

Unit Length	Three to four weeks (fourth week for exhibition time)
Grade Level(s)/Subject(s)	9-12/Visual Art & ELA
Unit Overview	<p>Students will explore local histories and select <i>1619 Project</i> works, and their present stories, in order to create a deeper understanding of oppressive systems and how students’ lives have been impacted by them. They will examine news stories and historical research that connect national and local histories to the experiences of communities in the present, and will also explore how artists craft artworks that capture connections between the past and present using various media. The intent is to cultivate brave spaces where scholars are empowered to examine artifacts, investigate history, and create healing through civic dialogue and creative response. The unit will culminate with a collaboratively curated exhibition synthesizing the works and perspectives of the youth in order to ignite community engagement and discourse.</p> <p>Essential Questions:</p> <p><i>How does knowledge of the past influence us and help us understand the present and the future?</i></p> <p><i>How do power and privilege shape our viewpoints?</i></p>
Objectives & Outcomes	<p>Identity Students will practice self-expression based on personal experiences and perspectives, as well as their understanding and empathy for the experiences and perspectives of others.</p> <p>Skills Students will utilize resources and engage in exploration and discourse to individually and collaboratively work toward sense-making.</p> <p>Intellect Students will explore and analyze historical events, and current systems, and define connections between them.</p>

	<p>Criticality Students will identify and evaluate how current systems affect their individual experiences and those of others through research, reflection, and creative expression.</p> <p>Joy Students will consider what gives them happiness and hope for a better tomorrow by sharing and celebrating their work and learning with others.</p> <p>The framework for the objectives above were inspired by Hill Pedagogies from Dr. Gholdy Muhammad.</p>
Standards	<p>VA:Cr1.1.Ia Use multiple approaches to begin creative endeavors.</p> <p>VA:Cr1.2.Ia Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.</p> <p>VA:Cr2.3. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.</p> <p>VA:Cr3.1. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.</p> <p>VA:Pr4.1.a Analyze, select, and curate artifacts and/or artworks for presentation and preservation.</p> <p>VA:Pr6.1.Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.</p> <p>VA:Re7.1.Ia Hypothesize ways in which art influences perception and understanding of human experiences.</p> <p>VA:Re7.2.Ia Analyze how one's understanding of the world is affected by experiencing visual imagery.</p>

	<p>VA:Cn11.1.Ia Describe how knowledge of culture, traditions, and history may influence personal responses to art.</p> <p>CCSS.ELA-LITERACY.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<p>Unit Resources</p>	<p>“The Idea of America” by Nikole Hannah-Jones 1619 Podcasts: Episode 5: The Land of Our Fathers, Part 1 1619 Podcasts: Episode 5: The Land of Our Fathers, Part 2 “Traffic” by Kevin Kruse Video introducing <i>The 1619 Project</i> Nikole Hannah Jones interview on <i>The Daily Show</i> Nikole Hannah Jones - CBS <i>This Morning</i> The 1619 Project Podcast: Episode 5: The Land of Our Fathers, Part 1 The 1619 Project Podcast: Episode 5: The Land of Our Fathers, Part 2 The Redline Project Trailer GM Hopkins Company Maps, 1872-1940 Historic Pittsburgh Historic Pittsburgh - Chronology Mapping Inequality RED LINE SERIES RedLine Contemporary Art Center Behance - Redlining (Teachers can find similar links for local area where they teach) Paradise Gray Video “The Disappearing Black Culture in Pittsburgh” Paradise Gray "The Disappearing of Black Culture" exhibition What Drives Me is Rage Pittsburgh Oral Histories (requires a log in- Click here for the free collection) Humans of New York Stories Art supplies as determined in advance by student selection/availability</p>

	<p>All resource links are housed here and are organized sequentially. Thinking Routines to guide reflection, thinking, and sharing of ideas/perspectives are also organized here: SMITHSONIAN LEARNING LAB LINK <i>Courageous Conversations Compass</i> [.docx] [PDF]</p> <p>Additional Resources: “Why Can’t We Teach This?” by Nikita Stewart “The Wealth Gap” by Trymaine Lee</p> <p style="text-align: center;"><i>The Four Agreements of Courageous Conversations</i></p> <p><i>Stay engaged:</i> <i>Staying engaged means “remaining morally, emotionally, intellectually, and socially involved in the dialogue” (p.59)</i></p> <p><i>Experience discomfort:</i> <i>This norm acknowledges that discomfort is inevitable, especially, in dialogue about race, and that participants make a commitment to bring issues into the open. It is not talking about these issues that create divisiveness. The divisiveness already exists in society and in our schools. It is through dialogue, even when uncomfortable, the healing and change begin.</i></p> <p><i>Speak your truth:</i> <i>This means being open about thoughts and feelings and not just saying what you think others want to hear.</i></p> <p><i>Expect and accept nonclosure:</i> <i>This agreement asks participants to “hang out in uncertainty” and not rush to quick solutions, especially in relation to racial understanding, which requires ongoing dialogue (pp.58-65).</i></p> <p><i>Agreements and Compass reference:</i> Singleton, Glenn. Courageous Conversations About Race</p>
<p>Performance Task</p>	<p>Students will reflect on artifacts and resources that have been explored by reviewing their notes and shared work, as well as the notes and shared work from their classmates. They will build on ideas that resonate with them to create a final piece or body of expressive work using a medium of choice.</p> <p>An artist statement will be written to include their ideas and inspiration for their work. The statement will also include students’ reflections about their creative processes.</p>

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	Final works will be shared with the class, and groups will collaborate to curate their works into a public exhibition.
Assessment/Evaluation	<p>Documentation of students' thinking, questions, wonderings, stories through virtual discussion boards, written reflections, visual journaling, and the creation of artwork.</p> <p>Artist Statements for final projects [Rubric .docx] [Rubric PDF]</p> <p>Exhibition - Collaborative curation and installation of collective works - Assessed through reflection (verbal or written) and successful curation and installment of exhibition. Student learning will also be evaluated using the exhibition reflection questions [.docx] [PDF]</p>

UNIT PACING / DAILY LESSONS AND RESOURCES

Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objectives/Pursuits	Lesson / Activities	Lesson Materials
Week 1 - Introduction - Introduction to <i>The 1619 Project</i> and redlining in Pittsburgh, PA				
Day 1	<p>Video introducing <i>The 1619 Project</i></p> <p>Nikole Hannah-Jones interview on The Daily Show</p> <p>Nikole Hannah-Jones - CBS This Morning</p>	<p>Intellect Students will explore and analyze historical events and current systems in order to define connections between them.</p>	<p>Students will listen/watch/read the following introductions to <i>The 1619 Project</i> and note main ideas, as well as formulate questions:</p> <ul style="list-style-type: none"> • Emerging Artist Focusing on 1619 Project • Nikole Hannah Jones - Daily Show • Nikole Hannah Jones - CBS This Morning • Homepage for The 1619 Project <p>Students will formulate questions based on their reactions, curiosities, and past experiences through discussion after reviewing the introductory resources above.</p> <p>The following prompts can be used to guide this discussion:</p> <p>Does this quote from Nikole Hannah-Jones have meaning to you? If so, explain. <i>“I saw the landscape of inequality through my school bus windows.”</i></p> <p>Hannah-Jones states, <i>“My HS had a one semester African-American studies course taught by the first and</i></p>	<p>Student computers/teacher projector; access to Smithsonian Learning Lab</p>

			<p><i>only black male teacher I ever had. One of the books he put in my hand said the first Africans arrived in 1619. I remember thinking I had never heard that year before and I knew that was intentional. That Erasure was powerful.”</i> Consider what you have learned about American history and share what you think “Erasure was powerful” means in this context.</p> <p>What is the significance of the date 1619?</p> <p>What connections does <i>The 1619 Project</i> make between past events and current systems in the U.S.?</p>	
Day 2-3	<p>The 1619 Project Podcasts: Episode 5: The Land of Our Fathers, Part 1</p> <p>The 1619 Project Podcasts: Episode 5: The Land of Our Fathers, Part 2</p>	<p>Identity Students will practice self-expression based on personal experiences, as well as their understanding and empathy for the experiences of others.</p>	<p>Students will listen to podcasts from <i>The 1619 Project</i> and respond creatively in real time, using a mode of expression of choice. Students might select a medium in advance for visual responses or might choose to write as they listen to the selected podcasts.</p> <p>Students will participate in a whole class discussion to collaboratively brainstorm and record what information from the podcast episodes they already knew, and what information was new to them. They will also discuss how they typically learn about the history of slavery in the United States from their experiences as public school students and community learners.</p> <p>Students will share their own personal experiences/stories with the class.</p>	Art supplies as determined in advance by student selection/availability

<p>Day 4</p>	<p>The Redline Project Trailer</p> <p>GM Hopkins Company Maps, 1872-1940 Historic Pittsburgh</p> <p>Historic Pittsburgh - Chronology</p> <p>Mapping Inequality (Teachers can find similar links for the local area where they teach)</p>	<p>Identity Students will practice self-expression based on personal experiences, as well as their understanding and empathy for the experiences of others.</p>	<p>These questions can be offered to students as a whole group, small group, or in pairs depending on class or comfort of learners:</p> <p><i>How does knowledge of the past influence us and help us understand the present and the future?</i></p> <p><i>How do power and privilege shape our viewpoints?</i></p> <p>*See formal agreements and compass in the resources section of this document - These should be used to check in with students throughout the unit.</p> <p>Students will begin to make local connections to the resources shared in the unit so far by exploring the history of redlining in Pittsburgh. They will explore using the attached resources. They will then make connections between these practices and the current geographical and housing makeups of the city.</p> <p>They will then explore artworks related to redlining to examine how artists applied different techniques to communicate the history and impacts of redlining.</p> <p>Students will share their experiences living in the communities and neighborhoods where they and their families reside, and reflect on how the history of redlining may have impacted their experiences.</p>	<p>Student computers/teacher projector; access to Learning Lab</p> <p><i>Courageous Conversations Compass</i> [.docx] [PDF]</p> <p>Begin referencing artworks related to redlining to spark the students' creative ideas</p> <p>RED LINE SERIES</p> <p>RedLine Contemporary Art Center</p> <p>Behance - Redlining</p>
<p>Day 5</p>	<p>"Traffic" by Kevin M. Kruse from the</p>	<p>Skills</p>	<p>Students will read the article "Traffic" by Kevin Kruse independently, and then respond to reflection questions</p>	<p>Student computers/teacher</p>

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	<p><u>New York Times Magazine</u> (page 48-55)</p>	<p>Students will utilize resources and engage in exploration and discourse to individually and collaboratively work toward sense-making.</p>	<p>in partners or small groups.</p> <p>Each team will create a visual collection of the ideas, such as a word web or other such organizational tool, to summarize their individual and shared responses.</p> <p>Teachers might invite groups to present their work to the whole class. Teachers also might consider using a virtual platform, such as Jamboard, for students to work and share their ideas.</p>	<p>projector; access to Learning Lab</p> <p>Posters or other presentation supplies</p> <p><u>Sample reflection questions from the Pulitzer Center</u> (p.5-6)</p>
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Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objectives/Pursuits	Lesson / Activities	Lesson Materials
Week 2 - Exploring narrative and oral histories - Review of visual and creative art				
Day 1 - 2	<p>Video of Nikole Hannah-Jones What Drives Me is Rage</p> <p>Pittsburgh Oral Histories (requires a log in- Click here for the free collection)</p> <p>Humans of New York Stories</p>	<p>Joy Students will consider what gives them happiness and hope for a better tomorrow by sharing and celebrating their work and learning with others.</p>	<p>Students will watch the video (or selected clips) and record reactions, as well as formulate questions.</p> <p>Students will listen to oral histories and engage in small group discussions about what they heard/learned. They will connect the oral histories to the other stories they have been exploring, and to their personal lives. They will also reflect on the importance of oral histories in capturing details about a community.</p> <p>Students will collect artifacts from their communities - objects, photographs, videos, blogs, interviews - that describe the historical and present experience of the specific neighborhood or area. Teachers may structure the activity in a way that best supports their classes in planning. Teachers may want to consider how students will collect materials, and whether to assign collection as homework outside of school time or, if possible, to organize time for field trips into the community to work together to collect stories.</p>	<p>Student computers/teacher projector; access to Learning Lab</p> <p>Writing supplies and recording equipment based on student choice/availability</p>
Day 3	Explore artworks from various	Skills	Use the See, Think, Wonder analysis strategy with various art examples in the Smithsonian Learning Lab	Student computers/teacher

	<p>sources in Smithsonian Learning Lab Smithsonian Lab Link</p>	<p>Students will utilize resources and engage in exploration and discourse to individually and collaboratively work toward sense-making.</p> <p>Students will express their connections to the work of others through research, reflection, and creative expression.</p>	<p>that relate to the content and themes within the unit.</p> <p>Students document their thinking and share with each other. This can be done with sticky notes on large paper or on a Jamboard, Flipgrid, etc.</p> <p>As students review the images, they should consider how the objects capture stories that connect the past and present. They should also consider how the artworks present different perspectives, and how artists are using materials to communicate stories. Teacher can create guiding questions or use the following thinking routines to guide students: Unveiling Stories The 3 Y's</p>	<p>projector; access to Smithsonian Learning Lab</p>
<p>Day 4</p>	<p>Look closely at local examples - Paradise Gray and watch video about “Disappearance of Black Culture in PGH”</p> <p>Paradise Gray Video “The Disappearing Black Culture in Pittsburgh”</p> <p>Paradise Gray "The</p>	<p>Skills</p> <p>Students will utilize resources and engage in exploration and discourse to individually and collaboratively work toward sense-making.</p>	<p>Step In - Step Out - Step Back thinking routine while watching the video “Disappearance of Black Culture in PGH.”</p> <p>Students document their thinking and share with each other. This can be done with sticky notes on large paper or on a Jamboard, Flipgrid, etc.</p> <p>Students will also explore other artworks related to redlining to consider how art can capture connections between history and the present.</p>	<p>Student computers/teacher projector; access to Smithsonian Learning Lab</p> <p>(Begin referencing artworks related to redlining to spark the students’ creative ideas)</p> <p>P. Gray-"Stolen Legacy" Image</p> <p>P. Gray-"The Problem, the Solution' Image</p>

	<p>Disappearing of Black Culture" exhibition description</p> <p>(Teachers find can find resource relevant to their students/local area)</p>			
<p>Day 5</p>	<p>Look closely at Bisa Butler work and listen to the artist share her thoughts about inspiration, meaning, and purpose.</p> <p>Sewing Stories - Bisa Butler Video Links - Bisa Butler - Sewing Stories Bisa Butler Website Bisa Butler: Quilting for Culture A Look at Bisa Butler's Quilted Portraits at Art Institute Bisa Butler: Portraits </p>	<p>Intellect Students will explore and analyze historical events and current systems and define connections between them.</p>	<p>Students will explore art by Bisa Butler and analyze how Butler's work analyzes historical events, current systems and systems between them.</p> <p>Students will respond to educators' questions about the pieces through written tasks where they describe, analyze, interpret, and evaluate.</p>	<p>Student computers/teacher projector; access to Smithsonian Learning Lab</p> <p>Begin referencing artworks related to redlining to spark the students' creative ideas</p>

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	Exhibition Stories Clarice Smith Distinguished Lecture: Bisa Butler			
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Week 3 - Plan and work on original creative works				
Days 1-2	Review creative works. Utilize planning tools.	Criticality Students will identify and evaluate how current systems affect their individual experience and those of others through research, reflection, and creative expression.	Students will reflect on artifacts and resources that have been reviewed and collected. Students will review their own notes and shared work, as well as that of their classmates. Students will collect ideas to create an idea for a final piece or body of expressive work using a medium of choice (visual or written work). The work they plan should identify and evaluate how current systems affect their individual experience and those of others through research, reflection, and creative expression.	Sketchbooks Art supplies as determined in advance by student selection/availability
Day 3	Present ideas and elicit/offer feedback from peers. Begin creative work.	Skills Students will utilize resources and engage in exploration and discourse to individually and collaboratively work toward sense-making.	Students will work in pairs or small groups to present their project ideas and begin working on their projects. Students will listen and reflect on one another's pieces and offer feedback. Students will begin work with their final project materials.	Sketchbooks Art supplies as determined in advance by student selection/availability
Day 4 - 5		Identity		Sketchbooks

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	<p>Independent work on projects using classroom resources.</p> <p>Review resource(s) for writing artist statements and craft statements.</p>	<p>Students will practice self-expression based on personal experiences as well as their understanding and empathy for the experience of others.</p>	<p>Students will continue to work on their final projects. They will also utilize discussion and feedback sessions to inform revisions.</p> <p>Students will also write an artist statement that includes their ideas and inspiration for their work, as well as their creative process.</p>	<p>Art supplies as determined in advance by student selection/availability</p> <p>Artist Statements-PZ This link is to be used in a manner that would provide developmentally appropriate guidance. Note: Step 2 in this guide states various intentions. The identified intention is to synthesize ideas explored as well as to reflect on the intended message of the artist.</p>
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Pacing	Focus text(s) / resource(s) for today's lesson	Lesson Objectives/Pursuits	Lesson / Activities	Lesson Materials
Week 4 - Plan and present collaborative exhibition				
Day 1 - 2	Peer review	<p>Identity Students will practice self-expression based on personal experiences as well as their understanding and empathy for the experience of others.</p> <p>Criticality Students will Identify and evaluate how current systems affect their individual experience and those of others through research, reflection, and creative expression.</p>	<p>Students will share their final expressive work with the class. Students will work together as a whole class to curate their works into a public display.</p> <p>Students will create material to publicize the show and share their work with the broader community. Work might also be organized as a digital/virtual gallery/showcase/collection on a web-based platform.</p> <p>Teacher will facilitate securing location and necessities for display.</p>	<p>Sketchbooks</p> <p>Art supplies as determined in advance by student selection/availability</p>
Day 3	Curation	<p>Skills Students will utilize resources and engage in</p>	<p>Students will discuss logistics of creating a collaborative exhibition of their artworks created during this unit with the intent to foster dialogue with</p>	<p>Sketchbooks</p>

		exploration and discourse to individually and collaboratively work toward sense-making.	the audience and inspire others to reflect/evaluate their own personal responses to current systems.	Art supplies as determined in advance by student selection/availability
Day 4	Event planning and curation	<p>Identity Students will practice self-expression based on personal experiences as well as their understanding and empathy for the experience of others.</p> <p>Joy Students will consider what gives them happiness and hope for a better tomorrow by sharing and celebrating their work and learning with others.</p>	<p>Students will publicize and promote exhibitions.</p> <p>Students will prepare for the installation or presentation of their work (installing work if possible or preparing work for transportation).</p>	<p>Student computers/teacher projector; access to Smithsonian Learning Lab</p> <p>Sketchbooks</p> <p>Supplies as determined in advance by student selection/availability</p>
Day 5	Public presentation and community engagement	<p>Identity Students will practice self-expression based on personal experiences as well as their understanding and</p>	<p>Students will catalog and share exhibitions in a virtual space.</p> <p>Students will choose and create a space for viewer responses i.e. social media, polls, padlet, or a physical space within the exhibit). Students can create guiding questions related to their work or use the following:</p>	<p>Student computers/teacher projector; access to Smithsonian Learning Lab</p> <p>Sketchbooks</p>

		<p>empathy for the experience of others.</p> <p>Joy Students will consider what gives them happiness and hope for a better tomorrow by sharing and celebrating their work and learning with others.</p>	<p>Values, Identities, Actions</p> <p>Students reflect on their experience researching, developing, and sharing their art and exhibition using the following questions:</p> <p>Exhibition reflection:</p> <p>What has inspired you or brought you joy during this learning process?</p> <p>In what ways might your exhibition evoke change?</p> <p>Share one thing you have learned about yourself or others during this unit.</p> <p>How can we continue to investigate different perspectives to better understand power, inequality, equity, and oppression?</p>	<p>Supplies as determined in advance by student selection/availability</p> <p>These reflection questions can be used to provoke deep thinking. Responses can be shared orally or in writing. Conversations or discourse of groups can be recorded and submitted to teachers as well.</p> <p>Reflection Questions [.docx] [PDF]</p>
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