

UNIT OVERVIEW

Unit Title	The Art of the Disenfranchised: Harriet Powers' Quilt Stories
Unit Length	Five Class Periods
Grade Level(s)/Subject(s)	8th Grade, Social Studies
Unit Overview	<p>In this unit, students will explore the themes of disenfranchisement and resistance found in the story of renowned African American quilter Harriet Powers. Our unit activates students' prior knowledge of the 13th, 14th, and 15th amendments and invites them into the followings essential questions through engagement with several resources from <i>The 1619 Project</i> and other related texts:</p> <ul style="list-style-type: none"> ● What is disenfranchisement? ● How did Black Americans experience disenfranchisement in the New South? ● How was Harriet Powers disenfranchised? ● How have people who have been disenfranchised used art as a tool of resistance? ● What's the story you want to tell, and why? <p>Our hope is that by observing the story of Harriet Powers, and other artists who have been disenfranchised, students will come away from this unit able to utilize art-making as a strategy for resistance in the face of oppression and disenfranchisement in their own lives.</p>
Objectives & Outcomes	<p>Students will...</p> <ul style="list-style-type: none"> ● Cite evidence of Black disenfranchisement from primary and secondary sources. ● Identify examples of disenfranchisement in the life of Harriet Powers. ● Analyze various art forms to identify how they function to resist oppressive systems and affirm the disenfranchised. ● Create an art piece that "tells a story" about a contemporary issue of disenfranchisement.
Standards	<p><u>Georgia Standards: Historical Understandings, Georgia Studies</u></p> <p><u>Standard SS8H7</u>: Evaluate key political, social, and economic changes that occurred in Georgia during the New South Era. b. Analyze how rights were denied to African Americans or Blacks through Jim Crow laws, Plessy v. Ferguson, disenfranchisement, and racial violence, including the 1906 Atlanta Riot.</p>
Facilitation Resources	<p><u>Resources from <i>The 1619 Project</i>:</u> <u><i>The 1619 Project: A New Origin Story</i></u> <u><i>The 1619 Project Podcast Episode 1: The Fight for a True Democracy - The New York Times (nytimes.com)</i></u></p>

	<p>Texts: Sewing Stories: Harriet Powers' Journey from Slave to Artist by Barbara Herkert, Illustrated by Vanessa Brantley-Newton</p> <p>Teaching Materials: SlideShow Presentation: Harriet Powers Unit Presentation [.pptx] Day 1 Student Document: <i>1619 Project</i> Day 1 Student Worksheet: What is Disenfranchisement? [.pdf][.docx] Transcript of Episode 1 Excerpt: <i>1619 Project</i> Day 1 Transcript: <i>1619 Project</i> Episode 1 (from 25:55-30:22) [.pdf][.docx] 1619 Project Day 2 Quilt Photos 1619 Project Day 2 Analyzing Disenfranchisement in the life of Harriet Powers Worksheet <i>1619 Project</i> Day 2 Harriet Powers Quilt Stories Exit Ticket [.pdf][.docx] <i>1619 Project</i> Day 3 Disenfranchised Art Inquiry Worksheet [.pdf][.docx] <i>1619 Project</i> Day 3 Inquiry Documents Handout [.pdf][.docx] <i>1619 Project</i> Days 4-5 Art Piece Plan - Classwide [.pdf][.docx] <i>1619 Project</i> Days 4-5 Art Piece Rubric [.pdf][.docx] World Report 2023: United States Human Rights Watch</p>
<p>Performance Task(s)</p>	<p>For the culminating project, students will create an art piece that “tells a story” about a contemporary issue of disenfranchisement. Students will first demonstrate their grasp on the unit’s vocabulary by identifying a contemporary example of disenfranchisement. Next, students will <i>apply</i> the strategy of art-making as a tool for resistance that they learned from Harriet Powers, and other disenfranchised artists, by creating their own art piece. Student artwork will be assessed using the <i>1619 Project</i> Days 4-5 Art Piece Rubric. [.pdf][.docx]</p>
<p>Assessment/Evaluation</p>	<p>Formative Assessments:</p> <ul style="list-style-type: none"> ● Day 1 Student Document: <i>1619 Project</i> Day 1 Student Worksheet: What is Disenfranchisement? [.pdf][.docx] ● Public Service Announcement on Day 1 ● 1619 Project Day 2 Analyzing Disenfranchisement in the life of Harriet Powers Worksheet ● <i>1619 Project</i> Day 3 Disenfranchised Art Inquiry Worksheet [.pdf][.docx] ● <i>1619 Project</i> Day 3 Disenfranchised Art Inquiry Worksheet [.pdf][.docx] <p>Summative Assessment:</p> <ul style="list-style-type: none"> ● <i>1619 Project</i> Days 4-5 Art Piece Rubric [.pdf][.docx]

DAILY LESSONS AND RESOURCES

Day 1:

Students explore the terms “enfranchisement” and “disenfranchisement” through analysis of texts from *The 1619 Project*

Lesson Objective(s) or Essential Question(s)
<p>What is disenfranchisement? How did Black Americans experience disenfranchisement in the New South?</p>
Lesson Materials & Resources
<p>Learning materials for students:</p> <ul style="list-style-type: none"> • Print Version: Pencil, Student Handout, Colored Pencils/Markers, Printer Paper • Computer Version: Google Documents, Google Slides, Google Draw or Canva <p>Day 1 SlideShow Presentation: Harriet Powers Unit Presentation (slides 1-10) [.pptx] Day 1 Student Document: <i>1619 Project</i> Day 1 Student Worksheet: What is Disenfranchisement? [.pdf][.docx] Transcript of Episode 1 Excerpt: <i>1619 Project</i> Day 1 Transcript: <i>1619</i> Episode 1 (from 25:55-30:22) [.pdf][.docx] <i>The 1619 Project</i> Podcast: Episode 1: The Fight for a True Democracy - The New York Times (nytimes.com)</p>
Lesson Activities
<p>Opener: 10 Minutes Visual Thinking Strategy (VTS): 7 Minutes</p> <ul style="list-style-type: none"> • The lesson begins with a visual thinking strategy as students analyze slide 1 from the Harriet Powers unit presentation. The visual thinking strategy includes the following prompts: <i>What’s going on in this picture? What makes you say that? What else can we find?</i> Students should have time to respond to the prompts on their paper or computer and then the teacher can lead students through the questions in a whole class discussion. • The visual is a photograph (published in <i>The 1619 Project</i>) of demonstrations for voting rights for Black folx in The United States of America. The caption timestamps this as 1965. The timing is important, as students should have previously learned about the 15th Amendment, which guaranteed Black men the right to vote in the USA, yet the photo appears to showcase a Black man demonstrating for that right in 1965. This VTS is meant to stimulate prior knowledge and prime students to think about disenfranchisement. <p>Stand Up/Sit Down: 3 Minutes</p> <ul style="list-style-type: none"> • After engaging with the opener, students should begin to wonder about the 15th Amendment in

relation to the photograph. If time permits, the teacher can ask the students to engage in a formative assessment of responding to the prompt by standing up or staying seated.

- Yes or No: “Based on our lesson earlier in the week about the Reconstruction Amendments (13th, 14th, and 15th Amendments) and then looking at the photograph in the opener, do you believe everyone’s rights have been protected? If you think everyone’s rights are protected, stand up. If you think everyone’s rights have not been protected, stay seated.”
- If time permits, the teacher can ask students to explain their choice verbally.

Whole Class Inquiry (individual, paired, or group work): 30 Minutes

Introduce Inquiry and Objective - 3 Minutes

Source 1: Podcast - 9 Minutes [Episode 1: The Fight for a True Democracy - *The New York Times* \(nytimes.com\)](https://www.nytimes.com/2020/08/26/us/politics/reconstruction-podcast.html) (25:55-29:26/30:22)

- Students will listen to a podcast that explains how Black Americans, particularly Black men, were politically empowered during Reconstruction. The podcast excerpt also outlines what led to the end of Reconstruction. During and after the podcast, students will analyze if Reconstruction ‘worked.’
- There is a transcript and pertinent definitions for students who want them at the link above.
- As, or after, students listen, they should respond to the following prompts on their handout:
 - *Who gained the right to vote with the 15th Amendment?*
 - *Why do you think there were federal troops in the southern United States during Reconstruction?*
 - *Do you think that the United States was reconstructed or ‘fixed’ when Reconstruction ended? Why, or why not?*
- After the podcast ends, students should be given time to write down their thoughts.
- Then, the teacher should ask students to share their answers verbally in a whole class discussion. This discussion should be used to transition to the term “enfranchise.”

Important Terms Direction Instruction and Discussion - 5 Minutes

- The teacher should give direct instruction about the term enfranchise.
- The teacher should then ask students to think about the term disenfranchise. The teacher should ask students what they think the prefix dis- means.
- Once students understand what dis- means, the teacher should ask students to write down their definition of disenfranchise.
- After students have time to write down their thoughts, the teacher should ask for students' answers and write them on the board. The class should come to a common understanding.
- The teacher can then verbally transition students by telling them, “*Now that we understand that disenfranchisement takes away citizens rights and privileges, we will read about the specific ways Black Americans experienced disenfranchisement during the era of the New South.*”

Source 2: Excerpt from *The 1619 Project: A New Origin Story* (p. 114-115) - 13 Minutes

- Students should read the excerpt and answer the questions in the text boxes. This can be done individually, in pairs, or in a group. The excerpt is chunked, and it includes the following prompts:

- *How did the law (Reconstruction Act of 1867) help Black Americans? Use one piece of evidence from the excerpt to support your answer.*
- *How did white supremacists (attempt to) disenfranchise (take away rights and privileges of citizens) Black Americans? Use one piece of evidence from the excerpt to support your answer.*
- *Do you think it was just/fair that former slave patrollers and KKK members could become police officers? Why, or why not?*
- *Did moving from the South to the North end Black Americans' experiences with disenfranchisement (take away rights and privileges of citizens)?*
- After students have time to write down their thoughts, the teacher should ask for students' answers and open up the excerpt and prompts for class discussion.
- Depending on prior knowledge and time, chunks of the excerpt could be cut. For example, the first and last chunk could be cut.

Closer: Disenfranchisement PSA - 15 Minutes

- Students should be given the opportunity to showcase their understanding of disenfranchisement in the New South by creating a Public Service Announcement about the barriers that Black Americans faced.
- If the teacher wants to offer student choice, the students can make a flier or social media post for their PSA.
- The PSA must include their definition of disenfranchisement, one piece of evidence from the sources about disenfranchisement, and one image related to disenfranchisement.
- If time permits, students should be able to share their PSAs with each other and discuss themes of disenfranchisement.

Day 2:

Students analyze a story about Harriet Powers and evaluate how her quilts reflect evidence of disenfranchisement and resistance/resilience.

Lesson Objective(s) or Essential Questions
How was Harriet Powers disenfranchised?
Lesson Materials & Resources
<p>Harriet Powers Unit Presentation (slides 11-18) [.pptx]</p> <p>1619 Project Day 2 Quilt Photos</p> <p>1619 Project Day 2 Analyzing Disenfranchisement in the life of Harriet Powers Worksheet</p> <p>1619 Project Day 2 Harriet Powers Quilt Stories Exit Ticket [.pdf][.docx]</p> <p>Sewing Stories: Harriet Powers' Journey from Slave to Artist by Barbara Herkert, Illustrated by Vanessa Brantley-Newton</p>
Lesson Activities
<p>Opener: Quilts can tell stories.</p> <ul style="list-style-type: none"> • Show students the photo of the T-shirt quilt. Then ask: What stories do you think this quilt is telling about its owner? • Next, show students the photo of Harriet Powers' quilt. Then ask: What stories do you think this quilt is telling? <p>Review</p> <ul style="list-style-type: none"> • Tell students: Today we are going to learn about a woman from Athens, Georgia named Harriet Powers. She is the creator of these quilts and one of the most celebrated African American quilters. Harriet Powers was disenfranchised in many ways. Who remembers what disenfranchised means? • Write students reflections on disenfranchisement on the board. <p>Reading</p> <ul style="list-style-type: none"> • Tell students: We're going to read a book about the life of Harriet Powers. While we are reading, be listening for examples of disenfranchisement and use your worksheet to mark the examples of disenfranchisement that you hear. • Read Sewing Stories: Harriet Powers' Journey from Slave to Artist. For added fun, have students act out the story while you read. For example, while reading page one, have a student curl up on the floor and pretend to sleep. <p>Reflection</p> <ul style="list-style-type: none"> • Lastly, have students share the examples they heard of disenfranchisement in Harriet's life, citing evidence from the story. • If students are struggling to name these examples, use the following discussion questions: <ul style="list-style-type: none"> ○ Why did the women sew at night?

- Why did Harriet and Armstead jump the broom instead of having a fancy wedding?
- Why did enslaved people sew their stories instead of writing them down?
- Why did Harriet and Armstead keep picking cotton even after slavery ended?

Extension

- Show the photos of Harriet's quilts again. Revisit the initial question: What story are Harriet's quilts telling? Discuss the following questions and have students write their answers on an exit ticket.
 - How do Harriet's quilts tell a story of disenfranchisement?
 - How do Harriet's quilts tell a story of resistance and resilience?

Day 3:

Students evaluate different ways art has been used throughout history as a form of resistance and reflect on what art forms they would most like use as a form of resistance

Lesson Objective(s) or Essential Question(s)
How have people who have been disenfranchised used art as a form of resistance?
Lesson Materials & Resources
<p>Harriet Powers Unit Presentation (slides 19-24) [.pptx] <i>1619 Project</i> Day 3 Disenfranchised Art Inquiry Worksheet [.pdf][.docx] <i>1619 Project</i> Day 3 Inquiry Documents Handout [.pdf][.docx]</p>
Lesson Activities
<p>OPENER: Chalk Talk</p> <ul style="list-style-type: none"> ● Students will silently come up to the board to answer the question, “What is the purpose of art?” ● The teacher will review slide 21 to cover the learning intentions, success criteria, and important vocabulary of the lesson. Students are to write down the definitions of the vocabulary on their inquiry worksheet. <p>TRANSITION TO WORK SESSION: Inquiry Lesson Hypothesis</p> <ul style="list-style-type: none"> ● The teacher will review slide 22 of the presentation. ● Students will create a hypothesis to the inquiry question, “How have disenfranchised peoples used art as a form of resistance?” <p>WORK SESSION: Mini-Inquiry Document Analysis</p> <ol style="list-style-type: none"> 1. Students will analyze the documents and determine if their hypothesis is supported by the documents by putting an “X” in the appropriate box. 2. Then, students will briefly explain why it supports or does not support their hypothesis using details from the reading to support them. 3. Students will then develop a conclusion. <p>SUMMARY: Clarifying Misconceptions and Understandings</p> <ol style="list-style-type: none"> 1. The teacher will review slide 24 of the presentation. 2. Students will conduct a Think -Pair-Share using information from slide 6: <ul style="list-style-type: none"> ○ What does it mean to be “disenfranchised”? ○ What is “affirmation art”? ○ What is “resistance art”? <p>ASSESSMENT: Ticket Out</p> <ol style="list-style-type: none"> 1. In what ways do you see people TODAY use art as a form of resistance? 2. What is YOUR favorite form of resistance art? Why?

3. What form of art would you use if you were to make your own piece of art? Why?
4. If you were to make your own piece of art, would you make affirmation art or resistance art? Why?

Days 4-5:

Students identify topics for their own art projects and compose art projects documenting contemporary issues of disenfranchisement.

Lesson Objective(s) or Essential Question(s)

What's the story you want to tell?

Students will create an art piece that "tells a story" about a contemporary issue of disenfranchisement.

Lesson Materials & Resources

Harriet Powers Unit Presentation (slides 26-34) [[.pptx](#)]
 1619 Project Days 4-5 Art Piece Plan - Classwide [[.pdf](#)][[.docx](#)]
 1619 Project Days 4-5 Art Piece Rubric [[.pdf](#)][[.docx](#)]
[World Report 2023: United States | Human Rights Watch](#)

Depending on the types of art the students select, the materials could include online platforms for the creation of collages, videos, auditory recordings, infographics, cartoons, etc. It could also include arts supplies such as large paper, canvases, paints, colored pencils, weaving materials (i.e., yarn).

Lesson Activities

OPENER: Whip It x 2

First prompt: *In 3-5 words (no more, no less), connect Harriet Powers to the idea of disenfranchisement that you've been learning about for the last 3 days.*

- Have the students take 90 seconds to prepare their 3-5 words.
- Have the students stand in a circle, potentially lining along the walls of the classroom, so that they see each other's faces.
- Assign one student the role of "word counter," to hold the students accountable for the task.
- Have a volunteer go first, then move around the circle until everyone has shared.
- "Whip" around the room, as everyone shares their 3-5 words quickly.

Second prompt: *In 3-5 words (no more, no less), describe one present day issue of disenfranchisement.*

- Have the students take 60 seconds to prepare their 3-5 words.
- Have the students stand in a circle, potentially lining along the walls of the classroom, so that they see each other's faces.
- Assign one student the role of "word counter" to hold the students accountable for the task.
- Have a volunteer go first, then move around the circle until everyone has shared.
- "Whip" around the room, as everyone shares their 3-5 words quickly.

TRANSITION TO WORK SESSION: Explain the art piece assignment.

Paraphrasing of verbal instructions for students:

- Beginning in class today, and continuing until _____ (add deadline here), you will be creating an art piece that tells about a contemporary (present day) issue of disenfranchisement.
- As you listened to the last "Whip It," you heard many great ideas about what the topic of your art piece could be about (i.e., voting access, health care, abortion rights, LGBTQIA+ rights, etc.).
- To begin, you will need to decide on two things: (1) your current issue of disenfranchisement and (2) a

medium of art you would like to use.

- Your art piece can be visual, auditory, or both. It can be on a canvas, a recording, or a video.
- We'll spend the next 5-7 minutes brainstorming in groups of 2-3 some ideas for current issues and art mediums. Allow the students to brainstorm in groups.
- For the next 3-4 minutes, you will have the option of pairing up with 1-2 people (group of 3 is the maximum) or working independently.
- On the *1619* Art Piece Planning worksheet, record your name and your plan by the close of these 4 minutes.

WORK SESSION: Planning the art piece.

Paraphrasing of verbal instructions for students:

- You have until three minutes are left in the class period to plan and begin work on your art piece.
- As you know, the deadline is ____ (add deadline here), so plan something that is reasonable for you (and your partner(s)) to complete by the deadline.
- Your art should tell the story of a current issue of disenfranchisement.

As students are working, assess the viability of their plans and make suggestions for moving forward with the successful completion of their plans. Also, determine who you will call upon during the closing to share their progress.

CLOSING:

During the final three minutes of class, ask three of the groups (or individuals) to share their progress on their plans with the class. Ask them to share the issue and the art medium and initial details for finalizing their art piece.

DAY 5:

The following day can be used as a continued work session for the teams to create and then present their art pieces to the class.