

**UNIT OVERVIEW**

Unit Length	This curricular resource outlines three extended lessons over 50 class periods.
Grade Level(s)/Subject(s)	12th grade African American Voice (Black literature course) and 10th grade honors English
Resource Overview	<p>This unit outline models the implementation of an extended project to support students in exploring and analyzing the ways in which Black consciousness, Black genius, and Black ways of being (historical, social, spiritual, societal practices, etc.) were foundational in the creation of the United States and the construction of American national identity. The unit is meant to empower young people to recognize the tremendous value people of African descent have always had (within and without) as well as expose them to truths and insights that help them redefine what Blackness is through their own lenses. Lastly, it is meant to inspire young people to always seek knowledge for themselves, acknowledge their own power, and recognize that there is no challenge, harsh reality, condition, distraction, or ploy that can stop their light from shining if THEY believe it cannot be dimmed.</p> <p>The essay “The Idea of America” and the associated podcast by Nikole Hannah-Jones, creator of <i>The 1619 Project</i>, are weaved throughout the unit as touchstone pieces in order to emphasize the significance of the Project and the role Black people/people of African descent have played in shaping the U.S. Analysis of “The Idea of America” is interwoven with literary texts, including poetry, song lyrics, and prose.</p> <p>Throughout the course and unit, students will write/produce analysis responses, creative prose, poetry, persuasive writings, and original performance pieces as forms of assessment as they engage with Black cultural and historical content. Students can reflect on life experiences in their writing but will be encouraged to focus not on just what others have done to them, but on what they can do for themselves. Students will address the history of the past for it is necessary to know the pathway toward the future, but will also connect its lessons to the relevant experiences of the present. In this act, students will strengthen their endurance towards creating the realities they wish to experience in the present and future.</p> <p>This unit aims to...</p> <ul style="list-style-type: none"> <li>→ Empower the literacy practices of critical thinking, reading and writing, through exposure to Black cultural perspectives, experiences and histories.</li> </ul>

# I, Too, Am America: Blackness Is a Superpower

Unit Outline by the Gahanna Lincoln High School Team, part of the 2021 cohort of *The 1619 Project* Education Network

	<ul style="list-style-type: none"><li>→ Inspire students to produce works discussing and analyzing the Black and/or American experience in the U.S. as well as issues of racial and social inequality.</li></ul> <p>This classroom engages in meditations and/or pre-lessons as entries into lessons each day. The unit writer recommends these practices as a way to engage students' minds, focus them on themes, and empower them to build their social emotional learning skills. Some meditations and pre-lessons are included in the unit outline as models. Other lessons will require teacher created entry points and introductions.</p> <p><b>Essential Questions:</b></p> <ul style="list-style-type: none"><li>→ What does it mean to be a master manifestor?</li><li>→ What are the steps toward becoming a master manifestor?</li><li>→ What is the American Dream?</li><li>→ How do we actualize our dreams?</li><li>→ What happens to a dream deferred?</li><li>→ What do you think it means to be an American? What does it mean to be Black in America? Is there a difference and, if so, why?</li><li>→ How have U.S. laws, policies and practices oppressed Black Americans?</li><li>→ What foundational ideas, philosophies, cultural offerings, etc. have Black Americans contributed to America? To the world?</li><li>→ How did Black Americans define themselves?</li><li>→ What methods did Black Americans use to rebel?</li><li>→ How have Black Americans fought to make the founding ideals of liberty and equality true?</li><li>→ What does freedom mean to you? What do you need to do or change to acquire this freedom?</li><li>→ How has your learning impacted how you identify as an American?</li><li>→ How has your learning in this unit informed your own responsibilities in regard to your social role as a community member, American citizen, and Global citizen?</li></ul> <p><b>At the end of this unit, students should be able to answer...</b></p> <ul style="list-style-type: none"><li>→ Has your idea of America changed? In what ways?</li><li>→ What is your superpower?</li><li>→ What do you think is an important contribution your generation (and/or you personally) can/should make to America?</li></ul>
Objectives & Outcomes	Students will be able to... <ul style="list-style-type: none"><li>→ Think critically about social concepts, cultural content, and historical perspectives.</li></ul>

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	<ul style="list-style-type: none"><li>→ Utilize creative, investigative methods and techniques toward enlightenment.</li><li>→ Analyze various forms of text and information, &amp; use it to build their knowledge base as well as to persuade through writing.</li><li>→ Write intentionally with a clear purpose for specific audiences.</li><li>→ Foster humanizing relationships with peers and community members</li></ul>
Standards	<p><b>Ohio Reading Literature Standards</b></p> <p><a href="#">RL.11-12.1 - Key ideas and details</a> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><a href="#">RL.11-12.2 - Analyze literary text development</a></p> <ul style="list-style-type: none"><li>→ Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another.</li><li>→ Produce a thorough analysis of the text.</li></ul> <p><a href="#">RL.11-12.4 - Craft and structure</a> Determine the connotative, denotative, and figurative meaning of words and phrases as they are used in the text; analyze the impact of author’s diction, including multiple-meaning words or language that is particularly evocative to the tone and mood of the text.</p> <p><a href="#">RL.11-12.9 - Integration of knowledge and ideas</a> Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more diverse texts from the same period treat similar themes and/or topics.</p> <p><a href="#">CCR Anchor Standard 10, grades 11-12</a> By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently, building background knowledge and activating prior knowledge in order to make personal, societal, and ethical connections that deepen understanding of complex text.</p> <p><b>Ohio Reading Informational Text Standards</b></p> <p><a href="#">RI.11-12.1 - Key ideas and details</a></p>

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

[RI.11-12.2 - Analyze informational text development](#)

- Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another.
- Craft an informative abstract that delineates how the central ideas of a text interact and build on one another.

[RI.11-12.3](#)

Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

[RI.11-12.4 - Craft and structure](#)

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text

[RI.11-12.7 - Integration of knowledge and ideas](#)

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

[RI.11-12.8](#)

Delineate and evaluate the reasoning in seminal U.S. texts and the premises, purposes, and arguments in works of public advocacy.

**Ohio Writing Standards**

[W.11-12.2 - Text type and purposes](#)

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- Establish a clear and thorough thesis to present and explain information.
- Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if needed.

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented

[W.11-12.3](#)

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

[W.11-12.4 - Production and distribution of writing](#)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

[W.11-12.5](#)

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

[W.11-12.9 - Research to build and present knowledge](#)

Draw evidence from literary or informational texts to support analysis, reflection, and research.

- Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early twentieth-century foundational works of American literature, including how two or more diverse texts from the same period treat similar themes and/or topics”).
- Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]”)

[W.11-12.10 - Range of writing](#)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Ohio Speaking and Listening Standards**

[SL.11-12.1 - Comprehension and collaboration](#)

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
- Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

[SL.11-12.4 - Presentation of knowledge and ideas](#)

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

	<p><b>Ohio Language Standards</b></p> <p><a href="#">L.11-12.4 - Vocabulary acquisition and use</a>  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> <li>→ Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</li> <li>→ Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</li> <li>→ Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, etymology, or standard usage.</li> <li>→ Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</li> </ul> <p><a href="#">L.11-12.5</a>  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> <li>→ Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</li> <li>→ Analyze nuances in the meaning of words with similar denotations.</li> </ul> <p><a href="#">L.11-12.6</a>  Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>
<p>Resources</p>	<p><b>Resources from <i>The 1619 Project</i>:</b>  <a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a>  <a href="#">‘Aug. 30, 1800: story’ by Barry Jenkins</a>  <a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a></p> <p><b>Additional Resources:</b>  <i>Videos</i>  <a href="#">Visual Clip: <i>Who Is Aminah Robinson?</i></a>  <a href="#">Visual Clip: <i>The Conversation with Aminah Robinson and Faith Ringgold</i></a>  <a href="#">Visual Clip: <i>Raggin’ On: The Art of Aminah Brenda Lynn Robinson’s House and Journals. Exhibition Video Tour</i></a>  <a href="#">Visual Clip: <i>Langston Hughes: Leading Voice of the Harlem Renaissance   Biography</i></a></p>

## I, Too, Am America: Blackness Is a Superpower

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[Visual Clip: Blackness is a Superpower | Donja Thomas | TEDxKingLincolnBronzeville](#)  
[Visual Clip: James Baldwin on the Black experience in America](#)  
[Visual Clip: The 1619 Project: Understanding How Slavery Shaped America | Nikole Hannah-Jones](#)  
[Visual Clip: Genealogist Who Tracks Down Modern-Day Slavery Practices](#)  
[Visual Clip: Sonia Sanchez's advice to young activists and change-makers](#)  
[Visual Clip: The Body of Emmett Till | 100 Photos | TIME](#)  
[Visual Clip: Fannie Lou Hamer's Powerful Testimony | Freedom Summer](#)  
[Visual Clip: Black Statue of Liberty by Jessica Care Moore](#)  
[Visual Clip: Anthony Browder discussing the connect between Ancient Kemet \(Egypt\) and Washington DC](#)  
[Visual Clip: Maya Angelou's Take Your Ancestors With You Wherever You Go](#)  
[Visual Clip: The Heritage of Slavery \(1968\) w/ Fannie Lou Hamer & Lerone Bennett, Jr.](#)  
[Visual Clip: We Are Hungry, Please Let Us In!](#)  
[Visual Clip: Lerone Bennett, Jr.: Significance of 1877](#)  
[Visual Clip: James Baldwin & Embracing the 'Stranger'](#)  
[Visual Clip: Notes of a native son: The world according to James Baldwin](#)  
[Visual Clip: Saul Williams The Breakfast Club Interview Clip](#)  
[Visual Clip: Saul Williams - Artists Should Be Talking About Real Issues \(247HH Exclusive\)](#)  
[Visual Clip: Naomi Campbell Meets Virgil Abloh | British Vogue](#)  
[Visual Clip: Men's Fall-Winter 2021 Fashion Show | LOUIS VUITTON](#)

### *Audio Clips*

[Audio Clip of Langston Hughes Reading 'I, Too Sing America'](#)  
[Audio Clip of Langston Hughes Reading 'The Negro Speaks of Rivers'](#)  
[Audio Clip of 'Fannie Lou Hamer's Mississippi Freedom Democratic Party Speech'](#)

### *Poems*

['I, Too Sing America' by Langston Hughes](#)  
['The Negro Speaks of Rivers' by Langston Hughes](#)  
['Harlem' by Langston Hughes](#)  
['14 Haiku \(for Emmett Louis Till\)' by Sonia Sanchez](#)  
['9 Haiku \(for Freedom's Sisters\)' by Sonia Sanchez](#)  
['Strong Men' by Sterling A. Brown](#)  
['Black Statue of Liberty' by Jessica Care Moore](#)  
['Stranger, No Stranger' by Saul Williams \(Response to James Baldwin's 'Stranger in the Village'\)](#)

### *Biographies and Obituaries*



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[Aminah Robinson's Biography](#)  
[Faith Ringgold's Biography](#)  
[David Driskell's NY Times Obituary](#)  
[Sonia Sanchez's Biography](#)  
[Emmett Louis Till's Biography](#)  
[Queen Latifah's Biography](#)  
[Nasir 'Nas' Jones' Biography](#)  
[Nikole Hannah-Jones' Biography](#)  
Fannie Lou Hamer's Biographical Excerpt from 'America is a Sick Place and Man is on the Critical List' in [The Speeches of Fannie Lou Hamer: To Tell It Like It Is](#)  
[Anthony Browder's Biography](#)  
[Sterling A. Brown's Biography](#)  
[Benjamin Banneker's Biography](#)  
[Lauryn Hill's Biography](#)  
[Gabriel Prosser's Biography](#)  
[Tupac Shakur's Biography](#)  
[Lerone Bennett, Jr.'s Biography](#)  
[Mos Def's Biography](#)  
[Saul Williams' Biography](#)  
[Virgil Abloh's Biography](#)

### *Readings*

['Black Haiku: The Uses of Haiku by African American Poets' by Charles Trumbull](#)  
['Haikuography' by Sonia Sanchez in Morning Haiku](#)  
[Sonia Sanchez and Haiku](#)  
['This is My Country' by Anthony Browder in From the Browder File: 22 Essays on the African American Experience](#)  
['To Thomas Jefferson from Benjamin Banneker, 19 August 1791' by Benjamin Banneker](#)  
['Jefferson's reply to Banneker' by Thomas Jefferson](#)  
['Dead Prez' by Samuel Momodu](#)  
['Denmark Vesey' by National Park Service](#)  
['Denmark Vesey Conspiracy of 1822' by Claudia Sutherland](#)  
['The Black Founding Fathers' by Lerone Bennett in The Shaping of Black America: The Struggles and Triumphs of African-Americans, 1619-1990s](#)  
['JAMES BALDWIN : HIS VOICE REMEMBERED: Life in His Languages' by Toni Morrison](#)  
['Black Star: Where Are They Now?' by Teejay Small](#)

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	<p><a href="#">‘Public Enemy: American Rap Group’ by Greg Tate</a> <a href="#">‘Public Ememy’ by Tristan Michael Pelton</a> <a href="#">‘Stranger in the Village’ by James Baldwin in <i>Notes of a Native Son</i></a> <a href="#">‘Virgil Abloh – And Mos Def – Had a Lot to Say In Louis Vuitton Men’s Fall 2021 Show’ by Shannon Adducci</a></p> <p><i>Songs and Music Videos</i> <a href="#">‘I Can’ by Nasir Jones</a> <a href="#">‘Ladies First’ by Queen Latifah feat. Monie Love</a> <a href="#">‘I Find it Hard to Say (Rebel)’ by Lauryn Hill</a> <a href="#">‘Hip Hop’ by Dead Prez</a> <a href="#">‘Fight to Power’ by Public Enemy</a> <a href="#">‘Thieves in the Night’ by Black Star</a></p> <p><i>Documentaries and Films</i> <a href="#">A Concerto is a Conversation   An Oscar-Nominated Op-Doc</a> <a href="#">Black Art: In the Absence of Light</a> <a href="#">The Banker</a> <a href="#">‘Our Founding Chefs,’ High on the Hog: How African American Cuisine Transformed America</a> <a href="#">Eyes on the Prize: Hallowed Ground</a></p> <p><i>Experiences</i> Field Trip to Columbus Museum of Art Guest Speaker: Katheryn Harris</p>
Performance Tasks	<p><b>Pre-Lessons</b> In her implementation of this unit, the unit writer had students regularly engage in pre-lessons in order to capture their engagement and get them focused on the themes, concepts, and main ideas she wanted them to grasp as they engaged in the work. She designed these pre-lessons to stimulate critical thinking skills and give students room to demonstrate their opinions and perspectives. The pre-lessons also served as a quick way to assess students’ understanding and accountability, and monitor their daily work ethic. Below are a few examples of these pre-lessons.</p> <ul style="list-style-type: none"><li>→ <a href="#">We Are The Dreamers Pre-Lesson Worksheet</a></li><li>→ <a href="#">‘A Concerto is a Conversation’ Pre-Lesson</a></li><li>→ <a href="#">‘Sonia Sanchez’s Advice to Young Activists and Change-Makers’ Personal Response</a></li><li>→ <a href="#">‘High On the Hog: The Founding Chef’s’ Personal Response</a></li><li>→ <a href="#">‘IT’s Bigger Than Hip Hop’ Pre-Lesson</a></li></ul>

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- [‘Lerone Bennett, Jr. Explains the Significance of 1877’ Personal Response](#)
- [James Baldwin and ‘Embracing the Stranger’ Pre-Lesson](#)

### Detailed Annotations

The unit writer required students to complete detailed annotations for each reading. These detailed annotations were used as a tool for assessing students’ analysis and understanding of the reading. The unit writer engaged in all classroom assignments and activities alongside her students. She used her own detailed annotations along with her students’ annotations to determine the grading expectations for each assignment. Below are the grading scales the unit writer created for each detailed annotation assignment.

- [I, Too Detailed Annotations Assessment](#)
- [The Negro Speaks of Rivers Detailed Annotations Assessment](#)
- [The Idea of America Part #1 Detailed Annotations Assessment](#)
- [This is My Country Detailed Annotations Assessment](#)
- [The Idea of America Part #2 Detailed Annotations Assessment](#)
- [‘The Black Founding Fathers’ Detailed Annotations Assessment](#)
- [The Idea of America Part #3 Detailed Annotations Assessment](#)
- [The Idea of America Part #4 Detailed Annotations Assessment](#)
- [The Idea of America Part #5 Detailed Annotations Assessment](#)

### PMP (Purpose | Message | Perspective) Critical Thinking Muscle Exercises

The unit writer developed these exercises to aid students in their discussion of the context of the various poems and songs integrated in this unit. The PMP exercise consists of the following critical thinking questions:

- Who wrote this piece?
- When was this piece written?
- What is the message(s) of the piece?
- Who is the intended audience for the piece?
- Why is this piece significant/relevant?

The following two writing reflections highlight the PMP Exercise.

- [I, Too Writing Reflection](#)
- [The Negro Speaks of Rivers Writing Reflection](#)

### Writing and Creative Activities

These creative tasks functioned as an assessment of how students made personal connections to their learning.

- What does it mean to be American? Writing Activity
  - ◆ Share an adjective (word or phrase naming an attribute/ descriptor) and write a sentence showcasing how(in what way) that adjective represents American culture. What does it mean to be Black in America? Share an adjective (word or phrase naming an attribute/ descriptor) and write a sentence showcasing how (in what way) that adjective represents the Black experience in America.
- [‘I, Too, Am America: Blackness is a Superpower’ Unit Pre-Writing Activity](#)
- Photo Essay Inspired by Aminah Robinson Exhibit and Nikole Hannah-Jones’s “The Idea of America”
- [What Happens to a Dream Deferred? Assignment](#)
- [Art and Haiku Photo Activity Assignment](#)
- [‘If I Could Talk To My Ancestors’ Writing Activity](#)
- [Black Founding Fathers Group Presentation](#)
- [Stranger or Citizen Writing Activity](#)

**What Is Your Superpower? Writing Activity**

This activity is divided into two parts.

Part 1: Students identify...

- What is/are your superpowers?
- How has your culture/identity contributed to the development of your superpowers?
- What have you learned in this unit that has provided new insights on the purpose and significance of your superpowers?
- How can your superpowers benefit you and/or others?
- How do you plan to utilize them in the future?

See assignment outline here: [What is Your Superpower? Creative Writing Activity](#).

Part 2: Students develop and produce a product that showcases their superpowers. This will also demonstrate how they applied the knowledge gained during their engagement with the unit.

What they do is up to them.

Some possibilities include a podcast, essay, digital storytelling, animation, website creation, original artwork, or original poetry.

See assignment outline here: [‘I Am Super Powerful’ Writing Reflections and Final Products](#)

	<p><b>Unit Reflection Paragraph</b> The unit writer designed this <a href="#">assignment</a> to give students space to reflect on their learning experience with this unit plan and to gain insight on how the unit could be improved. Students crafted reflections that responded to the following prompts:</p> <ul style="list-style-type: none"><li>→ Share your experience with this unit.</li><li>→ What did you like?</li><li>→ What did you not like?</li><li>→ What were your favorite parts/readings/activities/resources?</li><li>→ What did you learn?</li></ul> <p><b>‘I, Too, Am America: Blackness is a Superpower’ Post-Unit Writing Activity</b> The unit writer designed this <a href="#">activity</a> to aid students in tracking their learning and the evolution of their thinking over the course of this unit. In this exercise, students respond to the same questions posed in the <a href="#">‘I, Too, Am America: Blackness is a Superpower’ Unit Pre-Writing Activity</a>. Students are to compare their responses from the Pre-Writing Activity to the Post-Unit Writing Activity and discuss any changes and continuities found within them.</p> <ul style="list-style-type: none"><li>→ What do you think it means to be an American? Has your idea of America changed? In what ways?</li><li>→ Share an adjective (word or phrase naming an attribute/ descriptor) and write a sentence showcasing how(in what way) that adjective represents American culture.</li><li>→ What does it mean to be Black in America?</li><li>→ Share an adjective (word or phrase naming an attribute/ descriptor) and write a sentence showcasing how (in what way) that adjective represents the Black experience in America.</li></ul>
Assessment/Evaluation	<p><b>Writing Rubrics</b> The unit writer utilized these rubrics to assist in the development of personalized formative and summative assessments that identified individual student strengths while also monitoring their success.</p> <ul style="list-style-type: none"><li>→ <a href="#">Formal Writing Rubric</a></li><li>→ <a href="#">Teacher/Students Co-Constructed Creative Writing Rubric</a></li></ul> <p><b>Assignment Rubrics</b> Grading Scale for Detailed Annotation Assessments <a href="#">African American Voice Collaborative Presentation Rubric – In-Class or Online (with Oral Delivery)</a></p>

RESOURCE PACING

Pacing	Focus text(s) / resource(s) for today's lesson	Lesson / Activities	Lesson Materials
<b><i>Lesson 1: We Are the Dream</i></b>			
<p><b>Overarching Goals for this Lesson:</b> To plant the seed that students are the ‘creators of their realities’ and therefore must utilize practices to bring their dreams into reality. This entire unit will expose students to important Black historical, social, and cultural figures who demonstrate that when one lives in their purpose and recognizes their power, they can/will manifest greatness. The unit writer will be referring to everyone we learn about as ‘Master Manifestors’ and will showcase how each person is worthy of this title.</p>			
<p><b>Essential Questions</b></p> <ul style="list-style-type: none"> <li>→ What does it mean to be a master manifestor?</li> <li>→ What are the steps toward becoming a master manifestor?</li> </ul>			
Day 1	<p><a href="#">‘Harlem’ by Langston Hughes</a></p> <p><a href="#">Visual Clip: Who Is Aminah Robinson?</a></p> <p><a href="#">Visual Clip: The Conversation with Aminah Robinson and Faith Ringgold</a></p> <p><a href="#">Aminah Robinson’s Biography</a></p> <p><a href="#">Faith Ringgold’s Biography</a></p>	<ol style="list-style-type: none"> <li>1. Discuss the power of manifesting with students. Utilizing <a href="#">The Power of Manifesting</a> document, explain to students what it means to be a powerful manifestor and the and the 8 steps toward manifestation.</li> <li>2. Introduce the following quote from Langston Hughes’ ‘Harlem’ as a leading theme of study:  <i>"What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?" - Langston Hughes</i></li> <li>3. Facilitate a class analysis and discussion of the quote. Use the following questions to guide the analysis and discussion: <ul style="list-style-type: none"> <li>● What are the dreams that Hughes is referencing?</li> <li>● Whose dreams? Who is the question directed towards and why?</li> <li>● What is the American Dream?</li> <li>● Is it a dream designed to be actualized by everyone? Why or why not?</li> </ul> </li> </ol>	<p><a href="#">The Power of Manifesting</a></p> <p><a href="#">We Are The Dreamers Pre-Lesson Worksheet</a></p> <p><a href="#">Conversation with Aminah Robinson and Faith Ringgold Reflection</a></p>

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		<ol style="list-style-type: none"><li>4. Have students write down their dreams and their plans to bring them to fruition. Students may use the <a href="#">We Are The Dreamers Pre-Lesson Worksheet</a> to document their dreams and plans.</li><li>5. Play the <a href="#">Who is Aminah Robinson?</a> video. Ensure that captions are on for students who may need them.</li><li>6. Distribute copies of <a href="#">Aminah Robinson</a> and <a href="#">Faith Ringgold's</a> biographies to students.</li><li>7. Give students time to read and familiarize themselves with the biographies of both artists.</li><li>8. Ask students to explain how Aminah Robinson is a Master Manifestor.</li><li>9. Play <a href="#">The Conversation with Aminah Robinson and Faith Ringgold</a> video. Ensure that captions are on for students who may need them. Instruct students to take notes as they watch the video.</li><li>10. Have students complete the <a href="#">Conversation with Aminah Robinson and Faith Ringgold Reflection</a> worksheet.</li></ol>	
Day 2	<p><a href="#">‘Harlem’ by Langston Hughes</a></p> <p><a href="#">David Driskell’s NY Times Obituary</a></p> <p><a href="#">Black Art: In the Absence of Light</a> (Documentary)</p>	<ol style="list-style-type: none"><li>1. Lead students in meditation. Suggested meditation theme: Self-Love</li><li>2. Revisit the Langton Hughes quote students discussed yesterday. Have students share any new reflections on the quote or how their understanding of the quote has changed. <i>"What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?" - Langston Hughes</i></li><li>3. Introduce students to David Driskell (Master Manifestor). Distribute copies of <a href="#">Driskell’s New York Times Obituary</a>.</li></ol>	

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		<p>4. Give students time to read <a href="#">Driskell's obituary</a>.</p> <p>5. Ask students to explain how David Driskell is a Master Manifestor.</p> <p>6. Facilitate a class discussion on the topic of legacy. Pose the following questions to students:</p> <ul style="list-style-type: none"> <li>● What is legacy?</li> <li>● Why is legacy important?</li> <li>● What is the significance of living <i>in</i> purpose?</li> </ul> <p>7. Play <a href="#">Black Art: In the Absence of Light</a> documentary.*</p> <p><i>*Educator's Note: This documentary's run time is 1 hour and 25 minutes. Viewing can be divided between multiple class periods.</i></p>	
<p>Day 3</p>	<p><i>Raggin' on: The Art of Aminah Brenda Lynn Robinson's House and Journals</i> Exhibition at the <a href="#">Columbus Museum of Art</a></p> <p><a href="#">Visual Clip: Raggin' On: The Art of Aminah Brenda Lynn Robinson's House and Journals. Exhibition Video Tour</a></p>	<p>1. Visit the <i>Raggin' on: The Art of Aminah Brenda Lynn Robinson's House and Journals</i> exhibition at the Columbus Museum of Art with students and parent chaperones.*</p> <p>2. While visiting the exhibit, have students complete the following activity. Instruct them to select at least 3 artworks that resonate with them in the exhibit. They are to take photos of these artworks. Students will later use these pieces to engage with a haiku &amp; photo writing class activity.</p> <p><i>*Educator's Note: Educators who desire their students to experience this exhibition may choose to play <a href="#">Raggin' On: The Art of Aminah Brenda Lynn Robinson's House and Journals. Exhibition Video Tour</a> for their students.</i></p> <p><i>Exhibit Description:</i> Raggin' On: The Art of Aminah Robinson's House and Journals</p>	



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		<p>Raggin' On presents seven decades of Aminah Robinson's art and writing. The exhibition invites visitors to experience the artist's home and creative processes and to better understand her intention "to celebrate the everyday lives and culture of Black people and their endurance through centuries of injustice." In addition to Robinson's art, this exhibition includes furnishings she made for her house; books from her impressive library; collections of buttons, fabrics, canes, dolls, and thimbles; art she traded with other artists; and photo enlargements of her living spaces and studios. Complementing the visceral experience reflective of the artist's home, visitors will explore their own stories and peruse Robinson's journals.</p> <p>The exhibition is accompanied by a catalog with more than 200 illustrations and with essays by Curators Carole Genshaft and Deidre Hamlar and additional scholars including Lisa Gail Collins, Ramona Austin, Lisa Farrington, Debra Priestly, and William McDaniel.</p>	
<p>Day 4</p>	<p><a href="#">‘Harlem’ by Langston Hughes</a></p> <p><a href="#">Visual Clip: Raggin' On: The Art of Aminah Brenda Lynn Robinson's House and Journals. Exhibition Video Tour</a></p> <p><a href="#">Annotating Texts</a></p>	<ol style="list-style-type: none"> <li>1. Lead students in meditation. Suggested meditation theme: energizing.</li> <li>2. Continue discussion of quote from Langston Hughes' 'Harlem.' Ask students to relate the quote to their experience watching the <a href="#">Raggin' On: The Art of Aminah Brenda Lynn Robinson's House and Journals. Exhibition Video Tour</a>. <i>"What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?" - Langston Hughes</i></li> <li>3. Give students time to engage with and complete the <a href="#">‘I, Too, Am America: Blackness is a Superpower’ Unit Pre-Writing Activity</a>.</li> <li>4. Introduce students to the process of annotating texts using the <a href="#">Annotating Texts</a> document.</li> </ol>	<p><a href="#">‘I, Too, Am America: Blackness is a Superpower’ Unit Pre-Writing Activity</a></p> <p><a href="#">Annotating Texts</a></p>
<p>Day 5</p>	<p><a href="#">A Concerto is a Conversation   An</a></p>	<ol style="list-style-type: none"> <li>1. Begin class with a continued discussion of the following quote from Langston Hughes' 'Harlem.' Ask students to share any new insights they have about the</li> </ol>	<p><a href="#">‘A Concerto is a Conversation’ Pre-Lesson</a></p>

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	<p><a href="#">Oscar-Nominated Op-Doc</a></p> <p><a href="#">Visual Clip: Langston Hughes: Leading Voice of the Harlem Renaissance   Biography</a></p> <p><a href="#">‘I, Too Sing America’ by Langston Hughes</a></p> <p><a href="#">Audio Clip of Langston Hughes Reading ‘I, Too Sing America’</a></p> <p><a href="#">Annotating Texts</a></p>	<p>quote or to share how their understanding of it has evolved. <i>"What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?" - Langston Hughes</i></p> <ol style="list-style-type: none"><li>2. Distribute copies of the <a href="#">‘A Concerto is a Conversation’ Pre-Lesson</a>.</li><li>3. Play <a href="#">A Concerto is a Conversation   An Oscar-Nominated Op-Doc</a>. Ensure that captions are on for students who may need them. Instruct students to complete the <a href="#">‘A Concerto is a Conversation’ Pre-Lesson</a> as they watch the Op-Doc.</li><li>4. Introduce students to Langston Hughes (Master Manifestor) by having students watch <a href="#">Langston Hughes: Leading Voice of the Harlem Renaissance   Biography</a>.</li><li>5. Ask students to explain how Langston Huges is a Master Manifestor.</li><li>6. Play <a href="#">Audio Clip of Langston Hughes Reading ‘I, Too Sing America.’</a></li><li>7. Distribute copies of <a href="#">‘I, Too Sing America’ by Langston Hughes</a> and the <a href="#">I, Too Detailed Annotations Assessment</a>.</li><li>7. Read <a href="#">‘I, Too Sing America’</a> as a class.</li><li>8. Facilitate a class discussion about the poem.</li><li>9. As a class, annotate the poem. Model for students how to annotate correctly. Explain to them the importance of annotation and how it can reveal deeper understandings of a text. Students should also be annotating their pieces as you annotate the piece with them live in class. Review the <a href="#">Annotating Text</a> document if necessary.</li><li>10. Discuss the context of the poem utilizing the PMP (Purpose   Message   Perspective) Critical Thinking Muscle Exercise.<ul style="list-style-type: none"><li>• Who wrote the poem?</li><li>• When was the poem written?</li></ul></li></ol>	<p><a href="#">I, Too Detailed Annotations Assessment</a></p>
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		<ul style="list-style-type: none"> <li>• What is the poem’s message?</li> <li>• Who is the intended audience?</li> <li>• Why is this poem significant/relevant?</li> </ul> <p>11. Give students time to complete their annotations. Collect and assess students’ annotations of ‘I, Too Sing America.’ Utilize the rubric found in the <a href="#">I, Too Detailed Annotations Assessment</a> to grade students’ annotations.</p>	
<p>Day 6</p>	<p><a href="#">Nasir ‘Nas’ Jones’ Biography</a></p> <p><a href="#">‘I Can’ by Nasir Jones</a></p> <p><a href="#">‘The Negro Speaks of Rivers’ by Langston Hughes</a></p> <p><a href="#">Audio Clip of Langston Hughes Reading ‘The Negro Speaks of Rivers’</a></p>	<p>1. Begin class with a continued discussion of the following quote from Langston Hughes’ ‘Harlem.’ Ask students to share any new insights they have about the quote or how their understanding of it has evolved in relation to yesterday’s lesson about Hughes’s and their analysis of his other work, <a href="#">‘I, Too Sing America.’</a></p> <p style="padding-left: 40px;"><i>“What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?” - Langston Hughes</i></p> <p>2. Introduce students to Nasir ‘Nas’ Jones (Master Manifestor) by having them read his <a href="#">biography</a>. Because of the biography’s length, you may decide which excerpts are most important for the class to read. Distribute copies of the biography or display it using a projector.</p> <p>3. Ask students to explain how Nasir Jones is a Master Manifestor.</p> <p>4. Tell students that they will now watch the music video for and analyze the lyrics of ‘I Can,’ a song from Nasir Jones’ album <i>God’s Son</i>.</p> <p>5. Distribute copies of <a href="#">‘I Can’ by Nasir Jones Lyrics</a> to students.</p> <p>6. Play the <a href="#">‘I Can’</a> music video. Instruct students to take notes on the song as they watch.</p> <p>7. Give students time to complete the PMP Critical Exercise for the song in relation to developing Mastery Manifestation:</p> <ul style="list-style-type: none"> <li>• What is the message(s) of the song?</li> <li>• Who is the intended audience?</li> </ul>	<p><a href="#">‘I Can’ by Nasir Jones Lyrics</a></p> <p><a href="#">The Negro Speaks of Rivers Detailed Annotations Assessment</a></p>

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		<ul style="list-style-type: none"> <li>● Why is this song significant/relevant?</li> </ul> <p>8. Facilitate a class discussion by asking students to share their thoughts and answers to the questions aloud.</p> <p>9. Play <a href="#">Audio Clip of Langston Hughes Reading ‘The Negro Speaks of Rivers.’</a></p> <p>10. Distribute copies of <a href="#">‘The Negro Speaks of Rivers’ by Langston Hughes</a> and <a href="#">The Negro Speaks of Rivers Detailed Annotations Assessment</a>.</p> <p>11. Read <a href="#">‘The Negro Speaks of Rivers’</a> as a class.</p> <p>12. Facilitate a class discussion about the poem.</p> <p>13. As a class, annotate the poem. Students should also be annotating their pieces as you annotate the piece with them live in class.</p> <p>14. Discuss the context of the poem utilizing the PMP (Purpose   Message   Perspective) Critical Thinking Muscle Exercise.</p> <ul style="list-style-type: none"> <li>● Who wrote the poem?</li> <li>● When was the poem written?</li> <li>● What is the poem’s message?</li> <li>● Who is the intended audience?</li> <li>● Why is this poem significant/relevant?</li> </ul> <p>15. Give students time to complete their annotations. Collect and assess students’ annotations of <a href="#">‘The Negro Speaks of Rivers.’</a> Utilize the rubric found in the <a href="#">The Negro Speaks of Rivers Detailed Annotations Assessment</a> to grade students’ annotations.</p>	
Day 7	<p><a href="#">‘I, Too Sing America’ by Langston Hughes</a></p> <p><a href="#">‘The Negro Speaks of Rivers’ by Langston Hughes</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: gratitude.</p> <p>2. Continue ongoing discussion of this quote from Langston Hughes’ ‘Harlem:’  <i>“What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?” - Langston Hughes</i></p>	<p><a href="#">I, Too Writing Reflection</a></p> <p><a href="#">The Negro Speaks of Rivers Writing Reflection</a></p>

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		<p>3. Introduce students to the <a href="#">I, Too Writing Reflection</a> and <a href="#">The Negro Speaks of Rivers Writing Reflection</a>. Explain to them the instructions and expectations for each assignment.</p> <p>4. Give students the remainder of the class period to complete both reflections.</p>	
<p>Day 8</p>	<p><a href="#">‘Harlem’ by Langston Hughes</a>  <a href="#">The Power of Manifesting</a></p> <p><a href="#">Visual Clip: Blackness is a Superpower   Donja Thomas   TEDxKingLincoln Bronzeville</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: power.</p> <p>2. Continue discussion of quote from Langston Hughes’ ‘Harlem.’ Have students share how the themes highlighted in this quote are reflected in Hughes’ other works, ‘I, Too’ and ‘The Negro Speaks of Rivers.’  <i>"What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it explode?" - Langston Hughes</i></p> <p>3. Distribute copies of <a href="#">What Happens to a Dream Deferred? Assignment</a> to students.</p> <p>4. Read the excerpt of the article by Scott Challener found at the top of the <a href="#">Assignment sheet</a>. You may choose to have students read the excerpt as a class, small groups, pairs, or individually.</p> <p>5. Explain the <a href="#">Assignment</a> prompt to students. Tell them that they are to respond to these questions posed by Langston Hughes in ‘Harlem:’ What happens to a dream deferred? Does it dry up like a raisin in the sun?...Or does it Explode? Share with students that they may think about the term ‘dream’ in reference to “The American Dream,” their personal dreams, or both. Further instruct that they are to use what they know and what they have learned to explain their answers. Their answers must be at least one paragraph in length, and written using complete sentences.</p> <p>6. Give students time to complete the <a href="#">Assignment</a>.</p> <p>7. Re-visit the <a href="#">Power of Manifesting</a> document. Review with students what it means to be a powerful manifestor and the 8 steps toward manifestation.</p> <p>8. Introduce students to Dr. Donja Thomas (Master Manifestor). You may <a href="#">read</a></p>	<p><a href="#">What Happens to a Dream Deferred? Assignment</a></p> <p><a href="#">The Power of Manifesting</a></p> <p><a href="#">What is Your Superpower? Creative Writing Activity</a></p>

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		<p><a href="#">about Dr. Thomas here.</a></p> <p>9. Ask students to explain how Dr. Thomas is a Master Manifestor.</p> <p>10. Play Dr. Thomas’s TedTalk: <a href="#">Blackness is a Superpower   Donja Thomas   TEDxKingLincolnBronzeville</a>. Instruct students to take notes as they watch the video.</p> <p>11. Facilitate a discussion where students reflect on Dr. Thomas’s talk. You may develop questions to guide their reflection and discussion.</p> <p>12. Introduce students to the <a href="#">What is Your Superpower? Creative Writing Activity</a>. Review the instructions and guidelines for the <a href="#">Activity</a> with students.</p>	
<p>Day 9</p>	<p><a href="#">Queen Latifah’s Biography</a></p> <p><a href="#">‘Ladies First’ by Queen Latifah feat. Monie Love</a></p> <p><a href="#">‘Ladies First’ by Queen Latifah feat. Monie Love Lyrics</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: visualization.</p> <p>2. Introduce students to Queen Latifah (Master Manifestor) by having them read her <a href="#">biography</a>. You may distribute copies of her biography or display her biography using a projector.</p> <p>3. Ask students to explain how Queen Latifah is a Master Manifestor.</p> <p>4. Tell students that they will now watch the music video for and analyze the lyrics of ‘Ladies First,’ a song from Queen Latifah’s first album.</p> <p>5. Distribute copies of <a href="#">‘Ladies First’ by Queen Latifah feat. Monie Love Lyrics</a> to students.</p> <p>6. Play the <a href="#">‘Ladies First’</a> music video. Instruct students to listen and take notes on the song as they watch the video.</p> <p>7. Have students analyze ‘Ladies First’ utilizing the PMP (Purpose   Message   Perspective) Critical Thinking Muscle Exercise.</p> <ul style="list-style-type: none"> <li>● Who wrote the song?</li> <li>● When was the song written?</li> </ul>	<p><a href="#">‘Ladies First’ by Queen Latifah feat. Monie Love Lyrics</a></p> <p><a href="#">What is Your Superpower? Creative Writing Activity</a></p>

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		<ul style="list-style-type: none"> <li>● What is the song’s message?</li> <li>● Who is the intended audience?</li> <li>● Why is this song significant/relevant?</li> </ul> <p>8. Facilitate a class discussion about the visuals of the music video and the song’s lyrical content. Have students share their responses to the PMP Critical Thinking Muscle Exercise. Then, ask students to weigh in on the following questions:</p> <ul style="list-style-type: none"> <li>● What are the ladies' superpowers?</li> <li>● How has their culture/identity/learning contributed to the development of your superpowers?</li> </ul> <p>9. Give students the remaining class time to work on the <a href="#">What is Your Superpower? Creative Writing Activity</a></p>	
Day 10	<p><a href="#">Visual Clip: Blackness is a Superpower   Donja Thomas   TEDxKingLincoln Bronzeville</a></p>	<p>1. Lead students in meditation.</p> <p>2. Give students time to reflect on the following quote from Dr. Thomas’s TED Talk. You may develop a few questions to guide their reflections:</p> <p><i>"I believe my students are superheroes. Yes, I know it may seem far fetched, but it’s true. I call them the light bringers and I believe they are a gift to the word. A special generation sent here in purpose to usher in a wave of enlightenment at a magnitude the planet has never seen."</i> - Dr. Donja Thomas</p> <p>3. Allow a few students to share their reflections on the quote.</p> <p>4. Use the remaining class time to allow students to work on and complete the <a href="#">What is Your Superpower? Creative Writing Activity</a>.</p>	<p><a href="#">What is Your Superpower? Creative Writing Activity</a></p>

Pacing	Focus text(s) / resource(s) for today's lesson	Lesson / Activities	Lesson Materials
<b><i>Lesson 2: WE The People</i></b>			
<p><b>Overarching Goals for this Lesson:</b> To educate students to the important contributions Black Americans have made and continue to make to this country and share evidence that Black culture is foundational to American culture.</p>			
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>→ How have U.S. laws, policies and practices oppressed Black Americans?</li> <li>→ What foundational ideas, philosophies, cultural offerings, etc did Black Americans contribute to America?</li> <li>→ Did Black people contribute to the world?</li> <li>→ How did Black Americans define themselves? What is the evidence of this?</li> </ul>			
Day 11	<p><a href="#">Visual Clip: <i>The 1619 Project: Understanding How Slavery Shaped America</i>   <i>Nikole Hannah-Jones</i></a></p> <p><a href="#">Nikole Hannah-Jones' Biography</a></p> <p><a href="#">'The Idea of America' by Nikole Hannah-Jones</a></p>	<ol style="list-style-type: none"> <li>1. Lead students in meditation.</li> <li>2. Select 3-5 students to share their <a href="#">What is Your Superpower? Creative Writing Activity</a> Pieces.</li> <li>3. Ask students: What is the significance of the year 1619? Students may discuss the question in groups or as a class.</li> <li>4. Have students share their responses aloud.</li> <li>5. Play <a href="#">Visual Clip: <i>The 1619 Project: Understanding How Slavery Shaped America</i>   <i>Nikole Hannah-Jones</i></a>.</li> <li>6. Introduce students to Nikole Hannah-Jones (Master Manifestor) by having them read her <a href="#">biography</a>. You may distribute copies of her biography or display her biography using a projector.</li> <li>7. Ask students to explain how Nikole Hannah-Jones is a Master Manifestor.</li> </ol>	<p><a href="#">Annotating Texts</a></p> <p><a href="#">The Idea of America Part #1 Detailed Annotations Assessment</a></p> <p><a href="#">What is Your Superpower? Creative Writing Activity</a></p>



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		<p>8. Introduce students to <i>The 1619 Project</i> and Nikole Hannah-Jones’ essay, ‘The Idea of America.’ See <a href="#">here</a> for a brief description of <i>The 1619 Project</i>.</p> <p>9. Distribute copies of <a href="#">‘The Idea of America’</a> and <a href="#">The Idea of America Part #1 Detailed Annotations Assessment</a> to students.</p> <p>10. Explain to students that they will be reading and annotating ‘The Idea of America’ in segments.</p> <p>11. Begin reading and annotating 1st segment of <a href="#">‘The Idea of America.’</a> * (If using the physical copy of the essay, Part #1 begins on page 16 and stops at “And that no people has a greater claim to that flag than us” on page 17. The electronic copy requires you to annotate from page 1 to the 2nd paragraph of page 4; stopping at 'And that no people has a greater claim to that flag than us.')</p> <p><i>*Educator’s Note: You may choose to segment the essay differently.</i></p>	
Day 12	<p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p> <p><a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a></p>	<p>1. Lead students in meditation.</p> <p>2. Continue reading and annotating 1st segment of <a href="#">‘The Idea of America.’</a> (If using the physical copy of the essay, Part #1 begins on page 16 and stops at “And that no people has a greater claim to that flag than us” on page 17. The electronic copy requires you to annotate from page 1 to the 2nd paragraph of page 4; stopping at 'And that no people has a greater claim to that flag than us.')</p> <p>3. Play correlating portion of <a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a> (0-10:38).</p> <p>4. Discuss with students how the podcast episode connects to the essay. Ask them to connect the themes in the podcast and essay with what they have learned thus far in this unit.</p> <p>5. Give students remaining class time to complete their annotations. Collect and assess students’ annotations of ‘The Idea of America.’ Utilize the rubric found in the <a href="#">The Idea of America Part #1 Detailed Annotations Assessment</a> document to grade students’ annotations.</p>	<p><a href="#">The Idea of America Part #1 Detailed Annotations Assessment</a></p>
Day 13	<p><a href="#">‘The Idea of</a></p>	<p>1. Facilitate a discussion on the following passage. Ask students to discuss how</p>	<p><a href="#">The Idea of America Part</a></p>

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	<p><a href="#">America’ by Nikole Hannah-Jones</a></p> <p><a href="#">Visual Clip: Genealogist Who Tracks Down Modern-Day Slavery Practices</a></p>	<p>this passage relates to American history.</p> <p><i>"Without the idealistic, strenuous and patriotic efforts of black Americans, our democracy today would most likely look very different – it might not be a democracy at all." - Nikole Hannah-Jones</i></p> <p>2. Continue to engage the class in discussion, weaving in a breakdown of their annotations of ‘The Idea of America.’ Identify and analyze important concepts, themes, historical truths, and ideas throughout the discussion.</p> <p>3. Play <a href="#">Visual Clip: Genealogist Who Tracks Down Modern-Day Slavery Practices</a>. Turn on captions for students who may need them.</p> <p>4. Discuss with students the parallels between sharecropping and enslavement.</p>	<p><a href="#">#1 Detailed Annotations Assessment</a></p>
<p>Day 14</p>	<p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p>	<p>1. Lead students in meditation.</p> <p>2. Ask students to reflect on this quote. Have them share how their understanding of this passage has expanded since last class.</p> <p><i>"Without the idealistic, strenuous and patriotic efforts of black Americans, our democracy today would most likely look very different – it might not be a democracy at all." - Nikole Hannah-Jones</i></p> <p>3. Continue to engage the class in discussion about ‘The Idea of America’ Annotations.</p>	<p><a href="#">The Idea of America Part #1 Detailed Annotations Assessment</a></p>
<p>Day 15</p>	<p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p> <p><a href="#">The Banker</a> (available on Apple+) - 120 min</p>	<p>1. Ask students to reflect on this quote. Ask them to share how their interpretation changed or been reinforced across the past two class periods.</p> <p><i>"Without the idealistic, strenuous and patriotic efforts of black Americans, our democracy today would most likely look very different – it might not be a democracy at all." - Nikole Hannah-Jones</i></p> <p>2. Introduce the term redlining (denying financial services due to race).</p> <p>3. In correlation with the reading of Nikole Hannah-Jones’ opening paragraphs</p>	

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		<p>of her essay “The Idea of America,” watch the movie <a href="#">The Banker</a>. Based on a true story, <i>The Banker</i> is a period drama that centers two entrepreneurs (Bernard Garrett and Joe Morris) who fight for housing integration and equal access to the American dream in 1960s Los Angeles. This movie will bring attention to the real and very much alive discriminatory practice of redlining, which is discussed in Hannah-Jones’ opening lines, but also the will we have to overcome barriers. Bernard and Joe are examples of the power of manifestation.</p> <p><i>*Educator’s Note: This film is two hours long. Viewing can be divided across two class periods.</i></p>	
Day 16	<p><a href="#">The Banker</a> (available on Apple+)</p>	<ol style="list-style-type: none"> <li>1. Facilitate a class discussion about the following quote from <i>The Banker</i>. Ask students about its relation to American history and its relevance to being a changemaker.                     <p style="text-align: center;"><i>"It's time for someone to shine a bright light in order for things to change." - Eunice Garrett</i></p> </li> <li>2. Watch the remainder of <i>The Banker</i>.</li> <li>3. Ask students to share their reactions to the film.</li> <li>4. Have students analyze the character of Mett Steiner and the role of the American government in the film.</li> <li>5. Facilitate a discussion on how Bernard Gareett and Joe Morris are Master Manifestors.</li> </ol>	
Day 17	<p><a href="#">Visual Clip: Sonia Sanchez's advice to young activists and change-makers</a></p> <p><a href="#">Sonia Sanchez's Biography</a></p>	<ol style="list-style-type: none"> <li>1. Play <a href="#">Sonia Sanchez's advice to young activists and change-makers</a>. Instruct students to take notes as they watch the video.</li> <li>2. Have students complete <a href="#">Sonia Sanchez's Advice to Young Activists and Change-Makers' Personal Response</a>.</li> <li>3. Introduce Sonia Sanchez (Master Manifestor) by having students read <a href="#">her biography</a>. Print and distribute copies of <a href="#">Sanchez's biography</a> for students to</li> </ol>	<p><a href="#">Sonia Sanchez's Advice to Young Activists and Change-Makers' Personal Response</a></p> <p><a href="#">Sonia Sanchez and Haiku</a></p>

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	<p><a href="#">‘Black Haiku: The Uses of Haiku by African American Poets’ by Charles Trumbull</a></p> <p><a href="#">Sonia Sanchez and Haiku</a></p> <p>‘Haikuography’ by Sonia Sanchez in <a href="#">Morning Haiku</a></p>	<p>read.</p> <p>4. Introduce students to haikus. Share with them the following information: <i>Originating in thirteenth century Japan, a traditional Japanese haiku is a three-line poem with seventeen syllables, written in a 5/7/5 syllable count. Often focusing on images from nature, haiku emphasizes simplicity, intensity, and directness of expression.</i></p> <p>5. Read <a href="#">‘Black Haiku: The Uses of Haiku by African American Poets’ by Charles Trumbull</a> as a class.</p> <p>6. Read <a href="#">‘Sonia Sanchez and Haiku’</a> as a class.</p> <p>7. Read ‘Haikuography’ by Sonia Sanchez in <a href="#">Morning Haiku</a> as a class.</p> <p>8. Share with students more information about Sanchez’s use of haiku by explaining the following: <i>Sonia Sanchez loves the Haiku because it is a peaceful form. There is no violence present in its energy whatsoever. When you teach Haiku, you teach peace. It also reteaches us how to breathe from the gut/belly/diaphragm (like we did at birth) instead of from the nose, mouth etc.</i></p> <p><i>Haiku is sometimes referred to as one-breath poetry, because it is short enough to be read in one breath. A haiku comes from and returns to a place of stillness. Its content is usually a fleeting but memorable moment, a snapshot of the natural world. It is not a closed poem – it is pregnant with possibility, suggestive rather than explanatory, leaving space for the reader to join in with the writer’s ‘haiku moment’.</i></p> <p><i>The haiku was intended to take you away from the cares of the world and root you in the present, if only for a moment – a tiny exercise in mindfulness.</i></p> <p>9. Introduce students to the <a href="#">Art and Haiku Photo Activity Assignment</a>.</p>	<p><a href="#">Art and Haiku Photo Activity Assignment</a></p>
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<p>Day 18</p>	<p><a href="#">Emmett Louis Till's Biography</a></p> <p><a href="#">Visual Clip: <i>The Body of Emmett Till   100 Photos   TIME</i></a></p> <p><a href="#">'14 Haiku (for Emmett Louis Till)' by Sonia Sanchez</a></p> <p>Fannie Lou Hamer's Biographical Excerpt from 'America is a Sick Place and Man is on the Critical List' in <a href="#">The Speeches of Fannie Lou Hamer: To Tell It Like It Is</a></p> <p><a href="#">Visual Clip: Fannie Lou Hamer's Powerful Testimony   Freedom Summer</a></p> <p><a href="#">Audio Clip of 'Fannie Lou Hamer's Mississippi Freedom Democratic Party Speech'</a></p> <p><a href="#">'9 Haiku (for Freedom's Sisters)' by Sonia Sanchez</a></p>	<ol style="list-style-type: none"><li>1. Lead students in meditation. Suggested meditation theme: courage.</li><li>2. Introduce students to Emmett Till by having them read his <a href="#">biography</a>. Print and distribute copies of <a href="#">Till's biography</a> for students to read.</li><li>3. Play <a href="#">The Body of Emmett Till   100 Photos   TIME</a>. Before playing the video, warn students about the graphic content that they are about to see.</li><li>4. Read <a href="#">'14 Haiku (for Emmett Louis Till)' by Sonia Sanchez</a> as a class.</li><li>5. Provide students with framing that introduces them to the roles that Black women played in the Civil Rights Movement. Tell them: <i>Much of our national memory of the civil rights movement is embodied by male figure heads whose visibility in boycotts, legal proceedings and mass demonstrations dominated news media in the 1950's and 60's. While less prominent in the media, a group of extraordinary women also shaped the spirit and substance of civil rights in America - just as their mothers and grandmothers had done for decades. These women taught and fought for equality for people of color. They dared to dream, inspire, and look to the future.</i></li><li>6. Introduce students to Fannie Lou Hamer (Master Manifestor) by having them read her Biographical Excerpt from 'America is a Sick Place and Man is on the Critical List' in <a href="#">The Speeches of Fannie Lou Hamer: To Tell It Like It Is</a>.</li><li>7. Play <a href="#">Fannie Lou Hamer's Powerful Testimony   Freedom Summer</a>.</li><li>8. Play <a href="#">Audio Clip of 'Fannie Lou Hamer's Mississippi Freedom Democratic Party Speech'</a>. Tell students that in this audio clip Hamer describes how she was kicked out of her home (on a sharecropping plantation) for registering to vote and refusing to withdraw her registration.</li><li>9. Read <a href="#">'9 Haiku (for Freedom's Sisters)' by Sonia Sanchez</a> as a class.</li><li>10. Ask students to explain how Emmett Till and Fannie Lou Hamer are Master Manifestors.</li></ol>	<p><a href="#">Art and Haiku Photo Activity Assignment</a></p>
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		11. Use the remainder of the class period to have students work on their <a href="#">Art and Haiku Photo Activity Assignment</a> .	
Day 19	<a href="#">Art and Haiku Photo Activity Assignment</a>	<ol style="list-style-type: none"> <li>1. Lead students in meditation. Suggested meditation theme: peace.</li> <li>2. Designate the remainder of the class period for student work time. Allow students to finish working on the <a href="#">Art and Haiku Photo Activity Assignment</a> and creating the class collage art piece.</li> </ol>	<a href="#">Art and Haiku Photo Activity Assignment</a>
Day 20	<p><a href="#">‘Black Statue of Liberty’ by Jessica Care Moore</a></p> <p><a href="#">Visual Clip: Black Statue of Liberty by Jessica Care Moore</a></p> <p><a href="#">Anthony Browder’s Biography</a></p> <p>‘This is My Country’ by Anthony Browder in <a href="#">From the Browder File: 22 Essays on the African American Experience</a></p>	<ol style="list-style-type: none"> <li>1. Lead students in meditation. Suggested meditation theme: seasonal.</li> <li>2. As a class, read and annotate <a href="#">‘Black Statue of Liberty’ by Jessica Care Moore</a>.</li> <li>3. Play <a href="#">Black Statue of Liberty by Jessica Care Moore</a>.</li> <li>4. Discuss and unpack the piece with students. Center the discussion around the following points: <ul style="list-style-type: none"> <li>• the original design of the Statue of Liberty</li> <li>• the role Black women play in America and beyond</li> <li>• the positioning of Black America</li> <li>• the Feminist Movement’s historical and social exclusion of Black women</li> <li>• the important attributes of Black women</li> </ul> Ask students to volunteer and share their thoughts aloud to engage active classroom discussion. </li> <li>5. Have students fill out and complete the <a href="#">Black Statue of Liberty Annotative Response Chart</a>.</li> <li>6. Introduce students to Anthony Browder (Master Manifestor) by having them read <a href="#">his biography</a>. Print and distribute copies of Browder’s biography for students to read.</li> </ol>	<p><a href="#">Black Statue of Liberty Annotative Response Chart</a></p> <p><a href="#">This is My Country Detailed Annotations Assessment</a></p>

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		7. Have students read and annotate ‘This is My Country’ by Anthony Browder. Inform students that they are required to submit their <a href="#">finished annotations for assessment points</a> .	
Day 21	<p>‘This is My Country’ by Anthony Browder in <a href="#">From the Browder File: 22 Essays on the African American Experience</a></p> <p><a href="#">Visual Clip: Anthony Browder discussing the connect between Ancient Kemet (Egypt) and Washington DC</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: visualization.</p> <p>2. Discuss the following quote with students: <i>"I am of the African race, and in the colour which is natural to them of the deepest dye; and it is under a sense of the most profound gratitude to the Supreme Ruler of the Universe." - Benjamin Banneker</i></p> <p>3. Discuss and unpack students’ annotations of ‘This is My Country’ by Anthony Browder in <a href="#">From the Browder File: 22 Essays on the African American Experience</a>.</p> <p>4. Play <a href="#">Anthony Browder discussing the connect between Ancient Kemet (Egypt) and Washington DC</a>. Instruct students to take notes as they watch the video.</p>	
Day 22	<p><a href="#">Benjamin Banneker’s Biography</a></p> <p>‘<a href="#">To Thomas Jefferson from Benjamin Banneker, 19 August 1791</a>’ by Benjamin Banneker</p> <p>‘<a href="#">Jefferson’s reply to Banneker</a>’ by Thomas Jefferson</p>	<p>1. Lead students in meditation.</p> <p>2. Facilitate a class discussion on the following passages:  <i>“Sir, we have as far as possible closed every avenue by which light may enter the slaves’ minds; if we could extinguish their capacity to see the light, they would be on the level of the beasts of the fields, and our work would be completed, and we would be safe”- Henry Berry, Esq (Speaking in the Virginia House of Delegates on Jan 20, 1832)</i>  <i>“I advanced it, therefore, as a suspicion only, that the blacks, whether originally a distinct race, or made distinct by time or circumstances, are</i></p>	

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		<p><i>inferior to the whites in the endowments of both body and mind.”- Thomas Jefferson (Notes on the State of Virginia, 1785)</i></p> <p>Utilize the following questions to guide the discussion:</p> <ul style="list-style-type: none"> <li>• How do these passages connect to American history?</li> <li>• How do these passages connect to the concepts revealed in the <a href="#">Anthony Browder discussing the connect between Ancient Kemet (Egypt) and Washington DC</a> video?</li> <li>• How do these passages connect to the construction of false narratives related to Black inferiority?</li> </ul> <p>3. Introduce students to Benjamin Banneker (Master Manifestor) by having them read <a href="#">his biography</a>. You may distribute copies of his biography or display it using a projector.</p> <p>4. Ask students to explain how Benjamin Banneker is a Master Manifestor.</p> <p>5. Distribute copies of <a href="#">‘To Thomas Jefferson from Benjamin Banneker, 19 August 1791’ by Benjamin Banneker</a> and <a href="#">‘Jefferson’s reply to Banneker’ by Thomas Jefferson</a> to students.</p> <p>6. Have students begin to read and annotate <a href="#">‘To Thomas Jefferson from Benjamin Banneker, 19 August 1791’ by Benjamin Banneker</a> and <a href="#">‘Jefferson’s reply to Banneker’ by Thomas Jefferson</a>.</p>	
Day 23	<p><a href="#">‘Our Founding Chefs.’</a>  <a href="#">High on the Hog: How African American Cuisine Transformed America</a>  <a href="#">‘To Thomas Jefferson</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: honoring self.</p> <p>2. Inform students that they will use part of the class period to watch an episode from Netflix’s <a href="#">High on the Hog: How African American Cuisine Transformed America</a> series. Give students a synopsis of the series and explain how the ‘Our Founding Chefs’ episode connects to themes and topics discussed through the unit.</p>	<p><a href="#">‘High On the Hog: The Founding Chef’s’ Personal Response</a></p>



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	<p><a href="#">from Benjamin Banneker, 19 August 1791</a> by Benjamin Banneker</p> <p><a href="#">‘Jefferson's reply to Banneker’</a> by Thomas Jefferson</p>	<ol style="list-style-type: none"> <li>Instruct students to take notes as they watch the episode clip.</li> <li>Play <a href="#">‘Our Founding Chefs,’ High on the Hog: How African American Cuisine Transformed America</a>. Stop the episode at the 26:20 time stamp.</li> <li>Distribute copies of the <a href="#">‘High On the Hog: The Founding Chef’s’ Personal Response</a> worksheet to students..</li> <li>Give students time to complete the <a href="#">‘High On the Hog: The Founding Chef’s’ Personal Response</a>. Tell them that they must write using complete sentences and in paragraph form.</li> <li>Give students the remaining class time to continue working on their readings and annotations of <a href="#">‘To Thomas Jefferson from Benjamin Banneker, 19 August 1791’</a> by Benjamin Banneker and <a href="#">‘Jefferson's reply to Banneker’</a> by Thomas Jefferson.</li> </ol>	
Day 24		<i>Guest Speaker:</i> Katherine Harris, a descendent of Sally Hemmings.	
Day 25	<p><a href="#">‘The Idea of America’</a> by Nikole Hannah-Jones</p> <p><a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a></p>	<ol style="list-style-type: none"> <li>As a class, read, annotate, and discuss Part #2 of <a href="#">‘The Idea of America’</a> by Nikole Hannah-Jones.* (If using a physical copy of the essay, Part #2 on page 17 and stops on page 19 at “‘We the People’ was not a lie”. The electronic copy requires you to annotate from page 4 to the 2nd to last paragraph of page 6; stopping at ‘We the People’ was not a lie.)</li> <li>Play the correlating portion of <a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy.’</a> The time stamps for this section are 10:38-20:28.</li> <li>Inform students that they are required to submit their completed <a href="#">annotations for assessment</a> points.</li> </ol>	<p><a href="#">The Idea of America Part #2 Detailed Annotations Assessment</a></p>

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		* <i>Educator’s Note: You may choose to segment the essay differently.</i>	
Day 26	<p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones ‘To Thomas Jefferson from Benjamin Banneker, 19 August 1791’ by Benjamin Banneker</a></p> <p><a href="#">‘Jefferson’s reply to Banneker’ by Thomas Jefferson</a></p>	<p>1. Lead students in meditation.</p> <p>2. Provide students with the following framing of the exchange between Benjamin Banneker and Thomas Jefferson:</p> <p><i>While repeatedly asserting the desirability of "such proofs as you exhibit...talents equal to those of the other colors of men," Jefferson fails to comment either on his impressions of the Almanac Banneker sent to him or on the critical issues that Banneker's letter raised.</i></p> <p><i>Years later, in a letter to his friend Joel Barlow, Jefferson speculates that Banneker had help in developing the calculations for his Almanac, and refers to the "long letter from Banneker, which shows him to have had a mind of very common stature indeed..."</i></p> <p><i>In this letter, Banneker challenges Jefferson on race, freedom and the way Blacks were seen and treated by whites in America. Unfortunately, Jefferson's response falls short of addressing the ethical challenges that Banneker puts forth and showcases much of the contradictions he embodied through his words and actions as the author of the Declaration of Independence.</i></p> <p>3. Engage class in a discussion about their annotations of <a href="#">‘Benjamin Banneker Letter to Thomas Jefferson,’</a> <a href="#">Jefferson’s reply</a>, and Part #2 of <a href="#">‘The Idea of America.’</a> During the course of the discussion, be sure to encourage students to analyze the concepts, themes, historical truth, and ideas that they identify in the texts.</p>	<p><a href="#">The Idea of America Part #2 Detailed Annotations Assessment</a></p>
Day 27	<p><a href="#">Sterling A. Brown’s Biography</a></p> <p><a href="#">‘Strong Men’ by Sterling A. Brown</a></p>	<p>1. Distribute copies of <a href="#">Sterling Brown’s (Master Manifestor) biography</a>, or display it using a projector.</p> <p>2. Instruct students to read the biography in order to familiarize themselves with Sterling Brown. Give students time to read the biography.</p>	<p><a href="#">‘If I Could Talk To My Ancestors’ Writing Activity</a></p>

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		<ol style="list-style-type: none"> <li>3. Ask students to explain how Sterling Brown is a Master Manifestor.</li> <li>4. Distribute copies of <a href="#">‘Strong Men’ by Sterling A. Brown</a> or display it using a projector.</li> <li>5. Have students read the <a href="#">poem</a> either as a class, as a group, or individually.</li> <li>6. Ask students to identify themes in the poem.</li> <li>7. Facilitate a class discussion and analysis of the poem. Pose these questions to guide the discussion:             <ul style="list-style-type: none"> <li>• How do the themes in <a href="#">‘Strong Men’</a> connect to the Black experience in America?</li> <li>• How does Sterling Brown honor the ancestors through this poem?</li> </ul> </li> <li>8. Introduce students to the <a href="#">‘If I Could Talk To My Ancestors’ Writing Activity</a>. Explain to students that this writing assignment will serve as their midterm examination. Tell students that their task is to write a letter to their ancestor(s). In the letter, they must honor, thank, ask questions of, seek wisdom from, and share realizations with their ancestors. They must also include information about their present realities in the letters to their ancestors.</li> </ol>	
<p>Day 28</p>	<p><a href="#">Visual Clip: Maya Angelou’s Take Your Ancestors With You Wherever You Go</a></p>	<ol style="list-style-type: none"> <li>1. Lead students in meditation. Suggested meditation theme: honoring the ancestors.</li> <li>2. Play <a href="#">Maya Angelou’s Take Your Ancestors With You Wherever You Go</a>. Ensure that captions are on for students who may need them.</li> <li>3. Give students the remainder of the class period to complete the <a href="#">‘If I Could Talk To My Ancestors’ Writing Activity</a>.</li> <li>4. Collect and assess students’ letters. You may choose to use the</li> </ol>	<p><a href="#">‘If I Could Talk To My Ancestors’ Writing Activity</a></p> <p><a href="#">Teacher/Students Co-Constructed Creative Writing Rubric</a></p>

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		<a href="#">Teacher/Students Co-Constructed Creative Writing Rubric</a> to assess students' letters, or design your own.	
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Pacing	Focus text(s) / resource(s) for today's lesson	Lesson / Activities	Lesson Materials
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***Lesson 3: WE got the Fight The Powers that Be***

**Overarching Goals for this Lesson:** To educate students on the role that rebellion and resistance in America has had in promoting progress and significant change. More specifically, this lesson is dedicated to the Black Americans who sacrificed, fought, and exhibited paradoxical joy as they wielded a fierce will towards creating a better way to live; for themselves and their descendants. As a result of Black pioneering work, the boundaries and dimensions of America were extended and a new historical form was created. The goal is to inspire young people to understand that they now wield the will their ancestors possessed. By learning the truth of who they were and how they were able to accomplish their goals and actualize their dreams, they too can claim the power that is already theirs. They must not settle. They must unite and fight.

**Essential Questions:**

- What methods did Black Americans use to rebel?
- How have Black Americans fought to make the founding ideals of liberty and equality true?
- What does freedom mean to you? What do you need to do or change to acquire this freedom?
- What are some important Black American contributions?
- How has your learning impacted how you identify as an American?
- How has your learning in this unit informed your own responsibilities in regard to your social role as a community member, American citizen, and global citizen?

Day 29	<a href="#">Lauryn Hill's Biography</a>  <a href="#">‘I Find it Hard to Say (Rebel)’ by Lauryn Hill</a>  <a href="#">‘I Find it Hard to</a>	1. Lead students in meditation. Suggested meditation theme: affirmations.  2. Introduce students to the theme of rebellion by posing the following questions: What does it mean to be a rebel? What depictions of rebels have you seen in the media?	
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	<p><a href="#">Say (Rebel)' by Lauryn Hill Lyrics</a></p> <p><a href="#">Gabriel Prosser's Biography</a></p> <p><a href="#">'Aug. 30, 1800: story' by Barry Jenkins</a></p>	<ol style="list-style-type: none"><li>3. Provide students with a definition of the term rebel. Ask students to compare their understanding of the term with the definition you provided.</li><li>4. Explore with students the connection between rebellion and resistance, and the connection between resistance and actions toward progress.</li><li>5. Introduce students to Lauryn Hill (Master Manifestor) by having them read her <a href="#">biography</a>. You may display the biography using a projector and read it as a class. Alternatively, you can print copies for students to read in groups or individually.</li><li>6. Ask students to explain how Lauryn Hill is a Master Manifestor.</li><li>7. Tell students that they will now watch the performance and analyze the <a href="#">lyrics</a> of <a href="#">'I Find it Hard to Say (Rebel)'</a> from Lauryn Hill's MTV Unplugged Special.</li><li>8. Distribute copies of <a href="#">'I Find it Hard to Say (Rebel)' by Lauryn Hill Lyrics</a> to students.</li><li>9. Play the <a href="#">'I Find it Hard to Say (Rebel)'</a> performance. Instruct students to take notes on the song as they watch the performance.</li><li>10. Give students time to complete the PMP Critical Exercise for the song:<ul style="list-style-type: none"><li>● What is the message(s) of the song?</li><li>● Who is the intended audience?</li><li>● Why is this song significant/relevant?</li></ul></li><li>11. Facilitate a class discussion by asking students to share their thoughts and answers to the questions aloud.</li><li>12. Tell students that as a class they will learn about Gabriel Prosser.</li></ol>	
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		<p>13. Distribute copies of <a href="#">Gabriel Prosser’s biography</a> to students. Give students time to read the biography.</p> <p>14. Distribute copies of <a href="#">‘Aug. 30, 1800: story’</a> by Barry Jenkins.</p> <p>15. Have students read and annotate <a href="#">‘Aug. 30, 1800: story’</a>.</p> <p>16. Ask students how Gabriel Prosser is a Master Manifestor.</p>	
<p>Day 30</p>	<p><a href="#">‘Dead Prez’ by Samuel Momodu</a></p> <p><a href="#">‘Hip Hop’ by Dead Prez Lyrics</a></p> <p><a href="#">‘Hip Hop’ by Dead Prez</a></p> <p><a href="#">‘Denmark Vesey’ by National Park Service</a></p> <p><a href="#">‘Denmark Vesey Conspiracy of 1822’ by Claudia Sutherland</a></p> <p><a href="#">Visual Clip: The Heritage of Slavery (1968) w/ Fannie Lou Hamer &amp; Lerone Bennett, Jr.</a></p> <p><a href="#">Tupac Shakur’s Biography</a></p>	<p>1. Introduce students to the hip hop duo, Dead Prez (Master Manifestors) by having them read about <a href="#">the group’s history</a>. You may display <a href="#">the group’s profile</a> using a projector and read it as a class. Alternatively, you can print copies for students to read in groups or individually.</p> <p>2. Tell students that they will now watch the music video for and analyze the <a href="#">lyrics</a> of <a href="#">‘Hip Hop’ by Dead Prez</a>.</p> <p>3. Distribute copies of <a href="#">‘Hip Hop’ by Dead Prez Lyrics</a> to students.</p> <p>4. Play the <a href="#">‘Hip Hop’ by Dead Prez</a> music videos. Instruct students to take notes as they watch the music videos and listen to the lyrics.</p> <p>5. Give students time to complete the <a href="#">‘IT’s Bigger Than Hip Hop’ Pre-Lesson</a>. For the Pre-Lesson, they must answer the following questions in complete sentences:</p> <ul style="list-style-type: none"> <li>● What do you think is the 'IT' in the message?</li> <li>● Explain your reasoning. Why do you think IT is IT? How does it apply to Black people? How does it apply to American Culture?</li> <li>● Explain the importance of 'IT'. How is it bigger than Hip Hop?</li> </ul> <p>6. Facilitate a class discussion by asking students to share their thoughts and answers to the questions aloud.</p>	<p><a href="#">‘IT’s Bigger Than Hip Hop’ Pre-Lesson</a></p>

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	<p><a href="#">Visual Clip: We Are Hungry, Please Let Us In!</a></p>	<p>7. Ask students to explain how the members of Dead Prez are Master Manifestors.</p> <p>8. Continue study of rebellion. Ask students to review what they learned and discussed about rebellion and resistance last class period.</p> <p>9. Introduce students to Denmark Vesey (Master Manifestor). Share an oral lesson on Vesey and his Rebellion. Instruct students to take notes while you share this lesson. Alternatively, you can have students read either one of both of these articles from the <a href="#">National Park Service</a> and <a href="#">BlackPast.org</a> to familiarize themselves with Vesey and his rebellion.</p> <p>10. Play clip of Professor James Turner’s teaching on Denmark Vesey from <a href="#">The Heritage of Slavery (1968) w/ Fannie Lou Hamer &amp; Lerone Bennett, Jr.</a> The time stamps for this segment are 39:50-43:45.</p> <p>11. Ask students to explain how Denmark Vesey is a Master Manifestor. Then, ask students if there are any modern day versions of Denmark Vesey. These could be historical figures, political figures, social figures, or community members. Facilitate a classroom conversation around this question. Compose a list of modern Denmark Veseys as a class.</p> <p>12. Discuss the following question with students: what are the circumstances that bring about rebellion? Have students share and explain their responses to the question.</p> <p>13. Play clip of Lerone Bennett, Jr. explaining the circumstances leading to rebellion from <a href="#">The Heritage of Slavery (1968) w/ Fannie Lou Hamer &amp; Lerone Bennett, Jr.</a> The time stamps for this segment are 47:00-50:15.</p>	
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		<p>14. Have students to reflect on Bennett’s comments and to compare his assertions about rebellion with their own.</p> <p>15. Introduce students to Tupac Shakur (Master Manifestor). Briefly, review <a href="#">his biography</a>, impact and legacy with the class.</p> <p>16. Share the following clip from Shakur’s 1994 MTV interview: <a href="#">We Are Hungry, Please Let Us In!</a></p> <p>17. Explain to students how Tupac Shakur is a modern day version of Denmark Vesey.</p>	
<p>Day 31</p>	<p><a href="#">Lerone Bennett, Jr.’s Biography</a></p> <p>‘The Black Founding Fathers’ by Lerone Bennett in <a href="#">The Shaping of Black America: The Struggles and Triumphs of African-Americans, 1619-1990s</a></p>	<p>1. Introduce students to Lerone Bennett, Jr. (Master Manifestor) by having them read <a href="#">his biography</a>. Print and distribute copies of Bennett’s biography for students to read.</p> <p>2. Share the following quote from Lerone Bennett with students.  <i>“Every black person is obligated,” he said, “to try to do what he does as well as any person who ever lived can do it, or any person who ever lives can do it; then, to try to save one – just one – person if you can. And then to struggle to destroy a system which is multiplying black victims faster than all the black intellectuals and the black leaders in America can talk about. I see those three things connected.”</i></p> <p>3. Discuss this quote with students. Ask students to identify the three-part approach to affecting change that Bennett established in the quote. Then, ask students to explain how this approach applies to their personal journeys.</p> <p>4. Ask students to explain how Lerone Bennett is a Master Manifestor.</p> <p>5. Divide students into three groups.</p>	<p><a href="#">Black Founding Fathers Group Presentation</a></p> <p><a href="#">‘The Black Founding Fathers’ Detailed Annotations Assessment</a></p>



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		<p>6. Share with students that, in groups, they will read and <a href="#">annotate</a> an assigned section of ‘The Black Founding Fathers’ by Lerone Bennett.</p> <p>7. Assign one section of the reading to each group. The sections are as follows:</p> <ul style="list-style-type: none"><li>● Section 1: page 113 - paragraph 2 on page 120</li><li>● Section 2: paragraph 3 on page 120 - paragraph 5 on page 129</li><li>● Section 3: paragraph 6 on page 129 - page 142</li></ul> <p>8. Explain to students the <a href="#">Black Founding Fathers Group Presentation</a> Assignment. Tell students that they are tasked with teaching the class. They must work with their group members to develop a lesson that highlights the key ideas, important points, and historical events they learned about. The lesson must also emphasize critical analysis questions (who, when, what, whom for, and why). Students must integrate at least three quotes in the presentation, and explain why these quotes speak to the key ideas of the lesson. Lastly, their presentations must answer the following questions:</p> <ul style="list-style-type: none"><li>● What methods did Black Americans use to rebel? Are they applicable today? Why or why not?</li><li>● How have Black Americans fought to make the founding ideals of liberty and equality true?</li><li>● In what ways has this lesson affected you and your peers' outlook and possible approach to affecting change?</li></ul> <p>9. Distribute copies of <a href="#">Black Founding Fathers Group Presentation</a> to each student or group.</p>	
Day 32	‘The Black Founding Fathers’ by Lerone Bennett in <a href="#">The Shaping of Black America: The Struggles and</a>	1. Designate this class period for student work time. Give students time to read and thoroughly annotate their sections of ‘The Black Founding Fathers’ by Lerone Bennett, Jr.	<a href="#">‘The Black Founding Fathers’ Detailed Annotations Assessment</a>

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	<p><a href="#"><i>Triumphs of African-Americans, 1619-1990s</i></a></p>	<p>2. Inform students that they will <a href="#">submit their annotations for assessment next class period.</a></p>	
<p>Day 33</p>	<p><a href="#">‘Public Enemy: American Rap Group’ by Greg Tate</a></p> <p><a href="#">‘Public Enemy’ by Tristan Michael Pelton</a></p> <p><a href="#">‘Fight The Power’ by Public Enemy</a></p> <p><a href="#">‘Fight The Power’ by Public Enemy Lyrics</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: fearlessness.</p> <p>2. Collect and assess students’ annotations of ‘The Black Founding Fathers.’ Utilize the rubric found in <a href="#">‘The Black Founding Fathers’ Detailed Annotations Assessment</a> to grade students’ annotations.</p> <p>3. Introduce students to Public Enemy (Master Manifestor) by having them read about the group’s history. Students may read either <a href="#">Greg Tate’s</a> or <a href="#">Tristan Michael Pelton’s</a> profile on the group. You may display the profile using a projector and read it as a class. Alternatively, you can print copies for students to read in groups or individually.</p> <p>4. Tell students that they will now watch the music video for and analyze the <a href="#">lyrics</a> of <a href="#">‘Fight to Power’ by Public Enemy</a>.</p> <p>5. Distribute copies of <a href="#">‘Fight the Power’ by Public Enemy Lyrics</a> to students.</p> <p>6. Play the <a href="#">‘Fight The Power’</a> music video. Instruct students to take notes on the song as they watch the video.</p> <p>7. Give students time to complete the PMP Critical Exercise for the song:</p> <ul style="list-style-type: none"> <li>● What is the message(s) of the song?</li> <li>● Who is the intended audience?</li> <li>● Why is this song significant/relevant?</li> </ul> <p>8. In reference to the visuals and audio, have students answer the questions:</p> <ul style="list-style-type: none"> <li>● What are the ‘Powers’ that be?</li> </ul>	<p><a href="#">Black Founding Fathers Group Presentation</a></p> <p><a href="#">‘The Black Founding Fathers’ Detailed Annotations Assessment</a></p> <p><a href="#">African American Voice Collaborative Presentation Rubric – In-Class or Online (with Oral Delivery)</a></p>

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		<ul style="list-style-type: none"> <li>• How is Public Enemy ‘Fighting the Powers’? How is their generation's approach different from generations that came before?</li> <li>• What rebellion/resistance strategies and/or approaches is the song recommending to the audience? Do you think they are relevant to today?</li> </ul> <p>9. Facilitate a class discussion by asking students to share their thoughts, reflections, and answers to the questions aloud.</p> <p>10. Ask students to explain how the members of Public Enemy are Master Manifestors.</p> <p>11. Give students the remaining class time to work on their <a href="#">Black Founding Fathers Group Presentation</a>.</p>	
Day 34		<p><i>Presentation Bloc</i></p> <p>1. Have students share their group presentation about ‘The Black Founding Fathers’ with the class.</p>	
Day 35	<p><a href="#">Visual Clip: Lerone Bennett, Jr.: Significance of 1877</a></p> <p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p> <p><a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: level up.</p> <p>2. Discuss the following quote as a class. Center the discussion on the connections between the quote and what students have learned about Black pioneering in America.</p> <p><i>“Who freed the slaves? To the extent that they were ever freed, they were freed by the 13th amendment, which was authored and pressured into existence not by Lincoln but by the great emancipators nobody knows, the abolitionists and congressional leaders who created the climate and generated the pressure that goaded, prodded, drove, forced Lincoln into glory by associating him with a policy that he adamantly opposed for at least fifty-four of his fifty-six years of life”- Lerone Bennett</i></p>	<p><a href="#">‘Lerone Bennett, Jr. Explains the Significance of 1877’ Personal Response</a></p> <p><a href="#">The Idea of America Part #3 Detailed Annotations Assessment</a></p>

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		<p>3. Play the <a href="#">Visual Clip: Lerone Bennett, Jr.: Significance of 1877</a>. Instruct students to take notes as they watch the clip.</p> <p>4. After watching the clip, have students complete <a href="#">‘Lerone Bennett, Jr. Explains the Significance of 1877’ Personal Response</a>.</p> <p>5. Have students to begin reading, annotating, and discussing Part #3 of <a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a>. Inform students that they must complete their annotations by the end of the class period.* (If using a physical copy of the essay, Part #3 begins on page 19 and stops at “It was the poor white man who was freed by the war, not the Negroes” on page 21. The electronic copy requires you to annotate from page 6 to the 1st paragraph of page 10; stopping at “It was the poor white man who was freed by the war, not the Negroes”)</p> <p>6. Play the correlating portion of <a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a>. The time stamps are 20:28-30:20.</p> <p>7. Give students time to complete their annotations. Collect and assess students’ annotations of Part #3 of <a href="#">‘The Idea of America’</a> Utilize the rubric found in the <a href="#">The Idea of America Part #3 Detailed Annotations Assessment</a> to grade students’ annotations.</p> <p><i>*Educator’s Note: You may choose to segment the essay differently.</i></p>	
Day 36	<a href="#">Eyes on the Prize: Hallowed Ground</a> (available on Max)	<p>1. Ask students to discuss and reflect on these lyrics from the song ‘Keep Your Eyes On the Prize’ by Pete Seeger. Share with students that the song was based on the traditional song ‘Gospel Plow’ and was adapted as a song of the Civil Rights Movement.</p> <p><i>Now only thing I did was wrong Stayin' in the wilderness too long Keep your eyes on the prize, hold on The only thing we did was right Was the day we started to fight</i></p>	

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		<p><i>Keep your eyes on the prize, hold on Hold on, hold on Keep your eyes on the prize, hold on- Pete Seeger</i></p> <p>2. Explain to students the significance and impact of Henry Hampton’s 1987 award winning documentary, <i>Eyes on the Prize</i>. Tell students that <i>Eyes on the Prize</i> recounts the fight to end decades of discrimination and segregation. Connect the lyrics of Pete Seeger’s song and the points from students’ discussion to the themes and significance of the <i>Eyes on the Prize</i> documentary.</p> <p>3. Introduce students to the documentary <a href="#">Eyes on the Prize: Hallowed Ground</a>. Share with them that this 2021 documentary both pays homage to and is a continuation of Henry Hampton’s 1987 <i>Eyes on the Prize</i>. Tell them that <a href="#">Eyes on the Prize: Hallowed Ground</a> explores the past, present, and future of Black liberation.</p> <p>4. Inform students that they will now watch <a href="#">Eyes on the Prize: Hallowed Ground</a>. Instruct them to take detailed notes as they watch the documentary.</p> <p>5. Play <a href="#">Eyes on the Prize: Hallowed Ground</a>. *</p> <p><i>*Educator’s Note: The documentary is one hour long. Viewing can be divided across two class periods.</i></p>	
<p>Day 37</p>	<p><a href="#">Eyes on the Prize: Hallowed Ground</a> (available on Max)</p> <p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p> <p><a href="#">1619 Podcast, Episode 1: ‘The Fight for a True</a></p>	<p>1. Finish watching <a href="#">Eyes on the Prize: Hallowed Ground</a>.</p> <p>2. Have students read, annotate, and discuss Part #4 of <a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a>. Students are to complete their annotations by the end of this class period.* (If using the physical copy of the essay, Part #4 begins on page 21 and stops at “Black people have seen the worst of America, yet, somehow, we still believe in its best” on page 26. The electronic copy requires you to annotate from page 10 to the 1st paragraph of page 14; stopping at “Black people have seen the worst of America, yet, somehow, we still believe in its best”)</p>	<p><a href="#">The Idea of America Part #4 Detailed Annotations Assessment</a></p>

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	<p><a href="#">Democracy'</a></p>	<p>3. Discuss with students how <a href="#">Eyes on the Prize: Hallowed Ground</a> relates to <a href="#">'The Idea of America.'</a></p> <p>4. Listen to correlating portion <a href="#">1619 Podcast, Episode 1: 'The Fight for a True Democracy</a>. The time stamps are 30:55-39:38.</p> <p>5. Give students time to complete their annotations. Collect and assess students' annotations of Part #4 of <a href="#">'The Idea of America'</a> Utilize the rubric found in the <a href="#">The Idea of America Part #4 Detailed Annotations Assessment</a> to grade students' annotations.</p> <p><i>*Educator's Note: You may choose to segment the essay differently.</i></p>	
<p>Day 38</p>	<p><a href="#">Visual Clip: The Heritage of Slavery (1968) w/ Fannie Lou Hamer &amp; Lerone Bennett, Jr.</a></p> <p><a href="#">Visual Clip: James Baldwin &amp; Embracing the 'Stranger'</a></p> <p><a href="#">'JAMES BALDWIN : HIS VOICE REMEMBERED: Life in His Languages' by Toni Morrison</a></p> <p><a href="#">Visual Clip: Notes of a native son: The world according to James Baldwin</a></p>	<p>1. Lead students in meditation.</p> <p>2. Tell students that you will begin class by playing a clip that highlights economic inequality for Black Americans after the Great Migration. Instruct students to take notes as they watch the clip.</p> <p>3. Play this segment from <a href="#">Visual Clip: The Heritage of Slavery (1968) w/ Fannie Lou Hamer &amp; Lerone Bennett, Jr.</a> The time stamps for this segment are 32:43-39:50.</p> <p>4. Discuss the segment from <a href="#">The Heritage of Slavery (1968) w/ Fannie Lou Hamer &amp; Lerone Bennett, Jr</a> as a class. Center the discussion on how the clip connects to what students have learned about the Black Experience in America through this unit.</p> <p>5. Read the following quote to students: <i>"To Be Black and Conscious in America is to be in a constant state of rage"- James Baldwin</i></p>	<p><a href="#">James Baldwin and 'Embracing the Stranger' Pre-Lesson</a></p>

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		<p>6. Ask a few students to share their initial thoughts about the quote.</p> <p>7. Tell students that they will now watch an interview featuring James Baldwin, the author of the quote.</p> <p>8. Play <a href="#">Visual Clip: James Baldwin &amp; Embracing the ‘Stranger.’</a></p> <p>9. After watching the clip, have students complete the <a href="#">James Baldwin and ‘Embracing the Stranger’ Pre-Lesson</a>.</p> <p>10. Tell students that they will now learn more about James Baldwin (Master Manifestor) by reading <a href="#">‘JAMES BALDWIN : HIS VOICE REMEMBERED; Life in His Languages’ by Toni Morrison</a> and watching <a href="#">Visual Clip: Notes of a native son: The world according to James Baldwin</a>.</p> <p>11. Distribute copies of <a href="#">‘JAMES BALDWIN : HIS VOICE REMEMBERED; Life in His Languages’ by Toni Morrison</a> to students and instruct them to read it. Alternatively, project the article in a place where the entire class can see it, and read it as a class.</p> <p>12. Play <a href="#">Notes of a native son: The world according to James Baldwin</a>.</p> <p>13. Ask students to explain how James Baldwin is a Master Manifestor.</p>	
Day 39	<p><a href="#">‘Stranger in the Village’ by James Baldwin in Notes of a Native Son</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: balance.</p> <p>2. Distribute copies of <a href="#">‘Stranger in the Village’ by James Baldwin in Notes of a Native Son</a> to students.</p> <p>3. Instruct students to read and annotate <a href="#">‘Stranger in the Village.’</a></p> <p>4. Give students time to read and annotate the assigned reading.</p>	<p><a href="#">Stranger in the Village Response Questions</a></p>

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		<p>5. Distribute copies of <a href="#">Stranger in the Village Response Questions</a> to students.</p> <p>6. Have students use the remainder of the class period to complete the response questions.</p>	
<p>Day 40</p>	<p><a href="#">‘Black Star: Where Are They Now?’ by Teejay Small</a></p> <p><a href="#">Mos Def’s Biography</a></p> <p><a href="#">‘Thieves in the Night’ by Black Star</a></p> <p><a href="#">‘Stranger in the Village’ by James Baldwin in Notes of a Native Son</a></p> <p><a href="#">Saul Williams’ Biography</a></p> <p><a href="#">Visual Clip: Saul Williams The Breakfast Club Interview Clip</a></p> <p><a href="#">Visual Clip: Saul Williams - Artists Should Be Talking About Real Issues (247HH Exclusive)</a></p> <p><a href="#">‘Stranger, No</a></p>	<p>1. Introduce students to the rap duo Black Star by having them <a href="#">read about the group</a>. Then, introduce students to Mos Def (Master Manifestor). Instruct students to read Mos Def’s <a href="#">biography</a>. You may display the biography using a projector and read it as a class. Alternatively, you can print copies for students to read in groups or individually.</p> <p>2. Ask students to explain how Mos Def is a Master Manifestor.</p> <p>3. Tell students that they will now listen to and analyze the <a href="#">lyrics</a> of <a href="#">‘Thieves in the Night’ by Black Star</a>.</p> <p>4. Distribute copies of <a href="#">‘Thieves in the Night’ by Black Star Lyrics</a> to students.</p> <p>5. Play <a href="#">‘Thieves in the Night’</a>. Instruct students to take notes on the song as they listen to it.</p> <p>6. Give students time to complete the PMP Critical Exercise for the song:</p> <ul style="list-style-type: none"> <li>● What is the message(s) of the song?</li> <li>● Who is the intended audience?</li> <li>● Why is this song significant/relevant?</li> </ul> <p>7. Have students identify at least 3 lines of <a href="#">‘Thieves in the Night’</a> that resonate with them and explain why these lyrics resonate with them.</p> <p>8. Facilitate a class discussion by asking students to share their thoughts and answers to the questions aloud.</p>	<p><a href="#">‘Thieves in the Night’ by Black Star Lyrics</a></p>



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	<p><a href="#">Stranger’ by Saul Williams (Response to James Baldwin’s ‘Stranger in the Village’)</a></p> <p><a href="#">Virgil Abloh’s Biography</a></p> <p><a href="#">Visual Clip: Naomi Campbell Meets Virgil Abloh   British Vogue</a></p>	<p>9. Discuss <a href="#">‘Stranger in the Village’</a> and how it relates to themes in <a href="#">‘Thieves in the Night.’</a></p> <p>10. Introduce students to Saul Williams (Master Manifestor). Distribute copies of <a href="#">Williams’ biography</a>. Alternatively, project the biography in a place where all students would be able to read it.</p> <p>11. Give students time to read Saul Williams’ biography.</p> <p>12. Play <a href="#">Visual Clip: Saul Williams The Breakfast Club Interview Clip</a> or <a href="#">Visual Clip: Saul Williams - Artists Should Be Talking About Real Issues (247HH Exclusive)</a>.</p> <p>13. Ask students to explain how Saul Williams is a Master Manifestor.</p> <p>14. Share <a href="#">‘Stranger, No Stranger’ by Saul Williams (Response to James Baldwin’s ‘Stranger in the Village’)</a> with students.</p> <p>15. Have students reflect aloud on Williams’ response to Baldwin.</p> <p>16. Introduce students to Virgil Abloh (Master Manifestor). Distribute copies of his <a href="#">biography</a> to students. Alternatively, project the <a href="#">biography</a> in a place where all students would be able to read it.</p> <p>17. Give students time to read Virgil Abloh’s biography.</p> <p>18. Play <a href="#">Visual Clip: Naomi Campbell Meets Virgil Abloh   British Vogue</a>.</p> <p>19. Ask students to explain how Virgil Abloh is a Master Manifestor.</p>	
<p>Day 41</p>	<p><a href="#">Visual Clip: Men’s Fall-Winter 2021</a></p>	<p>1. Lead students in meditation. Suggested meditation theme: peace.</p>	<p><a href="#">Stranger or Citizen Writing Activity</a></p>

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	<p><a href="#">Fashion Show   LOUIS VUITTON</a></p> <p><a href="#">Virgil Abloh – And Mos Def – Had a Lot to Say In Louis Vuitton Men’s Fall 2021 Show’ by Shannon Adducci</a></p>	<ol style="list-style-type: none"><li>2. Ask students to share what they learned about Virgil Abloh in the previous class period.</li><li>3. Tell students that they will now watch the Louis Vuitton Men’s Fall-Winter 2021 Fashion Show. Instruct them to pay particular attention to Mos Def’s performance of ‘Moved by the Motion.’ Note: Mos Def’s performance begins around 9:45.</li><li>4. Play <a href="#">Visual Clip: Men’s Fall-Winter 2021 Fashion Show   LOUIS VUITTON</a>. Turn on captions for students who may need them.</li><li>5. Distribute copies of the article <a href="#">‘Virgil Abloh – And Mos Def – Had a Lot to Say In Louis Vuitton Men’s Fall 2021 Show’ by Shannon Adducci</a> to students.</li><li>6. Give students time to read the article.</li><li>7. Discuss the article, its connection to the visual clip students viewed, Mos Def’s performance, and Virgil Abloh’s inspiration for the Louis Vuitton Men’s Fall-Winter 2021 Fashion Show. Ask students to make connections between Abloh’s work and inspiration and the themes discussed throughout this unit.</li><li>8. Introduce students to the <a href="#">Stranger or Citizen Writing Activity</a>.</li><li>9. Instruct students to work on the <a href="#">Stranger or Citizen Writing Activity</a> for the remainder of the class period.</li></ol>	
Day 42	<a href="#">Stranger or Citizen Writing Activity</a>	<ol style="list-style-type: none"><li>1. Lead students in meditation.</li><li>2. Give students the remaining class time to complete the <a href="#">Stranger or Citizen Writing Activity</a>.</li></ol>	<a href="#">Stranger or Citizen Writing Activity</a>

# I, Too, Am America: Blackness Is a Superpower

Unit Outline by the Gahanna Lincoln High School Team, part of the 2021 cohort of *The 1619 Project* Education Network

<p>Day 43</p>	<p><a href="#">Visual Clip: James Baldwin on the Black experience in America</a></p> <p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p> <p><a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a></p>	<ol style="list-style-type: none"> <li>1. Ask for student volunteers to share their ‘<a href="#">Stranger or Citizen</a>’ pieces with the class. Select a few students and give them time to present their pieces. Students have the opportunity to share their pieces with the class.</li> <li>2. Have students submit their ‘<a href="#">Stranger or Citizen</a>’ pieces.</li> <li>3. Play <a href="#">James Baldwin on the Black experience in America</a>.</li> <li>4. Ask students how the video connects to the ‘<a href="#">Stranger or Citizen</a>’ Writing Activity and the themes in ‘The Idea of America.’</li> <li>5. Give students time to read, annotate, and discuss Part 5 of ‘<a href="#">The Idea of America</a>.’ Let students know that they must complete their annotations before the end of the class period.* (If using a physical copy of the essay, Part #5 begins on page 26 and ends on page 26. The electronic copy requires you to annotate from page 14 to the ending on page 17)</li> <li>6. As a class, listen to the correlating portion of <a href="#">1619 Podcast, Episode 1: ‘The Fight for a True Democracy’</a> (39:38-42:24).</li> <li>7. Collect and assess students’ annotations of Part #5 of ‘<a href="#">The Idea of America</a>.’ Utilize the rubric found in <a href="#">The Idea of America Part #5 Detailed Annotations Assessment</a> to grade students’ annotations.</li> </ol> <p><i>*Educator’s Note: You may choose to segment the essay differently.</i></p>	<p><a href="#">Stranger or Citizen Writing Activity</a></p> <p><a href="#">The Idea of America Part #5 Detailed Annotations Assessment</a></p>
<p>Day 44</p>	<p><a href="#">‘The Idea of America’ by Nikole Hannah-Jones</a></p>	<ol style="list-style-type: none"> <li>1. Lead students in meditation.</li> <li>2. Lead students in a discussion on students’ annotations of the final part of ‘The Idea of America.’ Center the discussion on the connections between the essay</li> </ol>	<p><a href="#">The Idea of America Part #5 Detailed Annotations Assessment</a></p>

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	<p><a href="#">'I Am Super Powerful' Writing Reflections and Final Products</a></p>	<p>and the concepts, themes, and learning they have engaged in throughout the unit.</p> <p>3. Introduce students to the <a href="#">'I Am Super Powerful' Writing Reflections and Final Products</a> Assignment. Explain to students that this assignment has two parts. The first is a writing reflection that consists of the following questions:</p> <ul style="list-style-type: none"> <li>● What is/are your superpowers after studying and engaging in the ‘I, Too Am America: Blackness is a Superpower’ unit? Have they changed? Have they grown?</li> <li>● What have you learned in this unit that has provided new insights on the purpose and significance of your superpowers?</li> <li>● How can they benefit you and/or others? How do you plan to utilize them in the future?</li> </ul> <p>The second part of the assignment requires students to develop a product that showcases their superpowers. This product must also demonstrate how they applied the knowledge gained during their engagement unit. Tell students that the form of the product is up to them, and provide them with some possibilities. Here are some examples of product forms:</p> <ul style="list-style-type: none"> <li>● Podcast</li> <li>● Essay</li> <li>● Digital storytelling</li> <li>● Animation</li> <li>● Website creation</li> <li>● Original Artwork</li> <li>● Original Poetry</li> </ul> <p>Let students know that they are not restricted to these options.</p>	<p><a href="#">'I Am Super Powerful' Writing Reflections and Final Products</a></p>
<p>Days 45 - 47</p>	<p><a href="#">'I Am Super Powerful' Writing Reflections and Final Products</a></p>	<p>1. Lead students in meditation.</p> <p>2. Give students the remaining class time to work on their <a href="#">'I Am Super Powerful' Writing Reflections and Final Products</a></p>	<p><a href="#">'I Am Super Powerful' Writing Reflections and Final Products</a></p>

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<p>Days 48-49</p>	<p><a href="#">‘I Am Super Powerful’ Writing Reflections and Final Products</a></p>	<p><i>Presentation Bloc</i> 1. Have students present <a href="#">‘I Am Super Powerful’</a> projects to the class.</p>	
<p>Day 50</p>		<p>1. Lead students in meditation.</p> <p>2. Give students time to complete the <a href="#">‘I, Too, Am America: Blackness is a Superpower’ Post-Unit Writing Activity</a>.</p> <p>3. Explain to students that the questions posed in this activity are the same ones from the <a href="#">‘I, Too, Am America: Blackness is a Superpower’ Unit Pre-Writing Activity</a>. Have students revisit their responses from the Pre-Writing Activity. Have students compare their responses from the Pre-Writing Activity to the Post-Unit Writing Activity and discuss any changes and continuities found within them.</p> <p>4. Have students reflect on the unit by completing the <a href="#">Unit Reflection Paragraph</a>. Students should respond to the following prompt and questions:</p> <ul style="list-style-type: none"> <li>● Share your experience with this unit.</li> <li>● What did you like about this unit?</li> <li>● What did you not like about this unit?</li> <li>● What were your favorite parts, readings, activities, and/or resources?</li> <li>● What did you learn?</li> </ul> <p>5. Ask students to share their reflections aloud. Engage students in a discussion on their experiences with the unit.</p>	<p><a href="#">‘I, Too, Am America: Blackness is a Superpower’ Post-Unit Writing Activity</a></p> <p><a href="#">Unit Reflection Paragraph</a></p>