

Awake the Uniqueness in Me!

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Abstract

“Awake the Uniqueness in Me” explores black culture through the lens of photos, paintings, sculptors, poetry, and books for the teacher and student to learn from the past to create a vibrant classroom representing themselves. The teacher and the students dissect art to understand the meaning behind the author's purpose of a selected artifact discussed in each session of this unit. The unit lessons provide the student with the means to understand the white gaze and a black gaze through black history. The unit focuses on the treatment of black people in America as they struggle to gain a place in this society. This unit is broken into three sessions, and they are "I Want to Right the Wrong Done to My Ancestors and Me!" "I am proud to be Me," and "Tell Them I am Awake"! This unit unlocks the cultures of a class by also exploring the cultures of the teacher and their students. The teacher and the student create their own pieces of artwork, which represent their culture to create a rich classroom environment representing themselves. A culminating event will be conducted to reveal the teacher's and students' artwork and their narratives for all to see and tour.

Keywords

Black culture, white gaze, black gaze, black hair, Fredrick Douglass, Barrack Obama, black history, Toni Morrison, James Baldwin and Tina Campt.

Unit Content

Background of the Problem

Teachers in Philadelphia teach at-risk children exposed to dilapidated buildings, poverty, high crime, and limited resources. I am a math and science teacher at one of the School District of Philadelphia community schools located in Southwest Philadelphia. My school is the only public middle school that educates children and provides primary resources (Food Bank through PHMC, Behavioral Health Services for Families, and an After-school program through PAL) for Southwest Philadelphia. The students at my school are considered an at-risk student population within the School District of Philadelphia. Students attending my school make up a large population of immigrants worldwide. Many of the students attending my school are from third-world war-torn countries. The school has a unique student body of native-born Americans and immigrant students subjected to rising crime in their low-income communities. It isn't easy teaching

all my students the application and conceptual knowledge surrounding reading, writing, math, and science.

Throughout the school day and the year, in the classroom, offices, and any shared space, you will hear educators ask each other and their students, "where are you from?" Where are you from is asked so much because of the make-up of the student body and the staff? Many of my colleagues believe that learning a child's background can help them serve the child better. I think that if I can build a nurturing classroom to accommodate everyone's background, that will enable me to increase student engagement.

Problem Statement

Teachers' perception of their students may hamper students' engagement in the classroom is a problem rarely discussed or addressed in this educational setting. My students' background encourages me as a teacher to be very creative in the school to meet their academic needs. I am constantly searching for new and innovative ways to reach my students to enhance their learning in the classroom. My eagerness to teach my students has prompted me to attend and actively participate in the Teachers Institute of Philadelphia program at the University of Pennsylvania.

Black Culture Seminar

Professor Dagmawi Woubshet facilitates the Black Visual Culture Seminar at the University of Pennsylvania TIPS Program. Professor Woubshet is a dynamic teacher that has proven to be a valuable resource for the participants of this seminar. He delivers insightful and meaningful material that a teacher can infuse into their classroom. Thus far, the participants have discussed works of art from slavery to the present to understand how people view black people in America. His approach has caused me to look at how society has treated me and how I treat others based on my background. I learned that my experiences have shaped how I teach my students in my classroom. I have begun to shift my teaching to allow my students and my backgrounds to merge into our classroom culture to unify use at the school. This new approach is causing me to be a more engaging and productive teacher.

Professor Woubshet notes that in everyday context the gaze means "to look, see, glance at something." He further states, "in art criticism, the gaze is an instrument of communication; a gaze relays information and assumptions about the viewer/viewed." "Gaze" means not simply a "look" but the "intent" of a look." Defining Gaze what we mean by "gaze" in a robust allowed us as individuals to ponder over our past experiences to view life and artwork through a more meaningful perspective. I recalled one situation where my family encountered the KKK while traveling across the United States. I share how horrified I felt as I grabbed hold of my mother's leg as the members of the KKK

gazed at us while sitting and eating at a restaurant. My encounter at the restaurant is an experience that I will never forget. Professor Woubshet pointed out that the aforementioned is a lasting memory that I may never forget and may have a positive or negative effect when I encounter people during my walk of life.

The Gaze in the United States has moved to the "white gaze," which is prominent in most communities. Professor Woubshet defines the "white gaze" as a form of "white self-projection, and coming up with elaborate forms of stereotyping (e.g., sapphire, Jezebel, Mammy, Brute, Uncle Tom, Picaninny, the angry black women, the thugs, etc.), and it's also voyeuristic (enjoying seeing the pain or distress of others) and seeks to commodify." The white gaze was widespread during the time of slavery and post-slavery. The portrait of Peter Gordon is a prime example of the brutality that afflicted blacks during slavery. Many beaten blacks were put on display to further enhance the "white gaze" as they enjoyed affliction or domination over black people (Mao & Zhang, 2009; Sterzuk & Mulholland, 2011). The frequent use of the "white gaze" were picnics where whites would "pick a nigger" and publicly beat or harass them in public around a white crowd

Professor Woubset chose the YouTube of the Noble Prize winner, Toni Morrison interview & characterization of the white gaze at work. Toni Morrison was very candid in her perspective of the white Gaze. Morrison states in her interview, "I wanted my literature to be freed of the "white gaze (Wendt,2017)." Morrison notes to the reporter that she wanted to tell the black experience from a black perspective with black characters. She expresses that "it is inconceivable to ask a white author to write about black people" (Wendt,2017). She states, " a Russian writer writes about living in Russia from a Russian perspective, so why would I write about the white viewpoint (Wendt,2017t)." This interview addresses her candid meaning behind the "white gaze," which affected the mindset of blacks and white Americans in either a positive or negative way.

Our conversation propelled us to the YouTube of James Baldwin titled, "I am not your Negro". James Baldwin states, " white is a metaphor for the power of the visible damage... it divides the country (Peck, 2017)." Baldwin is referring to the representation of black people where their faces are not truly visible to all. Still, the whites are visible, for people see them being entertained by the pain and suffering of blacks. He contends that blacks are punished when they speak up about their treatment in this country. He speaks of the life and death of Dr. Martin King, Malcolm X, and Medgar Evers as he covers their struggle to fight for the equality of black Americans. Baldwin states, "the story of the negro is the story of America," which clearly show how whites demoralize blacks in their ability to seek a role and identity within this country (Peck, 2017).

The discussion of the "white gaze" placed the focus of artwork on the artist's purpose of creating their piece. We agreed a conversation of a painting would be centered on what the artist is trying to say about the portrayal of white dominance in America. The "white gaze" is one way of viewing artwork. Professor Woubet following on the work of Tina Campt, introduced "a black gaze," which helped build equality in the viewing works of art from a White and Black standpoint. Transitioning from the "white gaze" to the "black gaze" opens our eyes to seeing art from different perspectives.

"A black gaze," defined by Tiina Camot in her book, *A Black Gaze: Artist Changing How We See Art* is "a structure of visual engagement that implicitly and explicitly understands blackness as neither singular nor not a singularity. Campt contends "a black gaze embraces instead the multiplicity of blackness these artists simultaneously grapple with and personify." The definition of "a black gaze" leads a person to view art differently. Campt believes a black gaze "put you in a relationship to Blackness and anti-Blackness is a way that requires you do a certain kind of ethical work, a certain kind of affective work and a certain kind of labor (Neal, M. L. 2021)." Campt intends for people to use a black gaze to express neither for nor against the blackness. She invites the viewer to adopt the mindset of a black gaze as "a way to look alongside blackness that has been made disposable" (Neal, M. L. 2021). She points out that the black gaze allows you to see how art makes statements" (Neal, M. L. 2021). The aforementioned allows using the viewer to add premises for our discussion of art.

The Black Visual Culture seminar caused me to learn how blacks people spoke out about their treatment while living in America through a stance in painting or a poem. The works of art with the definition of the "white gaze" and "black gaze" caused a more meaningful conversation in the class. Many of the art pieces viewed offered either how blacks as people evolved through time to overcome their unfair treatment or to speak out about the injustice in this society.

The seminar has altered my thinking and teaching in the classroom to focus more on my student's well-being to serve them better. I have learned that our experiences can color our thoughts of others, whether positive or negative. Black Visual Culture Seminar has caused me to look through the lens of people's ways, habits, and interactions with others. It showed me how individuals use art (paintings, sculptures, photographs, and poetry) to voice their thoughts about their thinking.

Purpose of the Curriculum Unit

This unit aims to create a culture that incorporates the students' backgrounds to improve engagement in the school. I learned the School District of Philadelphia expresses equity to "cultivate prosperity and liberation for students and staff, starting with historically marginalized populations, by removing barriers, increasing access and inclusion. Building trusting relationships, and creating a shared culture of social

responsibility and organizational accountability." The school administrators work with their students and staff to create an environment that is equitable to all students for everyone to excel. This curriculum unit embodies the goal of the district to develop a shared culture of social responsibility and organizational accountability within the school and the classroom.

"If there were no students in the building and a stranger walked through, would he or she know who learns here?" (Brinkley, 2018). An administrator should ask the statement mentioned above to all staff to ensure the school's culture encompasses the student body. This unit will allow students and staff to work together to create an environment that represents the school members. "Awake the Uniqueness in Me will be a pathway for teachers and students to work together to build a nurturing and flourishing environment, leading to an equitable environment for all of its members.

Themes

"Awake, the Uniqueness in Me" has three themes to guide the teacher and students from one time to the following period. The theme gives the hook to reel their students into the lesson. The three pieces are "I Want to Right the Wrong Done to My Ancestors and Me!", "I am proud to be Me," and "I am Awake, and I know the Uniqueness in Me!".

"I Want to Right the Wrong Done to My Ancestors and Me!" for sessions 1- 4 covers a brief history of African Americans. Sessions 1-4 cover the struggles of black people as they contribute to the making of the United States. The sessions discuss how blacks fought for their fundamental rights and tried to right the wrong is done to our ancestors through paintings, photos, sculptors, and music.

"I am proud to be Me" for sessions 5-9 uncover the role art plays in telling the black experience in America. The sessions will view statues, murals, quilts, sculptors, and paintings that demonstrate how black lives progress through turbulent times. The use of literature and art will enable the participant to gather a vivid description of how blacks sought freedom and a better life in America.

"I am Awake, and I know the Uniqueness in Me!" for sessions 10-13 covers present-day problems and how blacks are still fighting for their culture. These sessions illuminate the participant's role in the classroom as they learn about their race history, peers, and teachers. The sessions clarify that a person (participant) can contribute to this society without feeling inferior to anyone.

The sessions reveal the uniqueness of the students and teachers within the classroom as they learn about black culture and family in America through the activities. I believe the sessions will empower the students and teachers to create a classroom environment that represents them.

Essential Questions

The purpose of the “Awake the Uniqueness in Me!” curriculum unit is to explore the teacher’s and student experiences regarding the culture of the school family when using a constructivist approach in their classroom to improve teaching and learning. The teacher and the students will explore the essential questions listed below:

- Who are you?
- Who am I?
- Where am I going in the Future?

The essential questions will steer the participant through the sessions. The essential questions will lead the students to discover things about their culture, themselves, and peer. The essential questions posed in this unit will aid in the students feeling a sense of empowerment as they transition from one session to another session.

Conceptual Framework of Unit

I have chosen the Constructivism Theory of Learning as the framework for this curriculum to engage students in the classroom and enhance their metacognitive skills. The application of a constructive approach seems to suit at-risk students in my classroom better. A Constructivist theorist's approach supports the assimilation process of a situation while the student constructs their knowledge to experience conceptual change (Boddy, Watson, & Aubusson, 2003; Meier, 2016). The engagement in the classroom during

I believe a constructive approach enhances teaching-learning during the activities in this curriculum unit. I have identified three essential questions that will drive instruction throughout the curriculum. The three fundamental questions are Who are you? Who am I? and Where am I going in the Future? I believe these three critical questions will allow me to focus on my students and their background, making my classroom a place where my students can have a say in the lessons driving instruction. Focusing on my students will enhance engagement in my classroom and attendance because children love to share their life experiences and think, so they won't want to miss a day in school.

The discussions within small and large groups will generate conversations amongst the students and staff to share their feelings and thoughts. Viewing the artwork will allow the students and staff to share their thoughts on the "white gaze" and "a black gaze" as they discuss the artist's purpose in creating their art piece. Students will develop their writing with a narrative that will illustrate their gaze through the constructive approach. The display of the student completed work will create a culturally rich

classroom representing their uniqueness, which will be awakened by the lessons taught in the school.

Culturally Relevant Purpose-Driven Classroom

A culturally relevant purpose-driven classroom will support and enhance the use of a constructivist approach through the interaction of the teacher and student. A culturally pertinent purpose-driven classroom will cause the teacher to become a learner in their classroom (Milner, 2014). The teacher will become a facilitator or guide as students attempt to respond to questions and activities within the unit. The redesign of the classroom environment will allow the students to find their voice and perspective as the student's culture is incorporated into the lesson (Milner, 2014). The students in this environment will take on the role of investigators and session leaders. A culturally relevant purpose-driven classroom allows the students to "see the contradictions and inequities" within and outside the school's walls (Milner, 2014).

Culturally relevant purpose-driven classroom and constructivist teaching will enhance the student and teacher experiences in the school. The use of essential questions will allow student explores various topics to discover things about their race and themselves. The relationship between the teacher and student will transform the classroom into a culturally rich and nurturing environment. This new environment will provide teachers and students a sense of empowerment because they are the focus of the school culture instead of high standardized test scores.

Content Objectives

"I Want to Right the Wrong Done to My Ancestors and Me!" for sessions 1- 4 explore the treatment of enslaved people, the fight for enslaved people to be free, and the migration of blacks in the south through the eyes of art and literature. The lessons in the four sessions have students unmasking the past treatment of enslaved African Americans and their struggles to obtain equality within the United States. The students and teachers will understand how black ancestors fought through their writing and artwork to share their experiences. Listed below are the objectives for sessions 1-4:

- **SWBAT** writes a narrative about a portrait of Peter (formerly identified as "Gordon" **IOT** writes narratives to develop real or imagined experiences or events.
- **SWBAT** writes a narrative about a portrait of Peter (formerly identified as "Gordon" **IOT** analyzes in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce,

- review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** compare various pictures of Fredrick Douglass **IOT** write narratives to develop real or imagined experiences or events.
 - **SWBAT** read selected material (“*The Fredrick Douglass: You Never Knew*”) **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
 - **SWBAT** write a narrative in reference to a portrait (“*Jacob Lawrence: the Great Migration of the Negro*”) **IOT** analyzes in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
 - **SWBAT** read selected material (“*The Historic Presidency of Barack Obama: Obama*”; “*Breach of Peace: Portraits of 1961 Mississippi Freedom Riders*”) **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
 - **SWBAT** write a narrative about a portrait of “*Barrack Obama-Kehinde Wiley: A New Republic*” **IOT** writes narratives to develop real or imagined experiences or events.

"I am proud to be Me" for sessions 5-9 uncover the difficulties for civil rights consisting of application and conceptual understanding of black culture in this society. The lesson provides videos and artwork for students to understand the artist's gaze. Students in flexible learning groups and the large group have the opportunity to explain and discuss their thinking. The interactive lesson will keep students engaged in the content being discussed in class. Also, using poems and drawing will allow students to express their understanding of the topic being taught. Listed below are the objectives for sessions 5-9:

- **SWBAT** read and discuss “*Sweet Clara and the Freedom Quilt & Tar Beach*” **IOT** describes how a particular story or dram's plot unfolds in a series of episodes and how the characters respond or change as the plot moves toward a resolution.

- **SWBAT** read and discuss “*Sweet Clara and the Freedom Quilt & Tar Beach*” to write narratives about secret messages they would leave to their family, friends, and their race **IOT** write to develop real or imagined experiences or events and
- **SWBAT** describe the artist's purpose for creating their mural “*Mural Arts of Philadelphia*” and “*Our Philadelphia, Our America: Mural Arts Field*” Notes by Kay Hasan **IOT** describe how a particular story or drama’s plot unfolds in a series of episodes, as well as how the characters respond or change as the plot moves toward a resolution.
- **SWBAT** write narrative of their experiences based on the “*Mural Arts of Philadelphia*” and “*Our Philadelphia, Our America: Mural Arts Field*” **IOT** write narratives to develop real or imagined experiences or events
- **SWBAT** to create a quilt using “*Let’s Quilt Our African American Heritage & Stuff It Topographically!*” **IOT** recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** view “*Kehinde Wiley: A New Republic & All Wars Memorial to Colored Soldiers and Sailors*” **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** write narratives the intended purpose of the artist work to develop real or imagined experiences or events **IOT** write narratives to develop real or imagined experiences or events.
- **SWBAT** read the narratives accompanied by a photo in the book titled, “Crowns” **IOT** determine an author’s point of view or purpose in a text and explain how it is conveyed in the text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** read and discuss book titled, “I Love My Hair”, “Braids / Trencitas”, “Under My Hijab” and “*Hair Love*” **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

- **SWBAT** read and discuss “I Love My Hair”, “Braids / Trencitas”, “Under My Hijab” and “*Hair Love*” **IOT** determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.
- **SWBAT** read and discuss “I Love My Hair”, “Braids / Trencitas”, “Under My Hijab” and “*Hair Love*” **IOT** write narratives to develop real or imagined experiences or events.

“I am Awake, and I know the Uniqueness in Me!” for sessions 10-14 reveals the uniqueness of the students within the classroom as they learn the struggles of children today and in the past while learning about black culture. This section of the unit starts with the teacher and the student delving into books and photos of black culture as it emerges from the treatment of blacks in America. Students will create artwork and image's to write their narrative of where they are going in the Future. The culminating activity allows all participants to have their works of art displayed for their peers, teachers, parents, and community to view and discuss in their nurturing school community. The writer believes this unit will assist educators in developing a nurturing classroom environment that supports black culture. Listed below are the objectives for sessions 10-14:

- **SWBAT** respond to comprehension questions for “The 1916 Project: Born on the Water” **IOT** describe how a particular story or dram’s plot unfolds in a series of episodes, as well as ho the characters respond or change as the plot moves toward a resolution and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** to describe their experiences **IOT** write narratives to develop real or imagined experiences or events
- **SWBAT** view and recreate one or two of *Hank Willis Thomas* (photos) Shainman Gallery **IOT** determine an author’s point of view or purpose in a text and explain how it is conveyed in the text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft
- **SWBAT** view and recreate one or two of *Hank Willis Thomas* (photos) Shainman Gallery **IOT** write narratives to develop real or imagined experiences or events.
- **SWBAT** view and discuss “A Subtley, or the Marvelous Sugar Baby”, -“Extend Play” & Honso, Acori-“Philly Artist sculpts life like figures-of Black Heroes **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know use and demonstrate a variety of appropriate art elements and principles to produce, review and revise original

works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

- **SWBAT** view and discuss “A Subtley, or the Marvelous Sugar Baby”, -“Extend Play” & Honso, Acori-“Philly Artist sculpts life like figures-of Black Heroes **IOT** write narratives to develop real or imagined experiences or events.
- **SWBAT** read from “*Tell All the Children Our Story*” and “*Talking Walls*” **IOT** determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.
- **SWBAT** view photos from *Hank Willis Thomas (Photographic)* Shainman Gallery, New York **IOT** integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
- **SWBAT** write why their poses or chose a photo **IOT** write narratives to develop real or imagined experiences or events.
- **SWBAT** write a poem as well as take a photo **IOT** recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts and visual arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** read a text **IOT** Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

Teaching Strategies

“Awake the Uniqueness in Me” is a curriculum unit that enhances the teaching environment while fostering a nurturing and caring setting for children to excel in an academic setting. The lessons incorporate multiple learning strategies to address the standard (s) and integrate students’ abilities to improve teaching and learning in the classroom within this unit. Lessons in this unit are infused with flexible learning group assignments aligned to the standard to accommodate students’ learning abilities to increase student engagement further and create purposeful lessons for students. I believe the various strategies mentioned above will have children immersed in the classroom.

There are three themes that this unit is divided into to awaken the uniqueness in every participant. The theme mentioned earlier allow students to explore the topics being discussed in the classroom to generate meaningful conversation and evoke their empathy for one another and their ancestors. The themes allow for several hundred years of history to be discussed meaningfully.

Students working in the classroom are mainly working in flexible learning groups. Flexible learning groups allow students to express their thoughts and ideas to their group members in a non-threatening way. Flexible learning allows all participants to learn from

their peers or discuss their views on an idea or subject matter. The teacher's role will be conducting flexible learning groups is to provide guidance or education nudge to ignite learning within the group. Flexible learning groups are configured based on students learning abilities and learning levels from data collected by the teacher to meet the students' academic needs during a lesson.

Lessons in these units have several components. The lesson components are standards, objectives, essential questions, opening tasks, core lessons, and reflective closure. Lesson components allow the teacher and students to transition from the portion of the lesson to the next piece.

Standards are used to build the framework of a lesson. "Awake the Uniqueness in Me" includes reading, writing, and art standards to develop rigorous activities for the students to engage in class. Standards used in the latter portion of the objectives state the goal in a lesson. Standards align the lesson from the beginning to the end.

Lesson objectives provide the teacher with specific goals for the lesson or session being taught to students. Lesson objectives allow the teacher to infuse various activities within a class to address the students' learning and abilities. Lesson objectives tell the student what they will be able to do by completing the lesson.

Essential questions are used to guide the lesson to reach a will be presented to students after the opening task. The purpose of the crucial question is to lay the foundation for student engagement or involvement throughout the lesson. The essential question will be an open-ended question to guide the teacher and the student in each class or session. Also, Essential questions set the purpose of the lesson, and the participant reviews reading materials and artwork to reach the overall goal of this unit. This unit has three essential questions to motivate students and direct them to discover their uniqueness. Who are you? for sessions 1- 4, Who am I? for sessions 5-9, and Where am I going in the Future? for sessions 10-13 are the essential questions guiding the participants in each session. Students engaged in the activities will provide a clear and concise answer to the crucial questions by closing the lesson or theme.

The opening task is the beginning of active participation in the lesson. Opening tasks are designed to activate the student's prior knowledge. Opening tasks are structured to pose a question or statement for the teacher to access their student's prior knowledge to provide a well throughout the response. The opening task provides a journal writing exercise for the students to write their opinion on a given topic in a large or small group setting. The teacher expects all students to write a well-written response to share with the class.

Reflective closure is a means where the student can express their thoughts about the lesson provided during the end of the session. Reflective closure prompts students to apply what they have learned during the class to all their activities during computer sessions, worksheets, journaling, artwork, or discussions in the classroom. The reflective closure or the product after the lesson will serve as an assessment for the class.

Grande Finale is a way for the students and the teacher to showcase what they've learned and created. Student works of art will be displayed on walls for all to see. Students will conduct walking tours as part of their exhibition.

Classroom Activities

“I Want to Right the Wrong Done to Me and My Ancestors!” Sessions 1- 4

Session 1:

English Language Arts Standards:

- CC.1.2.6.C Analyze how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events. communication, multi-media.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** write a narrative about a portrait of Peter (formerly identified as “Gordon) **IOT** writes narratives to develop real or imagined experiences or events.
- **SWBAT** writes a narrative about a portrait of Peter (formerly identified as “Gordon):**IOT** analyzes in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Essential Question:

- Who are you?

Materials:

- *Worksheet titled, Peter (formerly identified as "Gordon ."(Appendix A)*
- *Smartboard*
- *Pencil and journal*

Opening Task (5 Minutes)

- Students will be given their journal book to write a narrative of what makes their race unique. The teacher will ask for volunteers to read their descriptions to class.

Core Lesson (45 Minutes)

- **(10 Minutes)** The teacher will display *Peter (formerly identified as "Gordon"* on the smartboard for the students to view. The teacher will tell students to view the picture for at least five minutes with soft music playing in the background. Then, students will share their thoughts on the photo within their group and then with the class.
- **(20 Minutes)** The teacher will tell students to complete the worksheet titled *Peter (formerly identified as "Gordon" (Appendix A)*.
- **(15 Minutes)** The teacher will ask volunteers to share their responses to the question on the worksheet.

Reflective Closure (10 Minutes)

- Exit Ticket- Students will independently write in their journal book a narrative to explain what the photographer was trying to convey to the viewer.

Session 2:

English Language Arts Standards:

- CC.1.2.6.C Analyze how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** compare various pictures of *Fredrick Douglass* **IOT** write narratives to develop real or imagined experiences or events.
- **SWBAT** read selected materials (*"The Fredrick Douglass: You Never Knew"*) **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Essential Question:

- Who are you?

Materials:

- Book titled, "*The Fredrick Douglass: You Never Knew*"
- Portraits of Fredrick Douglass
- Worksheet titled, "*I am Proud of My Fight for Freedom-Fredrick Douglass*" (Appendix B)
- Pencil and journal

Do Now (5 Minutes)

- Students will be given a journal book to write a narrative of what makes this country unique. The teacher will ask for volunteers to read their narratives to class.

Core Lesson (45 Minutes)

- (10 Minutes) Teacher and students will read and discuss excerpts from the book titled "*The Fredrick Douglass: You Never Knew.*" The teacher will allow students to do a think-pair-share to discuss their thoughts. Teacher and students in a large group will have a brief discussion.
- (25 Minutes) The teacher will display photos of *Fredrick Douglass*. The teacher will tell the student to view the picture for at least five minutes with soft music playing in the background. Then, students will think-pair-share what they see with their group. The teacher will instruct the student to select a photo to complete Appendix B.
- (15 Minutes) The teacher will allow a few students to share their completed work for a large group discussion with the class.

Reflective Closure (10 Minutes)

- Exit Ticket- Students in their journal will independently write a narrative to explain why Fredrick Douglass fought too hard for the freedom and present himself as if he was royalty.

Session 3:**Writing Standards:**

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** write a narrative in reference to a portrait (*Jacob Lawrence: “The Migration of the Negro”*) **IOT** write narratives to develop real or imagined experiences or events and Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Essential Question:

- Who are you?

Materials:

- *Jacob Lawrence: “The Migration of the Negro”* (1940). Museum of Modern Art (MoMa), New York:
<https://www.moma.org/interactives/exhibitions/2015/onewayticket/>
- Smartboard
- Pencil and journal

Do Now (5 Minutes)

- Explain how you felt when you had to move from one place or another or stayed at a relative's house for some time. Students will write their narratives in their journal books.

Core Lesson (50 Minutes)

- (10 Minutes) The teacher will briefly display *Jacob Lawrence: “The Migration of the Negro”* (1940) panels on the smartboard.
- (30 Minutes) The student will view each slide, select their favorite, and write in their journal to explain why they selected a particular panel.
- (10 Minutes) Students will share with the class their panel selection and their explanation.

Reflective Closure (10 Minutes)

- Exit Ticket- Students will independently write a narrative to explain what they value the most from this lesson in their journal book.

Session 4:

English Language Arts Standards:

- CC.1.2.6.C Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** read selected materials from "*The Historic Presidency of Barack Obama: Obama,*" **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** write a narrative in reference to a portrait from "*Kehinde Wiley: A New Republic*" **IOT** write narratives to develop real or imagined experiences or events.

Essential Question:

- Who are you?

Background: The teacher can access "*Kehinde Wiley: A New Republic*"

- ([https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/.](https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/)) read the teacher resource to delve into minds to understand the creation of his painting. The teacher will review the book, "*The Historic Presidency of Barack Obama: Obama,*" to select a photo to discuss with the class.

Materials:

- Wiley's Portrait of Barack Obama- google images
- Book, "*The Historic Presidency of Barack Obama: Obama*"
- *Breach of Peace: Portraits of 1961 Mississippi Freedom Riders.*
- "Glory"-YouTube
- *Kehinde Wiley: A New Republic*" ([https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/.](https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/))
- Worksheet titled, "Breach of Peace-Glory" (Appendix C)
- Pencil and journal

Do Now (5 Minutes)

- The teacher will display Wiley's Portrait of Barack Obama (use Google Images) on a smartboard to share his thoughts with the class. Students will be given their journals to write a narrative of what makes an individual unique: the fight for civil rights. The teacher will ask for volunteers to read their narratives to class.

Core Lesson (50 Minutes)

- (10 Minutes) Teacher and students will read and discuss excerpts from the book titled, *“The Historic Presidency of Barack Obama: Obama”* page 210. The teacher will allow students to do a think-pair-share to discuss their thoughts. The teacher and students in a large group will have a brief discussion.
- (25 Minutes) The teacher will display photos of *Breach of Peace: Portraits of 1961 Mississippi Freedom Riders*. The teacher and students will discuss John Lewis, page 42, with “Glory” playing in the background. Then, students will think-pair-share what they see with their group. The teacher will instruct the student to select a photo to complete Appendix C
- (15 Minutes) The teacher will allow a few students to share their completed work for a large group discussion with the class.

Reflective Closure (10 Minutes)

- Exit Ticket- Students will independently write a narrative to explain what they value the most from this lesson in their journal book.

**“I am Proud to be Me”
Sessions 5-9**

Session 5:

English Language Arts Standards:

- CC.1.3.6.C Describe how a particular story or drama’s plot unfolds in a series of episodes, as well as how the characters respond or change as the plot moves toward a resolution.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** read and discuss *“Sweet Clara and the Freedom Quilt and “Tar Beach”* **IOT** describe how a particular story or drama’s plot unfolds in a series of episodes, as well as how the characters respond or change as the plot moves toward a resolution.
- **SWBAT** read and discuss *“Sweet Clara and the Freedom Quilt and “Tar Beach”* **IOT** write narratives to develop real or imagined experiences or events and recognize, know, use and demonstrate a variety of appropriate arts elements and

principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media..

Essential Questions:

Who am I?

Materials:

- Hopkinson, D. (1993). *Sweet Clara and the Freedom Quilt*. Alfred A. Knopf: New York.
- Book titled, "Tar Beach
- A worksheet, "*Sweet Clara and the Freedom Quilt*" & "*Tar Beach*" (Appendix D)
- Pencil and journal book

Lesson Components:

Do Now (5 Minutes)

- The teacher will read excerpts of "*Tar Beach*" and show various illustrations of the book. Students and teachers will discuss the books in a large group setting. Students will write in their journal where they create a scrapbook or a means to display periods in their childhood that were very rememberable.

Core Lesson (45 Minutes)

- (15 Minutes) The teacher will allow students to read "*Sweet Clara and the Freedom Quilt*. The student." will complete a think-pair-share of the author's purpose for writing this children's book.
- (25 Minutes) Students will complete the worksheet "*Sweet Clara, and the Freedom Quilt*" & "*Tar Beach*" (Appendix D) Teacher and students will review the responses

Reflective Closure (5 Minutes)

- Exit Ticket- Students in their journal book will independently write a narrative to explain how they can leave messages to their family, friends, and race.

Session 6:

English Language Arts Standards:

- CC.1.3.6.C Describe how a particular story or drama's plot unfolds in a series of episodes and how the characters respond or change as the plot moves toward a resolution.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** describe the artist purpose for creating their mural through the “*Mural Arts of Philadelphia*” and “*Our Philadelphia, Our America: Mural Arts Field*” Notes by Kay Hasan - **IOT** describe how a particular story or drama’s plot unfolds in a series of episodes, as well as how the characters respond or change as the plot moves toward a resolution.
- **SWBAT** write narrative of their experiences based on the “*Mural Arts of Philadelphia*” and “*Our Philadelphia, Our America: Mural Arts Field*” Notes by Kay Hasan -**IOT** write narratives to develop real or imagined experiences or events
- **SWBAT** to create a quilt based on *Let’s Quilt Our African American Heritage & Stuff It Topographically!* **IOT** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Essential Questions:

Who am I?

Materials:

- Book, titled, “*Let’s Quilt Our African American Heritage & Stuff It Topographically!*” Pages 32-33
- Mural Arts of Philadelphia <https://www.muralarts.org/artworks/>
- Our Philadelphia, Our America: Mural Arts Field Notes by Kay Hasan - <https://ourphiladelphiaouramerica.wordpress.com/2018/01/12/mural-arts-in-philadelphia-field-note-by-kay-hasan/> (Caption of two Quilted Murals)
- Pencil and journal book

Lesson Components:

Do Now (5 Minutes)

- The teacher will Our Philadelphia, Our America: Mural Arts Field Notes by Kay Hasan -<https://ourphiladelphiaouramerica.wordpress.com/2018/01/12/mural-arts-in-philadelphia-field-note-by-kay-hasan/> (Caption of two Quilted Murals). Students in their journal books will write how they feel about the murals present in the "Our Philadelphia, Our America." The teacher will select one or two students to share their narrative

Core Lesson (50 Minutes)

- (10 Minutes) Teacher and students will view the Murals and briefly discuss how all mediums are similar.
- (40 Minutes) The teacher will display Mural Arts of Philadelphia <https://www.muralarts.org/artworks/> for students to provide ideas for the student. The teacher will use a book titled “*Let’s Quilt Our African American Heritage & Stuff It Topographically!*” Pages 32-33 to design their very own quilt out of paper.

Reflective Closure (5 Minutes)

- Exit Ticket- Students will independently write a narrative to explain what they value the most from this lesson in their journal book.

Session 7:

English Language Arts Standards:

- CC.1.2.6.C Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.
- CC.1.2.6.D Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** view “*Kehinde Wiley: A New Republic & All Wars Memorial to Colored Soldiers and Sailors*” **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** write narratives the intended purpose of the artist work to develop real or imagined experiences or events **IOT** write narratives to develop real or imagined experiences or events.

Essential Questions:

Who am I?

Materials:

- *Kehinde Wiley: A New Republic*. Brooklyn Museum: New York: https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/. Bound will be viewed and discussed based on Mr. Wiley's own thoughts behind creating such a great sculptor.
- “*All Wars Memorial to Colored Soldiers and Sailors*” Philadelphia, Pa: <https://www.associationforpublicart.org/artwork/all-wars-memorial-to-colored-soldiers-and-sailors/>.

Do Now (10 Minutes)

- Bound will be viewed and discussed based on Mr. Wiley's thoughts behind creating such a great sculptor. *Kehinde Wiley: A New Republic*. Brooklyn Museum: New York: https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/.
- The student will write in their journal the importance of having a good haircut or hairstyle. The teacher will select a few students to present their thoughts.

Core Lesson (40 Minutes)

- (15 Minutes) Students in think-pair-share to discuss “Bound” and “Color Soldiers and Sailors” statue.
- (20 Minutes) The teacher will have a large group discuss the importance of both artworks.

Reflective Closure (10 Minutes)

- Exit Ticket- Students, in their journal books, will describe the purpose of both pieces of artwork. A few students can present their thoughts.

Session 8:**English Language Arts Standards:**

- CC.1.2.6.D Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** read the narratives accompanied by a photo **IOT** determine an author's point of view or purpose in a text and explain how it is conveyed in the text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** Write narratives to develop real or imagined experiences or events

Essential Questions:

- Who am I?

Materials

- Book titled, "*Crowns*"
- *Camera*
- Pencil and Journal Book

Do Now (10 Minutes)

- Students and teacher will review the book titled, "*Crowns*". Together they will discover why so many women wear a hat known as a "Crown" through a class discussion. Teacher will take a picture of each student wearing their favorite hat

Core Lesson (40 Minutes)

- The teacher will take a picture of each student wearing their favorite hat or with a friend.
- The teacher will have students write a narrative describing why they chose to wear a particular hat. The students will tell the importance of wearing their favorite hat or friendship.

Reflective Closure (10 Minutes)

- Exit Ticket- Students will independently write a narrative to explain what they value the most from this lesson in their journal book.

Session 9:**English Language Arts Standards:**

- CC.1.2.6.C Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.
- CC.1.2.6.D Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** read and discuss “*I Love My Hair!*”, “*Braids/ Trencitas*”, “*Under My Hijab*” and “*Hair Love*” **IOT** analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** read and discuss “*I Love My Hair!*”, “*Braids/ Trencitas*”, “*Under My Hijab*” and “*Hair Love*” **IOT** determine an author’s point of view or purpose in a text and explain how it is conveyed in the text
- **SWBAT** read and discuss “*I Love My Hair!*”, “*Braids/ Trencitas*”, “*Under My Hijab*” and “*Hair Love*” **IOT** write narratives to develop real or imagined experiences or events.

Essential Questions:

Who am I?

Materials:

- Book titled, “I Love My Hair!”
- Book titled, “Braids/ Trencitas”
- Book titled, “Under My Hijab”
- Book titled, “Hair Love”

Do Now (10 Minutes)

- Teacher will pose the following questions: does your Hijab, hair cut, or hairstyle define who you are? The student will write a narrative in response to the question posed by the teacher. The teacher will select a few students to present their thoughts for a brief discussion.

Core Lesson (30 Minutes)

- The student will read one of the following books: “I Love My Hair!”, “Braids/ Trencitas”, “Under My Hijab” or “Hair Love.” The student will tell what makes

the book they chose to connect to them. The teacher will select a few students to discuss their responses.

Reflective Closure (10 Minutes)

- Exit Ticket- Students will write in their journal what they think is the purpose of this lesson. The teacher will select a few students to share their thoughts.

“I am Awake, and I know the Uniqueness in Me!”

Sessions 10-13

Session 10:

English Language Arts Standards:

- CC.1.3.6.C Describe how a particular story or drama's plot unfolds in a series of episodes and how the characters respond or change as the plot moves toward a resolution.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** respond to comprehension questions for “*The 1619 Project: Born on the Water*” **IOT** describe how a particular story or drama’s plot unfolds in a series of episodes, as well as how the characters respond or change as the plot moves toward a resolution and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media..
- **SWBAT** describe their experiences **IOT** write narratives to develop real or imagined experiences or events.

Essential Question:

- Where am I going in the Future?

Materials:

- *Book, titled, “The 1916 Project: Born on the Water”*
- *Worksheet titled, “The 1619 Project: Born on the Water” (Appendix E)*
- Pencil and journal book

Lesson Components:**Do Now (7 Minutes)**

- Teacher will tell students to explain a time when your parent/guardian shared a traditional/celebration event from the past. Student will write their response in their journal book.

Core Lesson (36 Minutes)

- Students in pairs of two will read the book, titled, “*The 1916 Project: Born on the Water*”.
- Students will do a think-pair-share to respond to the worksheet titled, “*The 1619 Project: Born on the Water*” (Appendix E).
- The student and teacher will discuss responses to the worksheet in a large group session.

Reflective Closure (7 Minutes)

- Exit Ticket- Students will tell what they like most about this activity in their journal book.

Session 11:**English Language Arts Standards:**

- CC.1.2.6.D Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** view and recreate one or two of *Hank Willis Thomas (Photographic)* from the Shainman Gallery **IOT** recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media and determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

- **SWBT** view and recreate one or two of *Hank Willis Thomas (Photographic)* from the Shainman Gallery **IOT** write narratives to develop real or imagined experiences or events.

Essential Question:

- Where am I going in the Future?

Materials

- *Hank Willis Thomas (Photographic)* Shainman Gallery, New York: <https://www.hankwillisthomas.com/WORKS/Mixed-Media/4>. (Black and White photos, football player with the chain on his leg, Cotton picker and football player, soccer player with the chain and ball and Nike sign on the person head)

Do Now (5 Minutes) Students will have a brief discussion on a chain gang.



Lesson (45 Minutes)

- The teacher will show the following Black and White photos, a football player with the chain on his leg, a Cotton picker and football player, a soccer player with the chain and ball and Nike sign on the person's head (*Hank Willis Thomas (Photographic)* Shainman Gallery, New York: <https://www.hankwillisthomas.com/WORKS/Mixed-Media/4>.)
- The student will select a picture from the *Hank Willis Thomas* Shainman Gallery to write the author's purpose based on the pose of the muse.

Reflective Closure (10 Minutes)

- Exit Ticket- Students explain what they learned in the lesson.

Session 12:

English Language Arts Standards:

- CC.1.2.6.C Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** view and discuss "A Subtlety, or the Marvelous Sugar Baby", "Extended Play" and Acori Honzo-Philly Artist sculpts lifelike figures- of Black Heroes **IOT** Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text and recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.
- **SWBAT** view and discuss "A Subtlety, or the Marvelous Sugar Baby", "Extended Play" and Acori Honzo-Philly Artist sculpts lifelike figures- of Black Heroes **IOT** Write narratives to develop real or imagined experiences or events

Essential Question:

- Where am I going in the Future?

Material:

- Walker, Kara. "A Subtlety, or the Marvelous Sugar Baby". Museum of Modern Art (MoMa), New York: <https://www.moma.org/artists/7679>
- Walker, Kara. Starting Out |Art21| "Extended Play". Museum of Modern Art (MoMa), New York: <https://www.moma.org/artists/7679>
- Acori Honzo-Philly Artist sculpts lifelike figures- of Black Heroes <https://6abc.com/timely-art-black-history-america/10315477/>
- Pencil and journal

Do Now (10 Minutes)

- Students will write their response to the question - How do you feel when you view works of -Acori Honzo-Philly Artist sculpts lifelike figures- of Black Heroes <https://6abc.com/timely-art-black-history-america/10315477/>.

Lesson (40 Minutes)

- Teacher and student will review excerpts of Walker, Kara. "A Subtley, or the Marvelous Sugar Baby". Museum of Modern Art (MoMa), New York: <https://www.moma.org/artists/7679> for large group discussion.
- Teacher and student will review excerpts of Walker, Kara. Starting Out |Art21| "Extended Play". Museum of Modern Art (MoMa), New York: <https://www.moma.org/artists/7679>
-

Reflective Closure (10 Minutes)

- Exit Ticket- Students will independently write a narrative to explain what they value the most from this lesson in their journal book.

Session 13:

English Language Arts Standards:

- CC.1.2.6.D Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- CC.1.2.6.G Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** read from "*Tell All the Children Our Story*" and "*Talking Walls*" **IOT** Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- **SWBAT** view photos from *Hank Willis Thomas (Photographic)* Shainman Gallery, New York **IOT** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
- **SWBAT** write why their poses or chose a photo **IOT** Write narratives to develop real or imagined experiences or events.

- **SWBAT** write a poem and takes a photo **IOT** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Essential Question:

- Where am I going in the Future?

Materials:

- Bolden, T. (2001). *Tell All the Children Our Story*. New York, New York; Harry N. Abrams, Inc., Publishers Book titled, *Crowns*.
- Knight, M.B. (1992). *Talking Walls*. Gardiner, ME Tilbury House, Publishers
- The teacher will show the following Black and White photos, a football player with the chain on his leg, a Cotton picker and football player, a soccer player with the chain and ball and Nike sign on the person's head (*Hank Willis Thomas (Photographic)* Shainman Gallery, New York: <https://www.hankwillisthomas.com/WORKS/Mixed-Media/4.>)
- Camera
- Chromebooks
- Pencil and paper

Task:

Do Now (15 Minutes)

- The teacher will read an excerpt from "*Tell All the Children Our Story*".
- The teacher will select one picture from (*Hank Willis Thomas (Photographic)* Shainman Gallery, New York: <https://www.hankwillisthomas.com/WORKS/Mixed-Media/4.>) The teacher will choose five photographs and their narrative from the class to insert into google slides. The teacher will review the slides with the students. Students will select a slide that they like. Students will write in the journal why they chose a particular slide.

Guided Instruction (40 Minutes)

- (25 Minutes) The teacher will take a black and white photo of all students. The teacher will insert a picture into a slide that the student will write their narrative.
- (15 Minutes) The student will write a narrative for their picture on their slide using their Chromebook.

Reflective Closure (5 Minutes)

- Exit Ticket- Students will write what ideas they obtain from today's sessions

Session 14:

English Language Arts Standards:

- CC.1.2.6.D Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- CC.1.2.6.G Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

Writing Standards:

- CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

- **9.1.8.B.4.** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Objectives:

- **SWBAT** read a text **IOT** Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
- **SWBAT** view photos from *Hank Willis Thomas (Photographic)* Shainman Gallery, New York **IOT** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
- **SWBAT** write why their poses or chose a photo **IOT** Write narratives to develop real or imagined experiences or events.
- **SWBAT** write a poem as well as take a photo **IOT** Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Essential Question:

- Where am I going in the Future?

Materials:

- *Poetry a la Carte, pages 24.26 and 73-74.*
- Knight, M.B. (1992). *Talking Walls*. Gardiner, ME Tilbury House, Publishers
- The teacher will show the following Black and White photos, a football player with the chain on his leg, a Cotton picker and football player, a soccer player with the chain and ball and Nike sign on the person's head (*Hank Willis Thomas*

(*Photographic*) Shainman Gallery, New York:
<https://www.hankwillisthomas.com/WORKS/Mixed-Media/4.>)

- Chromebooks
- Pencil and paper

Task:

Do Now (5 Minutes)

- The teacher will ask students to write a response in their journal to Where are you going in the Future?
- Selected students will read their responses.

Guided Instruction (40 Minutes)

- (10 Minutes) Students and teachers will review a few portraits from *Hank Willis Thomas (Photographic)* Shainman Gallery, New York:
<https://www.hankwillisthomas.com/WORKS/Mixed-Media/4.>)
- (30 Minutes) The student will write a poem to correlate to a photo from the web or their photo.

Reflective Closure (5 Minutes)

- Exit Ticket- Students will write what they looked at or disliked about this activity.

Grand Finale

- will consist of students work at stations and on the walls for walking tour of the classroom.

Resources

Annotated Bibliography for Teachers:

The list below includes readings and artwork for educators to discuss while conducting various activities in the classroom. The classroom material from this list will be infused into the school to maximize the effects of the reading/writing environment and enhance student engagement.

Collier, J. L. (2003). *The Fredrick Douglass: You Never Knew*. Danbury, Connecticut

Frederick Douglass tells his life story in this book. Douglass's narrative begins with Douglass's experience as an enslaved person. It moves from his experience as a slave to his experience as a free man. Black & white photos were used to entail his strength and power to fight for the freedom of all Africans and African Americans.

Cunningham, M & Marberry C. (2000). *Crowns*. New York, New York; Doubleday.

"Crowns" illustrates black women in church hats. Wearing a hat was just as important as carrying a bible in the black community. Women captured in their beautiful hats tell the importance of choosing the appropriate hat to wear to church. The black & white photos capture the person's beauty and the hat being worn to enhance the love of wearing a hat just like a crown.

Etheridge, E. *Breach of Peace: Portraits of 1961 Mississippi Freedom Riders*. New York: Atlas Company.

This book provides the narrative of the life of the 1961 Mississippi Freedom Riders. The black and white photos of the freedom riders display the courage each person had while fighting for their civil rights. The photos of the present-day freedom riders depicted the joy of living a fruitful life in America.

Greenberg, M., & Tait, D. (2020). *The Historic Presidency of Barack Obama: Obama*. New York, New York, Sterling Publishing Co., Inc.

This wonderfully written and illustrated book provides a detailed narrative of President Obama's life as a child, his adulthood as a senator to the presidency, and finally, after his presidency. The photos are black & white to cause the viewer to delve into the picture to understand the time. Also, pictures in color capture the president's day history unfolding as the narrative is being told.

Hannah-Jones, N. & Watson, R., (2021). *The 1619 Project: Born on the Water*. New York, New York: Penguin Random House L. L. C.

"The 1619 Project" is a story about a young lady that was asked, "Who are you"? The story takes the reader on a poetic journey beginning in 1619 on a ship called the "White Lion", which departed from West-Central Africa long before the Mayflower touched America's shore. The story tells the history of Africans and African Americans for over 400 years. The book climaxes when it brings the story close with African Americans still fighting to be recognized for their accomplishments and struggle to build the United States of America.

Knight, M.B. (1992). *Talking Walls*. Gardiner, ME Tilbury House, Publishers

"Talking Walls," tells many stories written on various walls all over the world. This book has an illustration on walls, which tell the story of the people living in certain places. This book tells the customs of people, which uses walls to tell their customs, wars, and ending of their people.

Marsh, C. (2003). *Let's Quilt Our African American Heritage & Stuff It Topographically!* Gallopade International.

This book provides varying views of the importance of quilts in the African American family. It also highlights that some quilts are hung in the Smithsonian Museum. This book explains how enslaved people made quilts and how to make a quilt. This book provides activities teachers can use to do this form of art.

Weaver, C.H. (2002). *Poetry a la Carte*. San Luis Obispo, CA” Dandy Loin Publications.

This book centers teaches people how to write poems that are written all over the world. It teaches the writer how to make their poem a symbol of nature. The writer of the poetry will be able to illustrate through words their thoughts on artwork.

Websites for Teachers:

This website provides images of Fredrick Douglass. Douglass is shown in photos of himself at various ages.

Brady, M., *Peter (formerly identified as "Gordon."* by Mathew Brady Studio (1863) Smithsonian Museum, Washington D.C. <https://npg.si.edu/learn/classroom-resource/gordon-lifedates-unknown>

A portrait titled *Peter, formerly identified as "Gordon* displays the brutality inflicted on Africans living in slavery. The curators of the Smithsonian Museum wanted viewers to be drawn into this image to bring about a discussion of how enslaved people were treated. This portrait and storylines have a narrative that tells how far enslaved people went to obtain freedom and how they fought to end slavery.

Neal, M. L. [Duke Franklin Humanities Institute]. (2021, Nov. 18). *Left of Black | Dr. Tina M. Campt on The Black Gaze in Art* [Video]. YouTube <https://www.youtube.com/watch?v=ZocnDEOXuuQ&t=1787s>

Dickerman, L., Lowery, R. & Roberts J. (2015, April). *Jacob Lawrence: "The Migration of the Negro" (1940)*. Museum of Modern Art (MoMa), New York: <https://www.moma.org/interactives/exhibitions/2015/onewayticket/>

"The Migration of the Negro" is 61 works (panels) of art created by Jacob Lawrence. The panels tell the story of the migration of the negro in America. Lawrence uses colors and long egged bodies to explain his viewpoint visually. He captures the viewers to draw them in and as they learn first-hand of the negro as they travel across America

Peck, R. [Magonlia]. (2017, Jan. 5). *I am Not Your Negro* [Video]. YouTube <https://www.youtube.com/watch?v=2PaAbmRJ9bQ>

James Baldwin demystifying or deconstructing the white Gaze in the video, *I am Not Your Negro*. This video captures Baldwin's think of the effects of the white gaze through the black History. It defines and refines the black American dream. Baldwin also, recounts his life as he explores the Dr. Martin Luther King, Jr., Malcolm X, and Medgar Evers life and their assassinations.

Portraits of Fredrick Douglass: google Images

https://www.google.com/search?q=fredrick+douglas&hl=en&authuser=0&tbm=isch&sxsrf=ALiCzsZHcG8FfHc-2HkYnduG-UbqY8VJqw%3A1652650384972&source=hp&biw=1440&bih=704&ei=kHGBYummOQeqgfXjK_wDw&iflsig=AJiK0e8AAAAAYoF_oEPNI-Zi6oQh2D0Sy4FqjkE1xpro&oq=Fredrick+&gs_lcp=CgNpbWcQARgAMgUIABCABDIICAAQgAQQsQMvBQgAEIAEMgUIABCABDIFCAAQgAQyBQgAEIAEMgUIABCABDIFCAAQgAQyBQgAEIAEMgUIABCABDoICAAQsQMqgwE6CwgAEIAEELED EIMBUO4LWIwhYPQuaAFwAHgAgAF0iAGzBpIBAzcuMpgBAKABAaoBC2d3cy13aXotaW1nsAEA&scient=img&safe=active&ssui=on

Thomas, W.H., Jack. *Hank Willis*. Thomas Shainman Gallery, New York:

<https://www.hankwillisthomas.com/WORKS/Mixed-Media/4>.

Willis uses photos of the individual to illustrate the world is not equal for everyone. His photograph of the Nike checkmark was branded on people's heads and chests which demonstrated the branding of enslaved people. He has individuals in the black and white outfits but shot in black and white to capture the essence of inequality. He moves to athletes in a chain and ball, illustrating their bondage to society.

Walker, Kara. Starting Out |Art21| "Extended Play". Museum of Modern Art (MoMa), New York: <https://www.moma.org/artists/7679>

Walker explains her thinking process on some of her artwork. She creates silhouettes of images from her life to past onto the museum wall. She shows the process of making her mural on MoMa walls.

Walker, Kara. "A Subtley, or the Marvelous Sugar Baby". Museum of Modern Art (MoMa), New York: <https://www.moma.org/artists/7679>.

Walker brings her miniature sculptor to life. She recreates one of her masterpieces inside of a Domino Sugar factory as an added element to her sugary sculptor. Her YouTube presentation provides the process of building the replica of her massive piece of artwork.

Wendt, J. [For ABC]. (2017, Feb. 12). Toni Morrison Interview: Uncensored [Video]. YouTube <https://www.youtube.com/watch?v=DQ0mMjII22I>

Noble Prize Winner Toni Morrison interview with Jana Wendt on the white Gaze at work in America. Morrison is very clear on her stance of the white gaze not protruding her writing as it does in the treatment of blacks in America. She speaks of white writers that don't include blacks in their writing, but she is questioned on why she does not include whites in her writing. She defines her views of the white gaze and purpose of her writings of blacks in America.

Wiley, K. (2006). *Kehinde Wiley: A New Republic*. Brooklyn Museum: New York: https://www.brooklynmuseum.org/exhibitions/kehinde_wiley_new_republic/.

Wiley plays with black & white and color to illustrate the beauty of his subjects. His works show how he pays attention to detail to capture of the essence of the time of the painting. He depicts gay men and women as a beautiful muse as they are in life. His choices of colors attract the viewer to the image of the person and not the background. His sculptors and paintings of women with their whimsical hairstyles are breathtaking.

Annotated Reading List for Students:

This list of readings will provide an environment where children can learn and grow about various cultures and Black cultures.

Bolden, T. (2001). *Tell All the Children Our Story*. New York, New York; Harry N. Abrams, Inc., Publishers.

"Tell All the Children Our Story" is about children telling their stories through their eyes. The novel tells the memories of African Americans growing up in this country from Africa to America. The book has children's mementos to accompany their narrative. Black & white photos capture the era and the essence of the event. The color catches the viewer's eye to center on a specific aspect of the picture being talked about by the child.

Cherry, A.M. (2019). *Hair Love*. New York: Penguin Random House, Inc.

"Hair Love" is a love story between a dad and his daughter. The novel tells the problem of finding a hairstyle that is pleasing to his daughter while the mom is away. The dad and daughter try many ways to comb and style her hair, but nothing works. Finally, together they were able to create a hairstyle that was pleasing to them both. "Hair Love" caused them to grow and love each other more.

Contreras, K. (2009). *Braids: Trencitas*. Lyndhurst, NJ: Lectorm Publication, Inc.

"Braids" is a story of love between a grandmother and granddaughter. The two discuss life issues as the grandmother braids her granddaughter's hair. The granddaughter teaches her grandmother a game, like bingo, except it has pictures of things to be called out. The grandmother read and played games with her granddaughter. The grandmother created a time where they built fond memories while she braided her granddaughter's hair.
Hopkinson, D. (1993). *Sweet Clara and the Freedom Quilt*. Alfred A. Knopf: New York.

Sweet Clara tells how she escaped to freedom. Sweet Clara was a field worker sold several times to assist other enslaved people in the field. Aunt Rachel was an enslaved person that took her in as a niece. She loved her so much that she taught her how to sew. Together they made quilts. Sweet Clara learned her true fate was listening to the stories in the big house to remember directions, symbols, and paths to freedom. Sweet Clara created a quilt to tell others the way to freedom.

Khan, H. (2019). *Under My Hijab*. New York, New York: Lee & Low Books, Inc.

"Under My Hijab" is a story of a young lady experiencing how women care for their hair and hijab. The women in the story dress very fashionably in a hijab to match their outfits. The young lady has precious moments with her grandmother, aunt, sister, and other heroic women as they tell the importance of life and show off their fabulous hijab.

Mendez, Y.S. (2019). *Where Are You From?* New York, New York: Harper Collins Publishers

"Where Are You From" is a story where a little girl is being asked by everyone where are you from? The little girl asked her grandfather to tell her about their family history. The grandfather took the approach that she was from everything.

Ringgold, F. (1991). *Tar Beach*. New York, New York: Crowns Publishers, Inc.

Tar Beach is the autobiography of Faith Ringgold. Faith tells about her time on her family's rooftop known as "Tar Beach." Faith lay on "Tar Beach," dreaming of flying over famous places like the George Washington Bridge and Union building. She sewed her story in a quilt made by herself.

Tarpley, A. N. (1998). *I Love My Hair!* New York, New York: Little, Brown, and Company.

"I Love My Hair" is a story about a little girl that tells of her experience having her hair done. The little girl recalls when her mother struggled to comb her nappy hair. The little girl compares her to the rows of the crop in a field and the concept of weaving yarn. Throughout this book, the little girl and her family create a beautiful hairstyle, and she compares her to nature.

Appendix:

The lessons for this unit will utilize the following standards below to drive instruction:

English Language Arts Standards:

CC.1.2.6.C Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

CC.1.2.6.D Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

CC.1.2.6.H Evaluate an author's argument by examining claims and determining if they are supported by evidence.

CC.1.3.6.G Compare and contrast the experiences of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what is "seen" and "heard" when reading the text to what is perceived

Writing Standards:

CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

Art Standards:

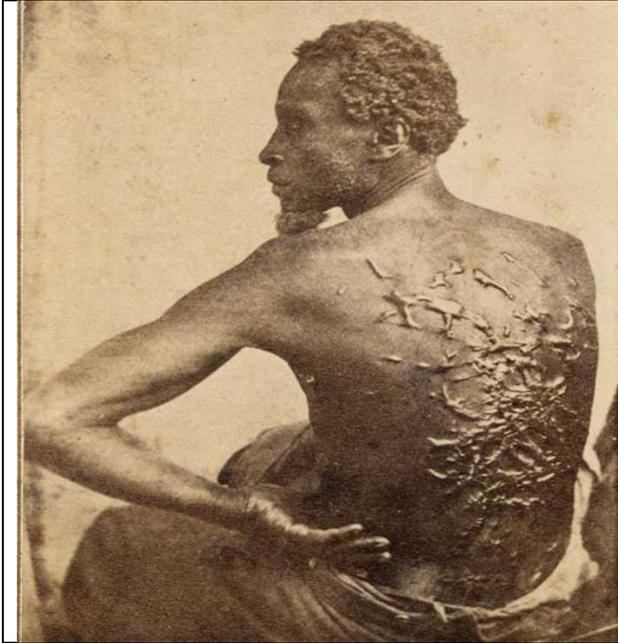
9.1.8.B.4. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts. Visual Arts: paint; draw; craft; sculpt; print; design for environment, communication, multi-media.

Appendices

Appendix A

Name: _____ Date: _____

"I am Proud to Be Me-Peter formerly Gordon"



What did you notice? What did you wonder?

Describe Peter's pose in this photograph. Why do you think the photographer posed him in this way?

What is the focal point of this photograph? What do you think the photographer intended you to notice first?

Describe the expression on Peter's face. What might he be thinking?

What is your first reaction to this image? How does it make you feel? What elements in the photograph provoke your reaction?

Why do you think this photograph was taken? How might it have been used during the Civil War?

*Comprehension questions created by the Nation Portrait Galley-Smithsonian Museum.

Appendix B

Name: _____ Date: _____

“I am Proud of My Fight for Freedom-Fredrick Douglass”

Direction: Review pictures of Fredrick Douglass on google and select a photo to answer the questions below.

Select a photo and write down the caption (documenting the photo's origin) below the image.

Describe Fredrick Douglass’s pose in the photo selected by the teacher. Why do you think the photographer posed him in this way?

What is the focal point of this photograph? What do you think the photographer intended you to notice first?

Describe the expression on Douglass's face. What might he be thinking?

What is your first reaction to this photo? How does it make you feel? What elements in the photograph provoke your reaction?

Why do you think the photographer had Douglass sitting instead of standing in this photo? How might this photo have been used motivated people to fight against slavery?

*Comprehension questions Adapted from Peter-Formerly Gordon-Nation Portrait Gallery-Smithsonian Museum.

Appendix C

Name: _____ Date: _____

“Breach of Peace”-Glory

<u>Person 1-Record your thoughts here</u>	<u>Person 2-Record your thoughts here.</u>
<u>Person 3-Record your thoughts here.</u>	<u>Person 4-Record your thoughts here.</u>

Appendix D

Name: _____ Date: _____

“Sweet Clara and the Freedom Quilt” & “Tar Beach”

1. What do you think is the author's purpose for writing **“Sweet Clara and the Freedom Quilt”**?

2. What do you think is the author's purpose for writing **“Tar Beach”**?

3. When does your family talk about the history of your family?

4. Tell of experiences such as *“Tar Beach” family gatherings.*

Appendix E

Name: _____ Date: _____

“The 1619 Project: Born on the Water”

Why do you think the author wrote her story using a lyrical verse format?

What are your thoughts about the way the book is illustrated?

What do you think the author was trying to convey when she said, “They passed on their stories through the stitch of a quilt, shared secret messages through the songs? The people survived. The people fought...?”

What part of the story stood out to you? and why?

Appendix G

Name: _____ Date: _____

“Tell All the Children Our Story ”

Who is William Tucker?

What does the painting titled, "The Banjo Lesson" by Henry Ossawa Tanner convey to its viewers?

At the age of 15, how did Anna Maria Weens inform you, the reader, of her escape? And why did she use the format in the book?

Appendix G

Name: _____ Date: _____

“Talking Walls”

What do you think is the author's purpose for writing **“Talking Walls”**?

Do you build walls?

Do you tear down walls?

Can you imagine a world without walls?

***Question from the Story**