



LIBERATED ETHNIC STUDIES

MODEL CURRICULUM CONSORTIUM

Who are my people?

Time: 3 hours plus homework

Grade Level: 3rd-6th

SLIDES TO BE USED WITH THIS LESSON

Purpose (What will students learn from this lesson?):

I can identify my people and the cultural, ancestral, and familial knowledge they gifted me.

Unit Enduring Understandings Alignment:

- *I understand my racialized self, the complexities, the intersectionality and beauty associated with it.*
- *I understand that the stories of my people have shaped who I am.*
- *I understand that we are on a journey to decolonize ourselves as holistic human beings, through critical consciousness, radical hope and self-love.*

Lesson Guiding Questions:

- *Who should tell the cultural stories of a people? Why?*
- *What are the material/living conditions of “my people” in both Langston Hughes poem and in your life? What are the ways in which the system needs to change to improve these conditions?*
- *Who are my people?*

Essential Skills:

- I can identify and describe the cultural, ancestral, and familial knowledge of my people.
- I can honor the labor and knowledge of an Indigenous person or person of color who fought for racial justice.

Cultural Wealth (Yosso, p. 78):

- Students will develop **aspirational capital** in the form of reading their own poem about their people in character as an Indigenous person or person of color who fought for racial justice.
- Students will build **family and community capital** by identifying cultural, ancestral, and familial knowledge.

Ethnic Studies Principles Alignment:

- 1. Cultivate empathy, community actualization, cultural perpetuity, self-worth, self-determination, and the holistic well-being of all participants, especially Native People/s and people of color.
- 6. Connect ourselves to past and contemporary resistance movements that struggle for social justice on the global and local levels.

Standards Alignment:

<ul style="list-style-type: none">● CCSS.ELA-LITERACY.CCRA.R.1● CCSS.ELA-LITERACY.CCRA.R.2● CCSS.ELA-LITERACY.CCRA.W.3● CCSS.ELA-LITERACY.CCRA.W.7	<ul style="list-style-type: none">● CCSS.ELA-LITERACY.CCRA.W.9● CCSS.ELA-LITERACY.RH.6-8.2
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Materials:

<ul style="list-style-type: none">● Slidedeck● Computer and LCD projector● 1 computer per 1 or 2 students	<ul style="list-style-type: none">● Clothes/props to dress as a famous person who fought for racial justice
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Modifications, Accommodations, Resources for Multilingual Students :

<ul style="list-style-type: none">● Pair language learners with bilingual students.● Provide bilingual picture dictionaries.● Individual students create a personal dictionary utilizing the 4-corners vocabulary strategy described below on index cards, hole punched on a binder ring &/or a digital version accessible during writing and reading.	<ul style="list-style-type: none">● When appropriate, invite students to write in their dominant language(s).● Check for student understanding throughout the lesson.
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Critical Vocabulary:

CRITICAL VOCABULARY	Definition and Rationale for choosing this word, phrase, or concept	Idea for pre-teaching or front-loading the concept.
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Harlem Renaissance	<p>The Harlem Renaissance was the development of the Harlem neighborhood in New York City as a Black cultural mecca in the early 20th Century and the subsequent social and artistic explosion that resulted. Lasting roughly from the 1910s through the mid-1930s, the period is considered a golden age in African American culture, manifesting in literature, music, stage performance and art.</p> <p>(https://www.history.com/topics/roaring-twenties/harlem-renaissance)</p>	<p>Prior to teaching the lesson, ask students to make a four corners vocabulary card for each vocabulary word.</p>
cultural knowledge	<p>Stories that help us know our culture, community, and family. These stories make us feel powerful and see a happy life for us.</p>	See above
ancestral knowledge	<p>The people, stories, and legends in my family over time.</p>	See above
familial knowledge	<p>The practical and intellectual lessons you learned from your cultural, ancestral, & familial knowledge, including, for example, family rules, ways of interaction, how you treat one another, sayings, myths, and inside jokes we know and tell over and over.</p>	See above
self-determination	<p>the process by which a person establishes their own agency and motivation with the hope of controlling their own life.</p>	See above

Title of Cultural Ritual/Energizer: My People

STEP	DESCRIPTION	TIME
Step 1	<p>Land Acknowledgement Include a map of where your school sits. This is [https://native-land.ca/] land. Before we talk about who we are now, here, sitting on this land, it is important to know whose land this is and how it was stolen from them. What do you think happens to the people whose land was stolen?</p>	5 minutes
Step 2	<p>Ancestor Acknowledgements Introduce and share the ancestor acknowledgement on the slide deck for Langston Hughes. Now that we have been thinking about the land we sit on and how we have come here, let’s talk about someone who lived before us that is a role model. A poet, novelist, fiction writer, and playwright, Langston Hughes is known for his insightful, colorful portrayals of black life in America from the 1920s through the 1960s and was important in shaping the artistic contributions of the Harlem Renaissance. The Harlem Renaissance was the development of the Harlem neighborhood in New York City as a Black cultural mecca in the early 20th Century and the subsequent social and artistic explosion that resulted. Lasting roughly from the 1910s through the mid-1930s, the period is considered a golden age in African American culture, manifesting in literature, music, stage performance and art.</p>	5 minutes
Step 3	<p>Cultural Energizer: My People: What does it mean? Discuss with students. They can write their answers, share with a partner or answers can be charted whole class. When people use the phrase “my people” who are they referring to?</p> <ul style="list-style-type: none"> ● Who are your people? ● What are they wearing? ● What are they doing? ● What are they communicating? ● What is the color of their hair, their skin, their eyes? ● Where does one learn about their people? 	15-20 minutes
Step 4	<p>Ask a volunteer to read the quote: “Our communities are strengthened and affirmed bicultural histories, oral traditions and knowledge that we inherit from our people. We are the leaves, they are the roots.”</p>	2 minutes

C2: Critical Concepts

Sources of Cultural Stories

STEP	DESCRIPTION	TIME
Step 5	<p>Share the information in the slide with students about who is actually telling the stories about the lives of Indigenous people and People of Color. The problem is that people not from those cultural/linguistic/ethnic groups are telling stories about people who they do not know.</p> <ul style="list-style-type: none"> • The stories of people of color are not written in history books. • The media also fails to prominently feature people of color. • In 2019, POC were less than 2 to 1 among film leads (27.6 percent) • Less than 3 to 1 among film directors (15.1 percent) • Less than 3 to 1 among film writers (13.9 percent) • Less than proportionate representation among total actors (32.7 percent) • Greater than 4 to 1 among studio heads (9 percent) <p>Discuss: Given this information, what can you guess are the sources of cultural stories?</p>	10 minutes
Step 6	<p>People from their own cultural group are best able to tell the stories of the common experiences and histories of Indigenous people and people of color. Share a short introduction about Langston Hughes. Langston Hughes was an African-American poet who was born in 1902 in Joplin, Missouri. His parents were divorced when he was a baby, and Hughes' grandmother raised him until he was 13. That year he moved in with his mother and her new husband. Hughes started writing poetry as a teenager. Hughes attended Columbia University in New York for one year, while he worked as a cook, launderer, busboy. Later, he was a seaman on a ship traveling in Europe and Africa. By the time he was 22, his first book of poetry was published. He continued writing until his death in 1967. His writing contributed to a movement called the Harlem Renaissance which highlighted the distinct cultural experience of African Americans.</p>	5 minutes
Step 7	<p>Introduce the painting: Allen Rohan Crite, <i>School's Out</i>, Smithsonian Museum of American Art. This painting reflects on the Harlem Renaissance, a cultural movement that</p>	5 minutes

Step 8	resonated well beyond the geographic boundaries of the New York neighborhood in which it was born. Ask students what they notice about the painting? (https://www.columbusmuseum.org/i-too-sing-america/)	
	Read the poem, "My People" by Langston Hughes (1922). Assign pairs or groups to research and report out the meaning of unfamiliar terms: crap-shooters, jazzers, nurses of babies, vaudeville, band-men.	5-7 minutes
Step 9	Discuss the poem, <i>My People</i> , with the guiding questions: <ul style="list-style-type: none"> • In Langston Hughes poem, who are his people? • What do you notice about the kinds of jobs his people had? • Why is it that black people had mostly low-income jobs? • What does Hughes mean by "my people"? • What are some objects that represent your identity group(s)? • What does the last line "loud-mouthed laughers in the hands of Fate"? Why is Fate capitalized? 	7-10 minutes

C3: Community Collaboration and/or Critical Cultural Production

Title of Main Activity(ies): **Cultural, Ancestral & Familial Knowledge**

STEP	DESCRIPTION	TIME
Step 10	Review the different types of cultural, ancestral and familiar knowledge with examples and solicit examples from students on the slidedeck . Next, have students fill out at least one example for each category in the force copy of the graphic organizer . Students can finish the graphic organizer for homework.	10-15 minutes plus homework
Step 11	Remind students of Hughes' people: Dish-washers, Elevator-boys, Ladies' maids, Crap-shooters, Cooks, Waiters, Jazzers, Nurses of babies, Loaders of ships, Porters, Hairdressers. Invite students to think about what they see when they think of the people in their knowledges chart.	5-10 minutes
Step 12		10 minutes

	<p>Explain that students are going to write a “My People” poem, based on their own visualization of their people. Have students close their eyes and create an image: Who are your people?; What do they look like?; What do they do?; Ask students to visualize the knowledge that they listed in the graphic organizer of their cultural, ancestral, and familial knowledge?; Revisit and revise the list in the last column of the graphic organizer as a fuller picture develops.</p>	<p>with remainder for homework</p>
<p>Step 13</p>	<p>Revise and add to your chart. Using the questions as a guide, students add to their charts. We will be developing a digital photo exhibit/book to address three themes:</p> <p>Where do your people live? What color are your people? What do your people do? What do your people carry? What songs do they sing or listen to? What sayings do they share? What languages do they speak? What stories do your people tell? What do your people face? How do we survive in spite of things?</p>	<p>15 minutes or homework</p>
<p>Step 14</p>	<p>There are many possibilities for students to create their poem, based on their graphic organizer. Using your graphic organizer and these guiding questions, write a poem about your people.</p> <p>Who are your people? What do they look like? What do they do?</p> <p>Consider starting each line with, “My people...” for example,</p> <p style="padding-left: 40px;">My people carry lunch boxes or paper bags, brooms and mops to clean houses, books to read about superheroes...</p> <p style="padding-left: 40px;">My people wear overalls, simple dresses and big earrings...</p> <p style="padding-left: 40px;">My people come in all shades of brown...</p>	<p>30 minutes in class or homework</p>
<p>Step 15</p>	<p>Think about an important historical or contemporary figure.</p> <ul style="list-style-type: none"> • This person (you will perform as them) will share your poem with the class. • Dress up like this individual and take a photo. • This is the second photo/writing for your digital journey. <p>Assist students in researching a person to honor and collect props to help them get into character.</p>	<p>20 minutes</p>

C4: Conclusive Dialogue

<p>Connection: How is this relevant to students? How is it relevant to the unit? How do you bring back to the PURPOSE of the unit?</p>	<p>Students share their poems and photos in pairs, then groups of 4, answering the guiding questions in their group.</p> <ol style="list-style-type: none">1. How did it feel to tell the story of your people?2. How do we change the images others have of our people?3. What was easy for me about this exercise?4. What was hard for me about this exercise?
	<p>Whole class, invite students to share their reflections on the activity:</p> <ul style="list-style-type: none">• What does it mean to self-determine your narratives?• How do we change the images others have of our people?• What was easy for me about this exercise?• What was hard for me about this exercise?
<p>Assessment: How will the students be assessed?</p>	<p>Read the objectives for the lesson and ask students to give you a thumbs up (“I can”) or thumbs down (I can’t) or a thumbs sideways (I’m getting there) for each one.</p>
<p>Evaluation: How will the effectiveness of this lesson plan be evaluated?</p>	<p>Students will be evaluated on how well they can explain and offer examples of the values and principles of ethnic studies, specific to this lesson at unit end and throughout the course:</p> <ol style="list-style-type: none">1. <i>Cultivate empathy, community actualization, cultural perpetuity, self-worth, self-determination, and the holistic well-being of all participants, especially Native People/s and people of color;</i>6. <i>Connect ourselves to past and contemporary resistance movements that struggle for social justice on the global and local levels.</i>

RESOURCES AND NOTES

- Resources
Links in lesson plan and in slide notes.
- Worksheets and Handouts: See links above.

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