion Groups: small groups read a common text chosen by students and at their independent reading level. They create their own pacing guide and meet in their groups to discuss their reading notes. The notes include a summary of the reading, clarification and deep thinking questions, what they learned about causes and impacts of gun violence, and elements of the author's craft that they found interesting. Students rotate through roles to run their meetings as facilitator, notetaker, time keeper, and equity monitor.



5. For the final product students work in groups to write a collaborative book, similar to Violent Ends. Students pick a type of gun violence to focus on, for example, gang shooting or mass shooting. They develop a conflict, storyline, and characters together. Then each student picks a character to tell part of the story utilizing their notes from their Literature Discussion Group book and anchor text to include the author's craft. They must collaborate on their individual chapters so they are cohesive as a complete story.
6. We end with a celebration of food and drink, and set up the classroom with an "author's chair." Each student takes a turn in the chair to read their favorite excerpt from their chapter. While they do this, they take turns binding the chapters together so they each have their own book to take home with them.

Resources



[Humanities Unit Plan and Resource: Causes and Impacts](#)

Community Involvement/Fieldwork



Guest speakers from the school community who have lost family members to gun violence can share their experience of causes and impacts with students.



Community members who themselves are victims of gun violence can share about their experience (example: Life Goes On Foundation).

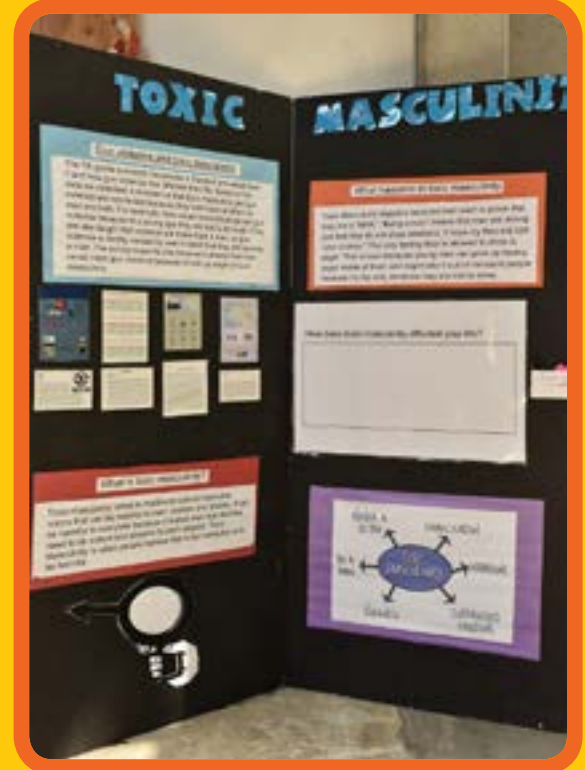
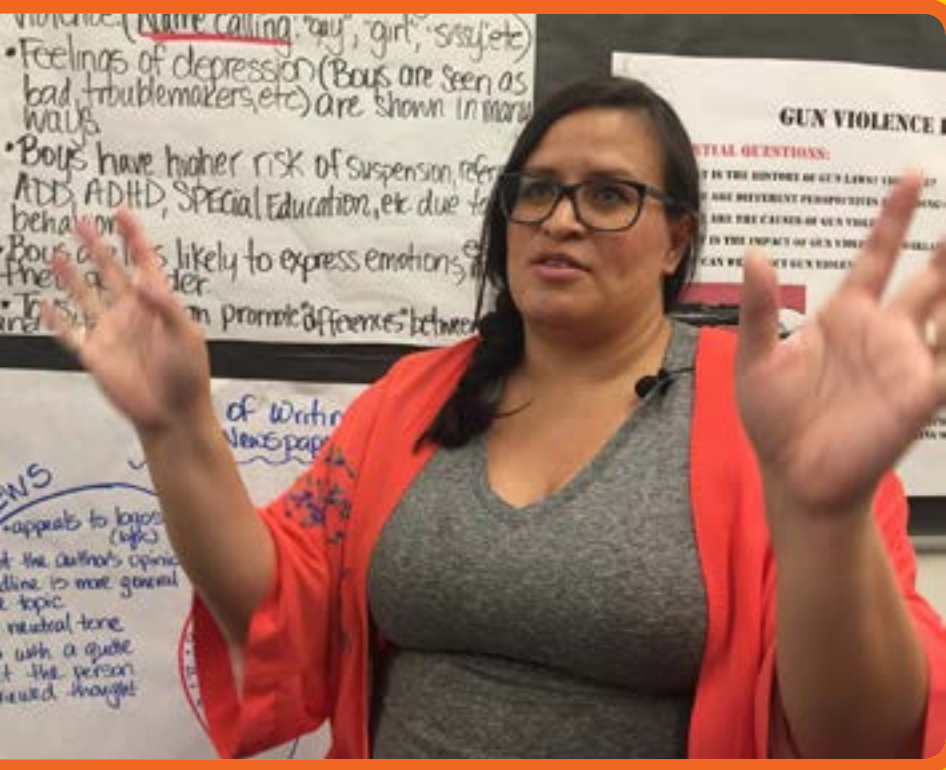


Doctors who treat victims of gun violence can speak about impacts.

MODULE C

Causes and Impacts (20 DAYS)

Addressing Gun Violence



"One of the most powerful changes we've seen is our students' understanding of masculinity. There were a lot of behavioral changes in our boys after they got to really look at these questions. What does society expect of men? What does society expect of little kids, both boys and girls? How does that affect all of us and how does that lead to violent means?"

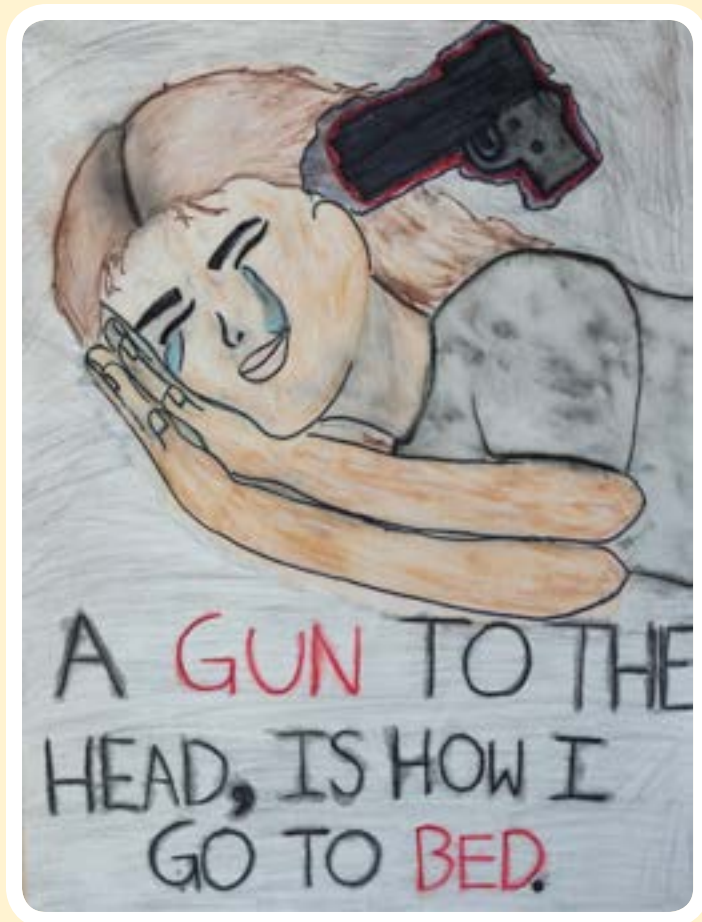
—Melanie Swanby, Math Teacher



Paola Parangueo



Jorge Acosta

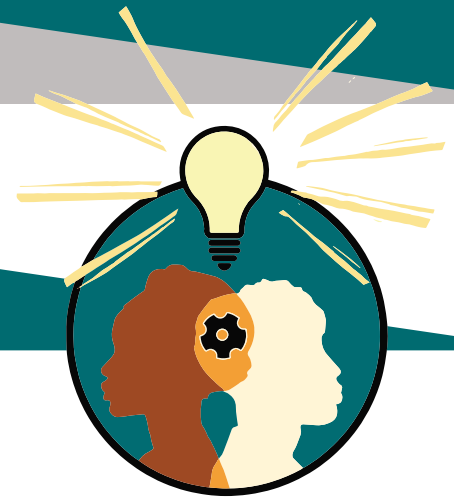


Mahalya Kim

“A gun to the head is the way I go to bed.’ I chose this image for my Vision Quilt because I know there are so many kids out there that are thinking about killing themselves and are barely holding on. They fantasize about it, dream about it, plan how to do it... I want people to see this and understand the struggle many young people go through. My vision for preventing gun violence is to have more restrictions in order to get a firearm, and to educate people on the causes and impacts of gun violence.”

—Mahalya Kim, Lighthouse Student

Overview



In our third case study, we explore the specific community of Oakland, and the statistics and stories that tell the story of gun violence in Oakland. Students survey community members to collect their own data. Students also look for possible solutions to gun violence, including what organizations already exist and how they are working towards a more peaceful Oakland.

Guiding Questions



What is the impact of gun violence on Oakland? How are surveys conducted and analyzed?



Is there evidence to associate different identity markers with guns or gun violence in Oakland?

Humanities Activities

Students learn about op-ed writing and look at several models from local newspapers regarding gun violence in Oakland. They write and submit their own op-ed to a local newspaper.

1. Looking at newspapers students read news articles and op-eds. We complete a Venn diagram to compare and contrast the two.
2. We analyze op-eds about gun violence from local newspapers. Doing a gradual release we close read the articles, identifying what the author wrote about and

how they wrote about it. Then students evaluate the effectiveness of the op-eds in persuading the reader to believe their opinion. We also take notes on what the author identifies as causes of the gun violence and the solutions they posed.

3. Finally, students write their own op-eds using evidence from texts they read in class throughout the expedition and from math class. They submit their op-eds to the local newspaper.

Resources



[Humanities Unit Plan and Resources: The Local Issue](#)

Math Activities

Students create and administer a survey in Oakland and interpret the results. They display their findings visually for the public demonstration of learning.

1. Students determine identity markers that they are interested in based on their understanding of causes and impacts. Our students chose age, gender, and neighborhood.
2. Students prepare and practice collecting data. They create posters and tabulation sheets. They write scripts and role play asking two questions, “Have you ever or someone in your family ever experienced harm from gun violence?” and “Have you ever owned a gun?” They also ask for demographic data.
3. The class divides into groups. Each group goes to a public location throughout the city such as public transportation stops (bus or commuter rail) or a community center, grocery store, etc.
4. Students ask as many people as possible to participate in their survey, collecting their responses on their sheet.

5. Back in the classroom, students input their findings into Google Forms.
6. Students find the percent likelihood of each identity group answering “yes” to each question.
7. Students represent these percentages visually. Some groups worked with the school’s “maker space” to create light up representations of the data. Some groups chose to create infographics.



[Data Gathering: Teacher Explanation](#)



[Data Gathering: Student Explanation](#)

Resources:



[Math Unit Plan and Resources: The Local Issue](#)



[Sample Tabulation Sheet](#)



[Sample Data Analysis Page](#)



[Sample Student Data Analysis Task](#)



[Tools for Creating Infographics from the Data](#)

Community Involvement/Fieldwork



Fieldwork—students survey the public.



Police officers or city council members can speak about efforts to reduce violence.



Organizations against gun violence can speak about their work (Bubbles Not Bullets, Oakland Ceasefire, Vision Quilt).



Activist art organizations can work with students to create art for the movement.



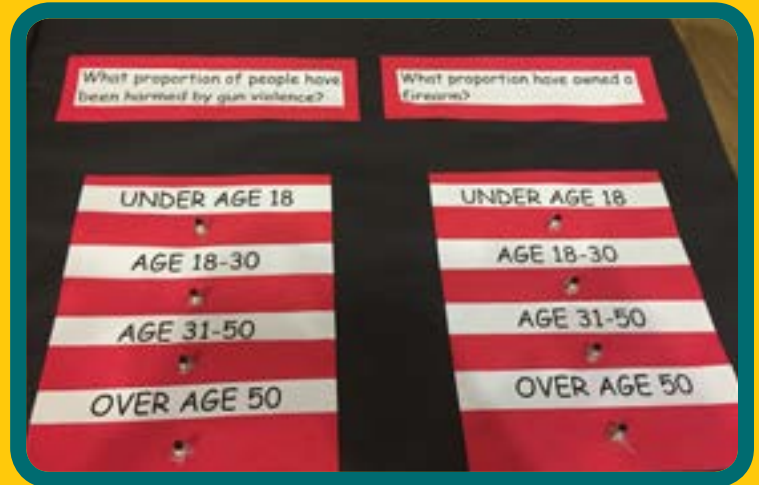
“When we first started, students said, ‘This is such a big problem. How could anybody have an impact?’ Partway through our expedition, we had a visitor who was a victim of senseless gun violence and uses a wheelchair. He brought a powerful message to our students and was an amazing role model. The kids felt really excited and it empowered them to feel like life goes on even as these senseless acts are happening around us and affecting us. Because of community outreach, our students started to develop the mindset, ‘Wait, there is a way to have an impact on this issue and that’s by being out in the community.’”

—Lily Carey, Lighthouse Math Teacher

D MODULE D

The Local Impact (15 DAYS)

Addressing Gun Violence



“My husband was killed by teenagers and I work with teenagers every day. At times it was hard to work, but I thought if I could just touch one person, change one person’s mind about owning a gun and using it irresponsibly, then I would be happy. My goal now is that we change tens of thousands. I want to help every student make good choices, so they do not become a statistic. I realize I don’t need to be a millionaire, I just need to be brave, have a heart, a voice and get the message out.

One of the teens was a Special Ed student. I teach Special Ed. We had differences, yet we had things that were similar. That made me want to excel and work even harder with my students. I wanted those boys not to be sitting in court. I wanted us to be sitting in school. I prayed for them. I’m a strong believer, not just in praying, but in matching action with prayers to get through challenging situations.

I know teaching is my passion and working with students and giving them an opportunity to be great members of society is where it’s at. Lighthouse and Vision Quilt came into my life together and it’s been really nice. We’ve done this, now what’s the next step that we can do?”

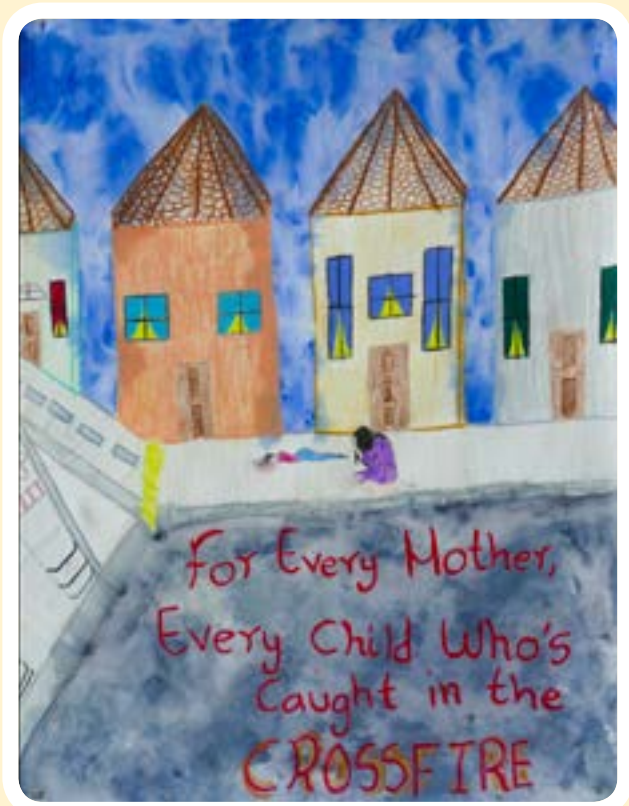
—Shuna Lewis, Learning Specialist



Emily Viquerias



Celeste Guzman

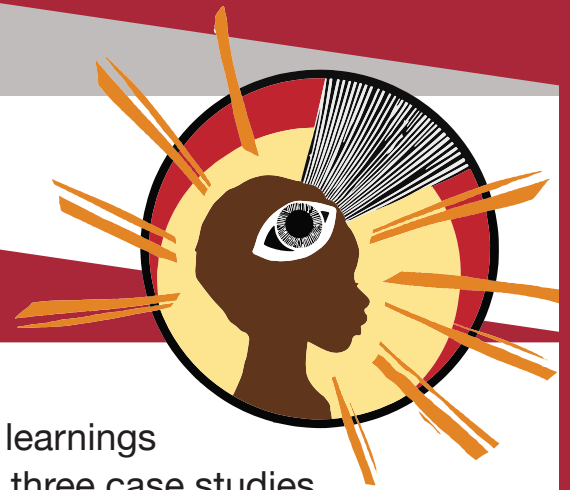


Marison Garibaldi

“I saw a family member die from an act of gun violence. I found out by watching the news. I was shocked. The reporter stated that the shooter ran away. The shooter was never caught. ‘One shot doesn’t pierce the heart, it pierces others too’ describes my experience. The bullet killed my family member and it hurt my entire family when we lost a member of our family. My key message is don’t resort to violence and don’t shoot innocent people. I hope my panel can make people aware that our community is slowly dying.”

—Emily Viquerias, Lighthouse Student





Overview



In 18 class periods, students synthesize learnings in math, humanities, three case studies, class dialogues, assigned readings and Arts Integration. Most importantly, this synthesis emphasizes individual experiences, feelings, and responses to gun violence in students' lives. A personal message will be created by each student using the tools from the Elements of Art and Principles of Design on an 18 x 24-inch fabric

panel. Other preparation includes exposure to Vision Quilt panels created by students and community members, and activist artists that are relevant to this study. These panels will be showcased during a school exhibition, catalogued online as part of a nationwide art exhibit, and will travel to local community gatherings. At the exhibition, students function as docents to interact with the public and school community, engaging in dialogue about their learnings, points of view, and expressive artwork.

Guiding Questions

-  What is my vision for ending gun violence and creating a more peaceful and equitable world?
-  What is my main message?
-  How can the Elements of Art and Principles of Design be used as tools to strengthen and support my message?
-  Which artist or influence inspires me as I think about what I want to create?

Art Activities

Students learn the language of art by exposure to artworks, and by exploring and experimenting with the Elements of Art and Principles of Design through sketching and collaging. Students are introduced to activist artists from the past and present.



[KQED Online Videos on Elements and Principles](#)



[Vision Quilt Introduction to Art Elements and Design Principles](#)



[How to Make a Vision Quilt Panel](#)

Framework for Arts Integration Classes

Students are introduced to Vision Quilt in a large group setting. Vision Quilt volunteers hang panels made by students, survivors and community members from Oakland and across the U.S. Students walk around the room in silence reflecting on these questions: *What do you see? What do you wonder? What do you feel?* Students share these responses in a small group and then report out to the large group. Then Vision Quilt volunteers explain how the students will create their own 18 x 24-inch panels sharing their vision and ideas for violence prevention. Students are asked to take home the Vision Quilt project agreement and explain that Vision Quilt would like permission from the student and their parent or guardian to share the image of their completed Vision Quilt artwork with other communities.

During the next three weeks, students work with Vision Quilt volunteers in Crew classes following the format laid out below.

1. Teachers present an overview of Vision Quilt and an introduction to Elements of Art and Principles of Design. Vision Quilt panels are displayed and used as prompts for a writing exercise laid out in Media Worksheet and group discussion. Students begin drawing and exploring different kinds of **LINE**.

2. **SHAPE** and **COLOR** are introduced and a portrait of a face is created using fabric.
3. Students reflect on the root causes of gun violence through writing and discussion using Issues Worksheet.
4. Teachers present slideshows of graphic design and graffiti. The “Graffiti Game” is played in teams of 4-5 students to encourage spontaneity and teamwork.
5. Students construct a **BOLD** collage design of their choosing on a 6 x 9-inch piece of cardboard using colorful fabric swatches.
6. Students brainstorm visual ideas for their final Vision Quilt panel through small sketches and get supportive feedback from classmates.
7. The class views artwork that emphasizes **SPACE**, **VALUE** and **TEXTURE**. Students begin a large sketch on 18 x 24-inch newsprint.
8. Individual work continues on a large design. Additional examples and support are obtained from research online, Vision Quilt panels, and activist art.
9. A final design is approved by the teacher. Work begins on the final 18 x 24-inch Evolon panel. (Evolon is like ultra suede, but other fabrics such as canvas can be used). Students work on panels at their own pace, collaborating and getting support from peers and teachers as needed. Students are encouraged to use a variety of art mediums: drawing, painting, collage, sewing, mixed media, and calligraphy.
10. The concept of artist statements is introduced. Examples are shown and read. Students fill out Artist Statement Worksheet.
11. Panels and artist statements are completed. Work begins on how panels and statements will be displayed and integrated into the exhibition.

Resources:



[Vision Quilt Art Curriculum and Resources: Artistic Expression](#)



[Elements of Art: Building Blocks for Making Art](#)



[Examples of Elements of Art](#)



[Principles of Design: Tools to Plan Artwork](#)



[Examples of Principles of Design](#)



[Media Worksheet](#)



[Issues Worksheet](#)



[Artist Statement Worksheet](#)



[Vision Quilt Project Agreement: English](#)



[Vision Quilt Project Agreement: Spanish](#)



[Student Checklist for Vision Quilt Art Project](#)

Humanities Activities





Three different writing opportunities allow students to personalize their exposure to artwork and communicate their responses.

1. Students brainstorm ideas generated by exposure to artworks and write about their understandings.
2. Through introspection and group discussion, students decide and write about what issues carry the most meaning to them personally.
3. After a panel is completed, students describe and write about their artistic process and their intentions. They reflect on the impact of their work and how it might create change individually, throughout a community, and worldwide.

Math Activities

Students develop spatial awareness working with small sketches and larger formats. Measuring and experimenting with different size texts for visual effect and emotional impact brings a sensitivity to space and movement. Images that begin small are expanded to larger sizes, developing the skills and techniques of using gridlines, estimation, and improvisation/intuition.

Community Involvement/Fieldwork

-  As a group, students plan, hang and construct the exhibition in a public setting.
-  Students learn what it means to be a curator and docent for an exhibition
-  Students view panels online, at rallies, and explore community art online, and through field and museum trips.
-  Artists in the community come to teach at the school and/or students go to artists' studios.



“As the Vision Quilt team unfolded the project in chunks, I noticed a transformation with each chunk of the lessons. It takes a long time for teenagers to express themselves and then to communicate what they feel. I say transformation because I saw kids who didn’t think this pertained to them begin to recollect, begin to make some connections and those connections were personal. The recalled things that had happened to their family members and in their neighborhood. Many had pushed feelings very deep inside and the art project began to loosen the soil and give sunlight and nutrition so the students could plant a seed that would blossom. By the time they began to write their artist statements, they wanted their work to affect their communities, the United States and the world.

Instead of me seeing students doing art, I saw visionaries. I saw students who took a quilt panel and they made it their own so that they could do something decent and good for the world. Can’t buy that!”

—Michelle Fitch, Lighthouse Learning Specialist

E MODULE E Artistic Expression (18 DAYS)

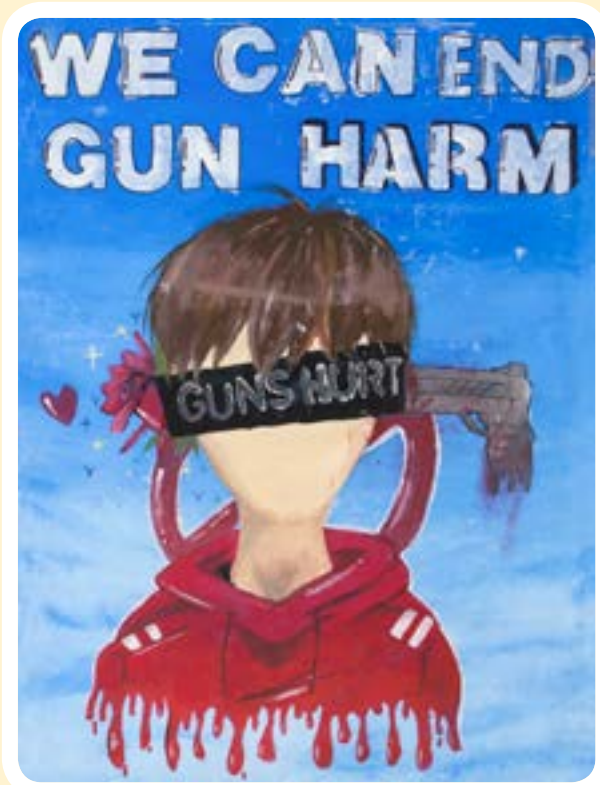
Addressing Gun Violence



“I founded Vision Quilt because I couldn’t bear one more family getting the news that their son had been shot. I thought—this issue is solvable. Throughout time, artists have been visionaries and storytellers, led movements, galvanized people. Vision Quilt invites everyone to become visionaries. People think they can’t do anything about gun violence, but when we see seventh graders and eighth graders finding their voice, and becoming change makers and activists at their age, there’s a lot of hope.”

The mission of Vision Quilt is to empower communities to create solutions to gun violence through the power of art and inclusive dialogue. Our motto is ‘What we can imagine, we can create.’ I believe Vision Quilt can move our country from fear to action. We invite people to become change makers, to take back their communities, to create safe neighborhoods again. Vision Quilt helps people know that there is hope, that there are solutions, and that each of us can make a difference.”

—Cathy DeForest, Vision Quilt Founder



Brenda Buth



Elizabeth Navarro



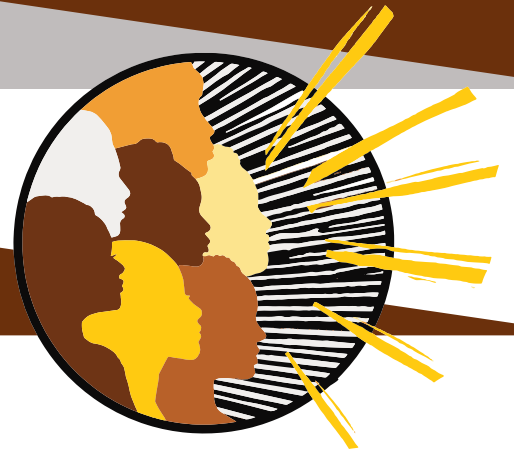
Ava Cerefice

“Did you know you can change the world even though what you do may be small? Well, you can and that is what I did. My panel has a dancer dancing while shapeshifting guns into flowers. One of the elements I used was movement because I made the skirt of the dress a certain way so the girl seemed like she was spinning. I used certain fabrics so that the picture had more feeling. I learned how to use different elements of design to help me create my quilt panel.

The message I was trying to send was that you can do anything to change the world. The emotion I was trying to send was persistence because when people persist, they succeed, and that’s what I want people to do. I chose a dancing girl with deer antlers, ears, and tail, because these are all things that I love and inspire me. I want people to know they can do anything to help the world change. My vision to prevent gun violence is to make people believe they can do anything and change the world.”

—Ava Cerefice, Lighthouse Student

Overview






The final two week culminating project is a student-curated exhibit of what they have learned and what they think is important to share with the greater Oakland community. This involves collaboration with a local art gallery where students showcase their exhibition to the public. Student choice is integral in this phase — students decide what learning they want to share and how they will do it in a way that is interesting and educates the public.

Guiding Questions

-  How can we impact gun violence?

Preparation

-  Creating a letter to families asking for volunteers to support by physically helping students create their exhibits, giving students feedback, painting panels, and transporting materials to the art gallery as well as cleaning up and bringing materials back to school.
-  Sending a press release to local media outlets, and community leaders including our guest speakers, Oakland Police Department, the Mayor and city council members, State House and Senate representatives.
-  Empowering students to create posters/flyers (we used an app, called PosterMyWall, which has various templates). Students generated the information needed on the poster/flyer (title of the exhibition, date/place/time, short

description of the event). In crew/advisory, each student created their own poster/flyer and a vote was cast by the whole grade for the most eye-catching poster.



Visiting a museum to take pictures and notes on how other people showcase information in interesting ways. It helps when there is an exhibit that includes a lot of text. If possible arranging a museum curator to share what makes interesting exhibits. We used [Kid Curators](#) that guides teachers in helping students curate exhibits, with steps, tools, and models from across grades.



Gathering lots of materials. Since most of the art galleries had art on their walls we had to figure out a way to put up exhibits that could be moved easily. We used large 8 x 4 foot foam insulation panels from Lowe's that students were able to paint over, or cover with butcher paper. Students got creative in the ways they could make their boards stand up, using wood and boxes. Besides the panels and standard materials like paint, markers, tape, glue, and staples, students were tasked to generate their own supplies they needed.



Developing a calendar for work, including what needs to be done by when, to share with students.

Whole Grade Curation

Students rank exhibits they want to help curate. Teachers look over rankings and balance student-choice with productive/helpful partnerships. Here is a list of different exhibits students have curated:



Second Amendment/Black Panther poetry and visuals.



Collaborative books (besides a large visual, students use Book Creator, on iPad, to create digital copies of the books with recording of individual student writers reading their favorite part of their story).



Op-ed articles.



Rates of fire visual representation.



Gun violence statistics.



Memorial for Oakland gun violence victims (including names, photos, map of locations of deaths).



Vision Quilt panels and artist statements.

Phases of Exhibition Work

1. Developing the storyline of the exhibition: Who is our audience? What is the main message we are trying to convey to our audience? What is our purpose?
2. Developing or reviewing existing rubrics: one, what makes an effective exhibit; and two, teamwork rubric. Assign teams.
3. Designing exhibit floor plan. Take measurements of your exhibition site, noting any requests from the site managers. Have students develop a floor plan that includes room for each exhibit.
4. Developing exhibits in groups: drafting a design, creating materials/equipment list, labeling copy, etc.
5. Constructing exhibits over several days. Students are continually reflecting on their own collaboration with their teams, giving each other feedback, and making goals.
6. When construction is complete, groups present and students take notes to prepare as docents. Jobs for the night of the exhibition are assigned. Questionnaire for the public is developed to get feedback on the exhibition.
7. Setting up the exhibition at the site and opening the exhibit to the public! Students wear some type of uniform; we had t-shirts from Vision Quilt. Students follow the docent schedule and show off their hard work to an authentic audience.

Resources



[Unit Plan and Resource: The Exhibit](#)



[Vision Quilt: Teens Educate Their Communities About Gun Violence](#)

Community Involvement/Fieldwork



Fieldwork to a museum, especially one that exhibits text in an interesting way. Reach out ahead of time to alert docents to the goals of the fieldwork, so they can guide effectively. Ask if there is a museum curator to share about how to create interesting exhibits.



Taking on the job of docent for the show, students speak with viewers as they tour the exhibition.



Following the exhibition, the student Vision Quilt panels can stay in the school or community or be given to Vision Quilt. In order to be an official part of Vision Quilt's programs, Vision Quilt needs a copy of the signed project agreement by the student and one parent or guardian, a photograph of the panel and a copy of the student's artist statement. Vision Quilt shows panels through local and national exhibitions in schools, libraries, community centers, City Halls, places of workshop, and museums. They are also worn in marches and vigils. In addition, the student panels and artist statements become part of the national Vision Quilt Virtual Quilt accessible through the Vision Quilt website: visionquilt.org.

F MODULE F The Exhibit (10 DAYS)

Addressing Gun Violence



“The exhibit the students created is phenomenal. The questions they are asking forces you to think. They’re touching on deep level. To think that seventh graders have raised these questions and are making you think is extremely awesome. If adults thought like that on issues such as this all the time, then how far along we’d be to actually finding a solution to this problem that is tearing apart so many families and cutting too many lives short.

I think Vision Quilt is something that other communities can learn from, other communities can adopt. These are the voices we want to hear. These are our next generation of leaders, and this is their way of leading. They are doing the research for us. Why wouldn’t we want to listen? The exhibition forces you to imagine what our world could be like without guns and gun violence. It forces you to remember those that have been impacted by it and challenges you to do what’s needed so that another family doesn’t have to go through that. As the congresswoman constantly says, ‘Stay Woke.’”

—Tasion Kwamilele, former Communication Manager for U.S. Congresswoman Barbara Lee



Onajee Hickman



Amalia Guzman



Amy Govia

"I drew a white flower with blood dripping from it. It's basically saying, 'Who killed our hope?' They're hoping for change. People in the world need change. My hope for people coming to see our exhibit is that they will feel that we can make a change in the world. And the message is, 'Stop gun violence and police brutality, and use your words instead'.

The Vision Quilt made me feel empowered because it spoke up for how people are feeling, and what they're thinking. I felt empowered because it expressed how I am feeling about hope, and how hope is dying. If I had a friend who was to make a Vision Quilt, I would say, put how you are feeling. All your feelings. And express it, so it can move others, and make them want to change the world."

—Onajee Hickman, Lighthouse Student

INTEGRATING SOCIAL EMOTIONAL LEARNING

Throughout the expedition, there are many opportunities for students to develop their social emotional competencies. Any time teachers present social emotional learning strategies, it's important that the emphasis and intent is on empowering students to meet their own needs. When Social Emotional Learning is used for the intent of managing behavior or generating compliance, white supremacy and systemic oppression is reinforced. This expedition uses SEL as a tool of empowerment, leading students to channel their emotions into positive action in their community.

The framework of five competencies laid out by [CASEL](https://casel.org) (casel.org) is useful for teachers as they conceptualize how their students' learning experiences support each competency. To create the conditions necessary for students to reflect and grow in these areas, teachers should consider the structures available throughout the school day and class period. Advisory periods are common in many middle schools and provide an ideal time for a trusted adult to guide students through self reflection. Previewing and reviewing social emotional learning goals throughout lessons is a strategy any teacher can use to provide guidance and reflection time in their own classroom, independent of schoolwide structures. Scheduling time for non-routine or flexible grade level community meetings can support the whole group to process dilemmas together as they arise during the expedition or give adults time to respond supportively to a common issue.

The following is a description of each competency according to CASEL, a list of resources/practices used during the expedition, and ideas for when the resource or practice might be utilized. Teachers can receive further training in facilitating mindfulness with the organization [Breathe for Change](https://breatheforchange.org) (breatheforchange.org). Their classroom guide is included in this toolkit.

The five competencies are

1. Self Awareness
2. Self Management
3. Social Awareness
4. Relationship Skills
5. Responsible decision making

Self Awareness

The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one's strengths and limitations, with a well-grounded sense of confidence, optimism, and a "growth mindset."

Resources for Promoting Self Awareness

Mindful Check Ins and Check Outs

Give students a chance to pause in their day and check in with their bodies and emotions. Use a "body scan," "three collective breaths," "one word check in," "emoji check," "weather check," or "color check" at the beginning or end of a lesson to encourage students' habit of paying attention to their own dynamic emotional state. Use these check ins daily during advisory. Use them during or after humanities lessons that present heavy and/or surprising content related to gun violence. Use them to begin community meetings where guests will present.

Journal Prompts

Each student should keep a journal throughout the expedition. During advisory once per week students should reflect on their reactions to their learning in writing. Sample Journal prompts can be found [here](#).

HOWLs for daily lessons

A HOWL (Habits of Work and Learning) learning objective is a learning objective that guides students to reflect on their character development during academic learning. When the teacher presents the academic learning objective at the beginning of class, they also present a choice of character learning objectives. This helps students to be mindful of the way they are feeling and interacting with the learning environment. For example, when students are reading a text about a shooting victim, the character objective might be “I can monitor my feelings and advocate for myself.”

At the end of class, students can write evidence of meeting or not meeting the objective, or they could share verbally with a peer.

Self Management

The ability to successfully regulate one’s emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.

Resources for Self Management

Calming Breathwork

Teachers can model and practice calming breathing techniques during advisory, and prompt students to use the techniques as difficult emotions arise in class. Trauma informed practice is a must, with the two most important guidelines being that students should never be forced to close their eyes and students should never hold their breath. Some examples of calming breathwork for students can be found [here](#).

Movement Breaks

Incorporating movement breaks helps students focus their attention and build stamina by knowing the amount of time they will need to push themselves academically before they can process physically. Write the class agenda on the in 15 minute chunks, with a 2-3 minute break after each chunk. Ask students to spread out throughout the classroom. Choose a yoga pose challenge; tree pose, chair pose, plank pose, etc. Model 3 variations of difficulty. Ask students to choose and commit to a pose variation and try to stay for a minute, paying attention to their body and coming out of the pose when needed. Set the timer for a minute. When the timer goes off, have students high five and return to their seats.

Plank variations: easy-lay on the floor with tops of feet and palms pressed to the floor; medium-leave knees on the ground but push up through palms and hold supported plank; challenging-lift knees and hold high push-up position.

Tree pose variations: easy-bring one foot to rest on the other ankle, keeping toes on the ground for balance; medium-bring the sole of one foot to the calf of the other leg; challenging-bring the sole of one foot to the calf or thigh of the other leg and close eyes or change arm position.

Chair pose variations: easy-sit on edge of a chair, align neck and spine vertically, bring palms to thighs, lower gaze; medium- extend arms up, feet hip-width apart, sit back in an imaginary chair, toes visible in front of knees, navel pulled in towards spine; challenging-sit lower or bring one foot up and across opposite knee, balancing and forming a figure 4 with the legs.

Collaborative Goal Setting and Deadlines

As students read their literature discussion texts and plan their exhibit, they work as a group to set pacing guides for reading and deadlines for task completion. See exhibit appendix for student facing resources pages.

Social Awareness

The ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. The ability to understand social and ethical norms for behavior and to recognize family, school, and community resources and supports.

Resources for Supporting Social Awareness

Guest speakers

When students welcome guest speakers as experts during the expedition, they practice hearing a variety of opinions on gun violence. They have the chance to build empathy with individuals on all sides of the issue. [Expert Speaker Note Taker](#)

Academic discussion sentence frames

Throughout the expedition, students practice language for agreeing, disagreeing, clarifying, and building shared understandings. Sentence frames for these academic discussions can be found [here](#).

Restorative Justice Tier 1 circles

Teachers use advisory periods to facilitate Restorative Justice tier 1 circles as opportunities to build community and discuss challenging feelings or content presented during the expedition. Oakland Unified School District outlines the [types of Restorative Justice circles](#). An example of a circle used during this expedition, entitled “Justice vs. Revenge” is available [here](#).

Vision Quilt Art

The opportunity for activism through art supports students to develop social awareness by solidifying their stance on the issue of gun violence and validating their opinion as important to our country’s national discourse. Because the quilt panels are shown nationally, students have an authentic experience to show their vision for their community and the norms and values they wish to see adults uphold.

Relationship Skills

The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. The ability to communicate clearly, listen well, cooperate with others, resist inappropriate social pressure, negotiate conflict constructively, and seek and offer help when needed.

Responsible Decision Making

The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.

When groups of students plan and create the final exhibits, they practice relationship skills and responsible decision making. Students are coached to use schedules, division of labor charts, and consensus building protocols and self reflection rubrics to guide their exhibit design and construction process.

Resources Support Relationship Skills and Responsible Decision Making

- [Exhibition Teamwork Rubric](#)
- [Exhibition Design Challenge Template](#)
- [Exhibit Prep Group Process Check](#)

EVALUATION

The Addressing Gun Violence Toolkit provides numerous opportunities to increase competencies in both cognitive and social emotional learning. We assume teachers will measure progress in these areas as appropriate. In addition, the curriculum is intended to increase students' sense of empowerment and agency with respect to gun violence. Particularly when students have experienced the entire curriculum, we look for increased understanding of, and willingness to discuss, gun violence. After studying examples of important social change, we hope they will understand that change is possible.

The Gun Violence Questionnaire¹

As a result of several pilot studies, we compiled the Gun Violence Questionnaire to help teachers analyze attitudinal changes in their students as an outcome of the curriculum provided in the Addressing Gun Violence Toolkit. The questionnaire is intended for students who have experienced most or all of the three month curriculum. However, teachers who use only part of the toolkit may select items from the questionnaire which apply to the content they have selected. (For students who experience only the Vision Quilt workshop, please see the Vision Quilt specific questionnaire.)

The Gun Violence Questionnaire can be used in two ways. If administered before and after students experience the curriculum, teachers will see how students' attitudes have changed. Furthermore, by comparing the degree of change on individual items, teachers can see specific impacts of the curriculum and identify possible changes for the future.

Secondly, the pre-test results alone can be used as a diagnostic tool before the course begins. Many teachers find this information valuable both for selecting case examples and for identifying students who may be emotionally triggered by the curriculum.

Please note: when teachers ask students to complete this questionnaire, it is essential that students understand this questionnaire is NOT intended as a "test" and that there truly are no right answers. If students use Chromebooks or have access to Google, these questions can be entered into Google Forms. Google Forms will automatically calculate the data into graphs and spreadsheets for easy analysis and tracking.

How to use the Gun Violence Questionnaire as a Pre test

A. Scoring the Questionnaire

Score all items except #17 as follows:

Strongly disagree	= 0
Disagree	= 1
Not sure	= 2
Agree	= 3
Strongly Agree	= 4

¹The Gun Violence Questionnaire has not been normed on a representative national sample. It is intended as a tool to assist teachers in planning and refining their use of the Addressing Gun Violence Curriculum and Toolkit.

B. Diagnostic Use of the Questionnaire

1. To identify students with high exposure to gun violence in their lives: Look at item #17.
2. To identify students who may be experiencing a high level of perceived threat of gun violence:
Total items 1, 2, 5 and 9
A neutral score will be 8. Students scoring 9 or higher are reporting that they feel threat in at least one aspect of their lives. Students scoring in the 12–16 range are experiencing a high level of threat.

C. Measuring Impact for Three Outcomes

1. Belief that social change regarding gun violence is possible:
Total items 3,4,10
Positive scores will range from 7 (very weak) to 12 (very strong)
Teachers should see improvement from pre-test to post-test
2. Personal empowerment for change
Total items 7, 8, 12, 13, 14, 16
Positive scores will range from 13 (very weak) to 24 (very strong)
Teachers should see improvement from pretest to post-test
3. Sources of support (home, school, other adult)
Total items 6, 11, 15
Positive scores will range from 7 (little support) to 12 (strong support)
Teachers should see improvement from pre-test to post-test

How to use the Questionnaire as a Post test

For the post-test, all diagnostic questions have been eliminated. The remaining questions will show the impact of the curriculum on Belief that Social Change is Possible, Personal Empowerment for Change, and Sources of Support. (For ease of scoring, the item numbers in parentheses are the same as for the pre-test.)

On the post-test, there are two final, open-ended questions: “What touched you?” and “What will you remember?” These have proven to be helpful in evaluating the impact of the experiences, stories, guest speakers and written material included in the curriculum. If students are encouraged to take their time and write everything that comes to mind, teachers will obtain useful input to guide future ways of using the Addressing Gun Violence curriculum.

Evaluating the Vision Quilt Component Module E

If Module E is selected as the only module to be implemented from the Addressing Gun Violence curriculum, the Vision Quilt evaluation questionnaire is an appropriate vehicle for gathering students’ responses. If time is short, teachers may select questionnaire items of greatest interest. This questionnaire should be used after students have completed Module E.

A note: if time permits, teachers may find it useful to have students complete the diagnostic items in the pre-test. The information gained will help teachers identify students who have the highest exposure to gun violence.

Resources

- [AGV Student Questionnaire \(Pre-test\)](#)
- [AGV Student Questionnaire \(Post-test\)](#)
- [Student Evaluation of Vision Quilt Workshop](#)

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Creators of Addressing Gun Violence: Creating Visionaries, Storytellers and Community Activists Toolkit



Melanie Swandby and Athena Larios



Cathy DeForest, Vision Quilt Executive Director



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