1960s American Culture and Identity

COURSE: American History, Grade 11, Academic (CHA3U)

SPECIFIC EXPECTATION EXPLORED: Identity, Citizenship, and Heritage

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Unit Opening Statement

This unit explores the changes in American identity through investigating the racial and social issues of the time. Focusing on the Civil Rights Movement and Black Culture, students will learn about the changes in culture, politics, and arts. The lessons are organized so students will be able to apply prior knowledge to their growing vocabulary and understanding of the themes. The unit will begin Cultural history of the 1960s in United States. Followed by the political changes of the period, then concluding in the artistic environment that was influenced by the social and cultural changes.

The unit recognizes the period of 1960s as an extremely influential period of American History. The main objectives of this unit is for students to be able to connect the social, cultural, and political changes of the 1960s to present day American identity. Another objective is for students to be able to recognize the connections between the Arts, politics, and culture of the 1960s, and how these were elements that documented, influenced, and further propelled the Civil Rights movement forward. Through the investigation of primary sources, students will be improve and strengthen upon their critical thinking, visual vocabulary, and communication skills.

The unit will end with a Performance Task in which students will create a visual essay to demonstrate their understanding and critical thinking skills. This summative task will ask students to use Primary sources and further research to investigate into any Cultural, Political, or Artistic movement during the 1960s in America. The final unit test (IFT 10.0) will be an assessment for students to demonstrate their understanding and critical thinking.
Lesson 1: ‘Black Is Beautiful’ - Media And Consumerism In The 1960s

Lesson Overview:
This lesson will explore consumerism and the construction of Black female identity during the 1960s. Students will examine beauty advertisements from before the rise of the Black Power Movement and after to gain an understanding into the rise of “Black is Beautiful” in advertising campaigns for African American women. Students will then create their own beauty advertisements.

Ontario Curriculum Specific Expectations:
E. The United States Since 1945
E3. Identity, Citizenship and Heritage: analyse how various groups, trends and cultural developments have affected identity, citizenship, and heritage in the United States since 1945 (FOCUS ON: Historical Significance; Historical Perspective)

Historical Concept Explored: Historical Significance
Other Big 6 Concepts covered: Historical Perspective, Continuity and Change, Evidence.

SUCCESS CRITERIA:
- Students are successful when they can identify the difference between advertising techniques before the Black Power Movement as well as the influence of the Black Power Movement on the consumer industry

MATERIALS:
- Sticky Notes
- Chart Paper
- PSD 1.1, 1.2, 1.3, 1.4, 1.5
- BLM 1.1, 1.2
- Projector and Smartboard

PLAN OF INSTRUCTION:
1. Warm Up (10 minutes)
- Place a sticky note on each students’ desk
- Ask students: What do you think of when you hear “consumerism” (in the context of the 1960s)?
- Each student will write their answer down on sticky note and post on board
- Have a discussion about consumerism discussing their answers

2. **Primary Sources (Individual/Small Group Work)** (20 minutes)
- Distribute amongst the classroom primary resources of different beauty campaigns (both before and during the late 1960s Black Power Movement) (PSD 1.1-1.5)
- Working in groups of 3-4 ask students to analyze one of the advertisements and answer the analysis worksheet (BLM 1.1)
- Students will also write on chart paper their answers to the questions
- After analyzing the primary resources, students will present their findings to the class

3. **Guided Lesson** (15 minutes)
- Go through slides with students on African Americans and Consumerism
- Students are expected to take notes while listening to the lecture

4. **Discussion and Debrief** (25 minutes)
- Working in groups of 3-4, it’s time for students to create your own beauty advertisement
- Students will either be assigned to be a white advertiser before the Black Power movement or from a magazine such as Essence, during the Black Power movement
- Students will present their advertisements to the class and they must explain their reasoning behind choice of image, slogan, product they are advertising, etc.

5. **Consolidation** (5 minutes)
- Exit card: How is advertising in the Black Beauty Industry today influenced by the Black Power Movement? How is this reflected in advertising in contemporary American society?
- Students will submit their exit cards on a scrap piece of paper at the end of class for marking

**ASSESSMENT:**

*Assessment for Learning:*
Teacher will assess student learning and understanding based on students’ creation of beauty advertisements using advertising techniques in both pre Black Power movement and post/during Black Power movement. An exit card demonstrating students’ application of knowledge on the influence of Black Power on contemporary advertising will also be collected and assessed.
Lesson One: Appendix

Primary Source Documents

PSD 1.1

Brush On a Pretty Face!

Especially for your brunette-toned complexion

THE PERFECT WAY to enhance your natural brunette-toned beauty!

FIRST . . . match Posner Liquid Makeup to your skin tone.

NEXT . . . put on Posner Pressed Powder in the matching shade.

NOW . . . use one of the six radiant shades of Posner Brush-On especially created for
Marketer-toned to very dark complexions. There’s a color just right for you!

THE FINISHING TOUCH . . . use an exotic, pre-mixed shade of Posner Moisturized Lipstick
and glamorize your eyes with Posner Brush-On Eye Shadow and Eye Liner.

Source: Pinterest https://www.pinterest.com/pin/67413325650182634/
NOW! A LOVELIER, LIGHTER SKIN FOR YOU...

thanks to this wonder
of modern science

NEW

ARTRA®

Skin Tone Cream

with Miracle-Action
Hydroquinone

Now! A complexion means for lighter, lovelier
skin that's both thorough and gentle! It's new
Artra Skin Tone Cream with Hydroquinone—
the miracle-action bleaching ingredient, labo-
ratory-proven for effectiveness and safe use on
normal skin. Try it! Massage Artra lightly
into your skin... it vanishes without a trace
of siltiness leaves a perfect pencil base. So
moistening and refreshing, too. And most won-
derful of all... Artra's deep-down purifying
action begins to work at once to help lighten
and soften your skin... give you that smooth
smooth complexion you've longed for. Follow
the lead of thousands of beauty-savvy women
everywhere. Use Artra and you, too, can have
that radiant glow... that healthy, lighter
"Artra look." Ask for Artra Skin Tone Cream
soon at your favorite drug or cosmetic counter.

Added Artra Benefits:
• Contains no undesirable mercury!
• No time-consuming ritual to follow!
• Varnishes! Use under makeup!
• Use anytime—even before going out!
• Helps keep skin clear and clean!

Source: Pinterest https://www.pinterest.com/pin/262123640786939979/
Brings out the beauty in your hair for a LOVELY, LIVELY, LUSTROUS LOOK

Ultra Sheen
a light NEW scalp conditioner created by Johnson

The first time you try Ultra Sheen scalp conditioner, you'll discover how really lovely your hair can be. You'll delight in how just a splash of Ultra Sheen leaves your hair glowing with lustrous smooth softness and manageability. Ultra Sheen will condition your hair and keep your scalp radiant healthy. It roots dandruff and completely banishes dryness and frizzies. As in other treatments, it is not for Ultra Sheen hair to be autolysed. If this should occur, adjust your Ultra Sheen treatment accordingly. Usually, however, your hair will require only a small amount of Ultra Sheen for a week or more, or until it becomes well resolved. Use it with the Ultra Sheen shampoo and conditioner. For Best Result, apply Ultra Sheen to your scalp and hair for two to three weeks. Then use Ultra Sheen for the remaining time. For further instructions, see the instructions on the back of the bottle.

Source: Pinterest https://www.pinterest.com/pin/31870479845671345/
Sisters are different from brothers.

And take notice. That’s why brothers need a different hair care system. Brothers have different hair. It’s thick, it’s fine, and it’s hard. Good Morning is for the brothers.

Easy Comb for an easy combing experience. Nourishes hair and skin. Leaves hair soft and manageable.

DMC NATURAL

For men who want it like it is.

Some agencies keep in tune with their hair. Their hair is crinkled, wavy, and unruly. Most, there’s nothing that works. But this morning is different. Right where it’s supposed to be. It’s like that soft sensation that reminds us that somebody, somewhere, missed something.

$1.50 each.

Source: Pinterest https://www.pinterest.com/pin/548594798343263323/
Source:
All your hair problems have one answer…

LONG AID K7
Available at leading drug and department stores

Source: Pinterest https://www.pinterest.com/pin/101753272807304128/
BLM 1.1 Analysis of Beauty Advertisements

Analysis of Beauty Advertisements

In groups, analyze your assigned beauty advertisement. Answer the following questions on chart paper:

1. What are some of the key features/aspects of the advertisement? (colour, images, people represented, etc.)
2. What is the main message of the beauty advertisement?
3. Do you think this ad is pre Black Power movement or during/after?
4. Does the advertisement celebrate African American identity or suppress it?

BLM 1.2 Powerpoint slides for Guided Lesson

‘Black is Beautiful’:
Consumerism in the 1960s

Before the 1960s...
- For many African Americans, before the late 1960s, Black Power and Black Consciousness movements, dark skin, and pronounced African American features were not objects of pride
- The majority of the derogatory hair straightening and skin whitening ads were created by white-owned companies

BUT...
- Ads promoting hair straightening and skin lightening products declined between 1949-1972, especially in the years between 1968-1972
Black Power Movement’s Influence on Beauty Standards

- Ads promoting afro hairstyle did not appear until Ebony’s Dec 1967 issue, but by 1972 ads predominated the magazine.
- During the 1960s and 1970s African Americans chose to accentuate African within including the Black Power movement – soldiers in a cultural revolution against historic white supremacy.
- Black female consumers changed forever by Black Power movement.
  - Marketers of women’s beauty and personal care products sought to link African American women’s enhanced sense of self-worth to increased spending on beauty and personal care products.
    - Trend focused on black females.
- One of first areas black power advocates focused on was hair care. Told that only negroes would use hair straightening devices and formulas, one of ways to becoming a self-determining “black” was to wear one’s hair in a natural afro style.

Essence magazine and its Influence on Black Female Identity

- Essence, established as a magazine for black women in 1970, also professed from black women’s growing sense of “beauty” and “status”: increased magazine advertisements between 1970-1980 as the magazine mechanism to reach African American female consumers.
  - Portrayed itself as the magazine of the “new”, confident African American women, comments attributed to the magazine’s first publisher, Clarence Smith, to suggest that his message to corporate marketers maintained that the best way to reach black female consumers was to exploit their racially based feminine insecurity.
- African American female consumers had more choice – but Black-owned producers of African American personal care products found themselves losing ground in an increasingly crowded and competitive marketplace.
- By 1990s, white-owned cosmetic and personal care products companies had dramatically expanded their control of this part of the overall African American consumer market.
Lesson 2: Historical Significance- Analyzing The Rise Of The Black Panther Party

Lesson Overview:
This lesson will explore how the Black Panther party first emerged and will identify key figures in the Black Panther Party. Students will examine the Party’s main mission and influence on society. In analysing primary sources, such as the Black Panther Party’s platform (Ten point program), students will identify the historical significance of the party and it’s lasting impact on American society.

Ontario Curriculum Specific Expectations:
E. The United States Since 1945
E3. Identity, Citizenship and Heritage: analyse how various groups, trends and cultural developments have affected identity, citizenship, and heritage in the United States since 1945 (FOCUS ON: Historical Significance; Historical Perspective)

Historical Concept Explored: Historical Significance
Other Big 6 Concepts covered: Historical Perspective and Evidence

SUCCESS CRITERIA:
- Students will be successful when they can identify reasons why the Black Panther Party first emerged
- Students will be successful when they can identify the main mission of the Party and influence on American society

MATERIALS:
- BLM 1.1, 1.2, 1.3
- PSD 1.1
- Sticky notes for students to answer warm-up question
- Projector
- Youtube for trailer THE BLACK PANTHERS: VANGUARD OF THE REVOLUTION
https://www.youtube.com/watch?v=F56O3kZ9qr0

PLAN OF INSTRUCTION:
1. Warm Up (10 minutes) Assessing Students’ Prior Knowledge Snowball Activity
   - Write question on board: Who are the Black Panthers?
   - Use prior knowledge of civil rights that began in the 1950s. Students should complete their answer on a piece of paper.
- When all students have completed their answers, create an open space in the classroom. Have the class form a circle and toss their ball of paper. Once all balls of paper are in the centre of the classroom, students will retrieve one in the centre.
- Go around in a circle and have each person read out loud their paper.

2. **Discussion and Debrief:** (10 minutes)
   - After hearing from all of the students, introduce YouTube clip of trailer of Official Theatrical Trailer - THE BLACK PANTHERS: VANGUARD OF THE REVOLUTION
     https://www.youtube.com/watch?v=F56O3kZ9qr0
   - From this trailer, ask students, what is their impression of the Black Panther’s Party? How do you think they were received by American society in the 1960s?

3. **Guided Lesson:** (15 minutes)
   - Present Powerpoint on The Black Panther Party. Students should be taking notes to gain an understanding of the main objectives and goals of the party as well as its founding members. (BLM 1.1)

4. **Primary Source Analysis** (25 minutes)
   - Individually, have students analyze the Black Panthers' Ten Point Program reading
   - They should also fill out the Ten Point Program Analysis sheet (BLM 1.2) as they read and analyze the Ten Point Program (PSD 1.1)

5. **Class Discussion** (15 minutes)
   - How do the efforts of the Black Panther Party compare to social movements today?
   - Students can have the first few minutes to discuss with a partner, then lead to a class discussion

6. **Exit Card:** (10 minutes)
   - For an exit card, ask students: Overall, do you think the goals and demands of the Black Panther Party were reasonable? Why or why not? Be sure to use evidence from the reading and your knowledge of the civil rights movement in your response. (BLM 1.3)

**ASSESSMENT:**

*Assessment as Learning:*
Teacher will assess student learning and understanding based on analysis of primary source documents and class discussion on analysis of primary source document. Teacher will also
collect Primary Source Analysis worksheet as well as exit card at the end of class to evaluate understanding of the Black Panther Party.
Lesson 2: Appendix

Primary source documents
PSD 2.1 The Black Panthers: Ten Point Program

The Black Panthers: Ten Point Program

1. WE WANT FREEDOM. WE WANT POWER TO DETERMINE THE DESTINY OF OUR BLACK AND OPPRESSED COMMUNITIES.

We believe that Black and oppressed people will not be free until we are able to determine our destinies in our own communities ourselves, by fully controlling all the institutions which exist in our communities.

2. WE WANT FULL EMPLOYMENT FOR OUR PEOPLE.

We believe that the federal government is responsible and obligated to give every person employment or a guaranteed income. We believe that if the American businessmen will not give full employment, then the technology and means of production should be taken from the businessmen and placed in the community so that the people of the community can organize and employ all of its people and give a high standard of living.

3. WE WANT AN END TO THE ROBBERY BY THE CAPITALISTS OF OUR BLACK AND OPPRESSED COMMUNITIES.

We believe that this racist government has robbed us and now we are demanding the overdue debt of forty acres and two mules. Forty acres and two mules were promised 100 years ago as restitution for slave labor and mass murder of Black people. We will accept the payment in currency which will be distributed to our many communities. The American racist has taken part in the slaughter of our fifty million Black people. Therefore, we feel this is a modest demand that we make.

4. WE WANT DECENT HOUSING, FIT FOR THE SHELTER OF HUMAN BEINGS.

We believe that if the landlords will not give decent housing to our Black and oppressed communities, then housing and the land should be made into cooperatives so that the people in our communities, with government aid, can build and make decent housing for the people.

5. WE WANT DECENT EDUCATION FOR OUR PEOPLE THAT EXPOSES THE TRUE NATURE OF THIS DECADENT AMERICAN SOCIETY. WE WANT EDUCATION THAT TEACHES US OUR TRUE HISTORY AND OUR ROLE IN THE PRESENT-DAY SOCIETY.

We believe in an educational system that will give to our people a knowledge of the self. If you do not have knowledge of yourself and your position in the society and in the world, then you will have little chance to know anything else.

6. WE WANT COMPLETELY FREE HEALTH CARE FOR ALL BLACK AND OPPRESSED PEOPLE. We
believe that the government must provide, free of charge, for the people, health facilities which will not only treat our illnesses, most of which have come about as a result of our oppression, but which will also develop preventive medical programs to guarantee our future survival. We believe that mass health education and research programs must be developed to give all Black and oppressed people access to advanced scientific and medical information, so we may provide our selves with proper medical attention and care.

7. WE WANT AN IMMEDIATE END TO POLICE BRUTALITY AND MURDER OF BLACK PEOPLE, OTHER PEOPLE OF COLOR, ALL OPPRESSED PEOPLE INSIDE THE UNITED STATES.

We believe that the racist and fascist government of the United States uses its domestic enforcement agencies to carry out its program of oppression against black people, other people of color and poor people inside the United States. We believe it is our right, therefore, to defend ourselves against such armed forces and that all Black and oppressed people should be armed for self defense of our homes and communities against these fascist police forces.

8. WE WANT AN IMMEDIATE END TO ALL WARS OF AGGRESSION.

We believe that the various conflicts which exist around the world stem directly from the aggressive desire of the United States ruling circle and government to force its domination upon the oppressed people of the world. We believe that if the United States government or its lackeys do not cease these aggressive wars it is the right of the people to defend themselves by any means necessary against their aggressors.

9. WE WANT FREEDOM FOR ALL BLACK AND OPPRESSED PEOPLE NOW HELD IN U. S. FEDERAL, STATE, COUNTY, CITY AND MILITARY PRISONS AND JAILS. WE WANT TRIALS BY A JURY OF PEERS FOR ALL PERSONS CHARGED WITH SO-CALLED CRIMES UNDER THE LAWS OF THIS COUNTRY.

We believe that the many Black and poor oppressed people now held in United States prisons and jails have not received fair and impartial trials under a racist and fascist judicial system and should be free from incarceration. We believe in the ultimate elimination of all wretched, inhuman penal institutions, because the masses of men and women imprisoned inside the United States or by the United States military are the victims of oppressive conditions which are the real cause of their imprisonment. We believe that when persons are brought to trial they must be guaranteed, by the United States, juries of their peers, attorneys of their choice and freedom from imprisonment while awaiting trial.

10. WE WANT LAND, BREAD, HOUSING, EDUCATION, CLOTHING, JUSTICE, PEACE AND PEOPLE’S COMMUNITY CONTROL OF MODERN TECHNOLOGY.

When, in the course of human events, it becomes necessary for one people to dissolve the political bonds which have connected them with another, and to assume, among the powers
of the earth, the separate and equal station to which the laws of nature and nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown that mankind are most disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But, when a long train of abuses and usurpation, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security.

BLM 2.1 PowerPoint Slides on the Rise of the Black Panther Party

Who founded it?

- Founded by Huey Newton and Bobby Seale in October of 1966
- Originally named "Black Panther Party for Self-Defense"

Origins

- Passage of 1960s civil rights legislation followed landmark U.S. Supreme Court ruling in Brown v. Board of Education of Topeka (1954)
- African Americans still suffering economic and social inequality, poverty, reduced public services
- Lead to urban uprisings and increased use of police violence in cities across North America
- In this context and the assassination of Malcolm X that lead to Huey P. Newton and Bobby Seale to start the Black Panther Party
BLM 2.2 Ten Point Program Analysis Worksheet

**Black Panther’s Ten Point Program Analysis**

**Instructions:** Fill in the chart below as you read the Ten Point Program of the Black Panther Party.

<table>
<thead>
<tr>
<th>Point</th>
<th>Summary of Point</th>
<th>Is this demand reasonable (considering unrest in the 1960s?) Why/why not?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
BLM 2.3 Exit Card

**Black Panther Party Ten Point Program Exit Card**
Overall, do you think the goals and demands of the Black Panther Party were reasonable? Why or why not? Be sure to use evidence from the reading and your knowledge of the civil rights movement in your response. Answers should be written in paragraph formation. Your answer should be at least 5 sentences long!

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Lesson Overview:
This lesson serves as a continuation of the previous day’s focus on the Black Panther Party. Students will explore additional information about the actions of the Black Panthers, including an examination of the free breakfast program developed by the Panthers in Oakland, California. Students will get to compare the different actions of the party and how it created a divide in the American population.

Ontario Curriculum Specific Expectations:
E. The United States Since 1945
E3. Identity, Citizenship and Heritage: analyse how various groups, trends and cultural developments have affected identity, citizenship, and heritage in the United States since 1945 (FOCUS ON: Historical Significance; Historical Perspective)

Historical Concept Explored: Historical Perspectives

Other Big 6 Concepts covered: Historical Significance and Evidence.

SUCCESS CRITERIA:
- Students will be successful when they can identify some main criticisms of the Black Panther Party, including FBI director J. Edgar Hoover’s view on the party
- Students will be successful when they can identify some of the community service programs the Black Panther’s partook in.

MATERIALS:
- PSD 1.1
- BLM 1.1
- Projector and Smartboard
- Chart Paper

PLAN OF INSTRUCTION:
1. Warm Up (5 minutes)
   - Re-Cap from yesterday: What were some of the main goals of the Black Panther Party?
   - Have an open discussion with the class, use the smartboard to write down some of these goals
- Discuss how while the Panthers were more commonly known for their guns, berets, leather jackets, and militant rhetoric, they also provided meals for the poor and other social services

2. Primary Sources Group Activity (30 minutes)
- Introduce the concept to students how in the late 1960s, FBI Director J. Edgar Hoover publicly called the Panthers, the “greatest threat to the internal security of the country.” Black Panther Party gained negative attention from many Americans, most notably the FBI.
- Investigating Historical Perspectives: Divide class into half, half of the class with read the news article “Black Panther Party Greatest Threat to U.S. Security” from the Desert Sun printed in 1969 (PSD 3.1) the other half will read the news article “To Feed Our Children,” which discusses the free breakfast program developed by the Panthers in Oakland, California (PSD 3.2)
- Once students have completed reading their assigned primary source, ask them to complete Analysis Worksheet (BLM 3.1)
- While completing their worksheets, students should work within their groups to write their analysis on chart paper (provided by teacher)
- After completing, the two groups will present their findings
- Students will need to record the other group’s findings on their analysis sheet
- From this analysis, students will gain two very different perspectives into the actions of the Black Panther Party

3. Discussion and Debrief (15 minutes)
- After reading both of the articles, has students’ perspective of the group changed? Why/why not? How?
- Why do you think there was a lot of bad press of the Black Panther Party despite having being involved in community based programs like the Breakfast Club?

4. Guided Lesson (15 minutes)
- As a class, read the Toronto Star article
- Discuss as a group- why do you think this was such an important moment in the fight for African American equality in the 1960s? How did this event have a lasting impact? (PSD 3.3)

5. Consolidation/Wrap-Up (10 minutes)
- Introduce summative assignment to students (BLM 3.2)
- Discuss how students will work on this ongoing throughout the unit, and it will need to be completed by the end of the unit.
- Go through rubric and guidelines for the summative assignment, and ask if students have any questions/concerns at this time

ASSESSMENT:
Assessment of Learning: This task is formative, as students will be assessed on their analysis of the assigned primary sources as well as their participation in class discussion. It is important that students gain an understanding into the different perspectives of the Black Panther Party. Students will also be introduced to the summative assignment that will be due at the end of the unit.
Primary Source Documents

PSD 3.1 “Black Panther Party Greatest Threat to U.S. Security” from the Desert Sun printed in 1969


PSD 3.3

To Feed Our Children

The Black Panther
March 26, 1969

The Free Breakfast for School Children is about to cover the country and be initiated in every chapter and branch of the Black Panther Party. This program was created because the Black
Panther Party understands that our children need a nourishing breakfast every morning so that they can learn.

These Breakfasts include even nutrient that they need for the day. For too long have our people gone hungry and without the proper health aids they need. But the Black Panther Party says that this type of thing must be halted, because we must survive this evil government and build a new one fit for the service of all the people. This program is run through donations of concerned people and the avaricious businessmen that pinch selfishly a little to the program. We say that this is not enough, especially from those that thrive off the Black Community like leeches. All of the avaricious businessmen have their factories etc. centered in our communities and even most of the people that work in these sweat shops are members of the oppressed masses.

It is a beautiful sight to see our children eat in the mornings after remembering the times when our stomachs were not full, and even the teachers in the schools say that there is a great improvement in the academic skills of the children that do get the breakfast. At one time there were children that passed out in class from hunger, or had to be sent home for something to eat. But our children shall be fed, and the Black Panther Party will not let the malady of hunger keep our children down any longer.

The Breakfast Program has already been initiated in several chapters, and our love for the masses makes us realize that it must continue permanently and be a national program. But we need your help and that means money, food, and time. We want to turn the programs over to the community, but without your efforts and support we cannot.

 https://www.marxists.org/history/usa/workers/black-panthers/1969/03/26.htm

BLACK LINE MASTERS

BLM 3.1 Analysis of Newspaper Articles

Comparing Historical Perspectives on the Black Panther Party

Instructions: After reading your assigned news article, complete the questions below. Also, write your analysis on chart paper and present your findings to the class. When the other group is presenting, you will need to fill in your chart for the article you did not read.
<table>
<thead>
<tr>
<th>Question</th>
<th>Article from the <em>Desert Sun</em>, “Black Panther Greatest Threat to U.S. Security”</th>
<th>Newsletter from the Black Panther, “To Feed Our Children”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who wrote the article?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Who’s perspective is the article written from?</td>
<td></td>
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<td>What are some of the main points/concerns that the article makes?</td>
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<tr>
<td>Do you think the views of the article are just?</td>
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BLM 3.2 Summative Assessment

Summative Assessment Assignment
A Visual Essay

2 BIG HISTORICAL THINKING CONCEPTS: CAUSE AND CONSEQUENCE, HISTORICAL SIGNIFICANCE

The final assessment of this unit would entail a certain amount of creativity from the students. Students are to create a Visual Essay to demonstrate their learning and understanding of the political, cultural, and artistic movements of race and civil movement of 1960s America. The project should answer the following question:

Does change mean progress?

The 1960s was a period of major change in society, culture, the arts, and race. It marked much of what we understanding as American identity and culture today. Based on what we have discussed in class, consider the changes of how 1960s race and civil rights in the United States influenced present day American heritage and racial culture. Use examples from the 1960s political movements, cultural evidence, and artistics developments to support your opinion.

In groups of 3-4, students will choose their overall focus: Political, Cultural, Artistic. Within this focus, groups will narrow down their area of research, and identifying how their focus influenced present day American identity today. The Visual Essay can be in form of a video, presentation, or art piece (poetry, visual art, poster, etc)

The Visual Essay needs to include:
- The use of at least 3 primary sources, one from each element of study (Political, Cultural, Artistic)
- Secondary source to support research and ideas from Scholarly journals and articles.
- At the end of your presentation, you must include discussion questions (These cannot be yes/no questions, but rather question that will promote discussion with your classmates. The goal is to make connections between your topic and other themes discussed in class and other presentations.)

Rubric for Assignment:
<table>
<thead>
<tr>
<th>Categories</th>
<th>Level 4</th>
<th>Level 3</th>
<th>Level 2</th>
<th>Level 1</th>
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<tbody>
<tr>
<td><strong>Knowledge and Understanding of Content</strong></td>
<td>- Demonstrates thorough knowledge and understanding of cultural, political or artistic concepts</td>
<td>- Demonstrates considerable knowledge and understanding of cultural, political or artistic concepts</td>
<td>- Demonstrates some knowledge and understanding of cultural, political or artistic concepts</td>
<td>- Demonstrates limited knowledge and understanding of cultural, political or artistic concepts</td>
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<tr>
<td>- Ability to make connections between themes and ideas.</td>
<td>- Makes great connections between political, cultural or artistic ideas and themes.</td>
<td>- Makes good connections between political, cultural or artistic ideas and themes.</td>
<td>- Makes some connections between political, cultural or artistic ideas and themes.</td>
<td>- Makes limited connections between political, cultural or artistic ideas and themes.</td>
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<tr>
<td>- Demonstrates Historical Thinking Concept</td>
<td>- Demonstrates thorough knowledge of Historical Thinking Concepts in presentation.</td>
<td>- Demonstrates considerable knowledge of Historical Thinking Concepts in presentation.</td>
<td>- Demonstrates some knowledge of Historical Thinking Concepts in presentation.</td>
<td>- Demonstrates limited knowledge of Historical Thinking Concepts in presentation.</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>- Makes excellent and strong connections between 1960s American cultural and racial issues with present day</td>
<td>- Makes good connections between 1960s American cultural and racial issues with present day</td>
<td>- Makes some connections between 1960s American cultural and racial issues with present day but the connections are weak and poorly explained</td>
<td>- Makes no connections between 1960s American cultural and racial issues with present day</td>
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<tr>
<td>- Connection with present day American Identity</td>
<td>- Uses 3 or more primary sources</td>
<td>- Uses 2 primary sources</td>
<td>- Uses 1 primary source</td>
<td>- Uses no primary sources</td>
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<tr>
<td>- Includes at least 3 Primary Sources to support ideas</td>
<td>- Ideas are strongly supported and clearly explained to demonstrate critical thinking skills</td>
<td>- Ideas are somewhat supported and explained to demonstrate some critical</td>
<td>- Ideas are not strongly supported or explained</td>
<td>- Ideas are not supported or explained</td>
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<tr>
<td>- Uses Historical Thinking Concepts to explain and support connections</td>
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<td>- No evidence of critical thinking</td>
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<td>and opinions</td>
<td>thinking skills</td>
<td>critical thinking</td>
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<tr>
<td><strong>Communication</strong>&lt;br&gt;- Visually appealing and historically relevant&lt;br&gt;- Uses appropriate presentation skills</td>
<td>- Demonstrates strong presentation skills (clear voice, eye contact, aesthetic visual essay)&lt;br&gt;- Visual Essay includes excellent visual sources&lt;br&gt;- Information is clearly presented and easily read</td>
<td>- Demonstrates considerable presentation skills&lt;br&gt;- Visual Essay includes some visual sources&lt;br&gt;- Information is clear and easy to read</td>
<td>- Demonstrates some presentation skills&lt;br&gt;- Visual Essays includes some visual sources&lt;br&gt;- Information is somewhat hard to read</td>
<td>- Demonstrates little presentation skills&lt;br&gt;- Visual Essay includes no visual sources&lt;br&gt;- Information is lacking and difficult to read</td>
</tr>
<tr>
<td><strong>Thinking</strong>&lt;br&gt;- Chooses appropriate Primary source documents for topic of choice</td>
<td>- Uses planning skills with a high degree of effectiveness&lt;br&gt;- Final product meets all the criteria listed on Assessment sheet&lt;br&gt;- Visual essay includes 3 or more primary sources that is appropriate and directly relates directly to the topic of choice&lt;br&gt;- The analysis of the primary sources and supporting evidence</td>
<td>- Uses planning skills with considerable effectiveness&lt;br&gt;- Final product meets most of the criteria listed on the Assessment sheet&lt;br&gt;- Visual essay includes 2 primary sources that somewhat relate to the topic of choice&lt;br&gt;- The analysis of the primary sources and supporting evidence</td>
<td>- Uses planning skills with some effectiveness&lt;br&gt;- Final product meets some of the criteria listed on the Assessment sheet&lt;br&gt;- Visual essay includes 1 primary source that does not relate to the topic of choice&lt;br&gt;- The analysis of the primary sources and supporting evidence</td>
<td>- Uses planning skills with limited effectiveness&lt;br&gt;- Final product meets none of the criteria listed on the Assessment sheet&lt;br&gt;- Visual essay does not include any primary sources or does not relate to the topic of choice&lt;br&gt;- The analysis of primary sources is lacking supporting evidence and does</td>
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<td>is strong</td>
<td>supporting evidence is strongly supported</td>
<td>supporting evidence are somewhat supported</td>
<td>evidence is not strongly supported</td>
<td>not include any primary sources</td>
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Lesson 4: Introduction to American Political Parties

LESSON OVERVIEW:
Throughout this lesson plan, students will be introduced to the American political parties, and understand how they work by firstly examining the difference between the three political parties. Once students understand the different political parties, students will then determine which political party they would most closely affiliate with. After students have determined their political standpoint, students will work collaboratively in their groups to create a short party platform for their chosen party.

ONTARIO CURRICULUM SPECIFIC EXPECTATION:
E1.4 describe key political events, developments, and/or policies in the United States during this period, and analyze their main causes and consequences
E2.2 explain the context for the development of various reform movements in the United States during this period

HISTORICAL THINKING CONCEPT COVERED:
Ethical Dimensions of History

SUCCESS CRITERIA:
• Students will understand the various political parties in America
• Students will determine which political party they affiliate with
• Students will examine the various political parties from the 1964 Election (Lyndon Johnson and Barry Goldwater)
• Students will work collaboratively to create a party platform

MATERIALS:
• Book computers in library/ computer cart
• I Side with Online Survey
  http://www.isidewith.com/political-quiz
• Democrat vs. Republican Comparison Chart
  http://www.diffen.com/difference/Democrat_vs_Republican

PLAN OF INSTRUCTIONS:
1. Warm-up (15 minutes)
   Take an informal student poll students by asking for a show of hands: Are you a Democrat? Are you a Republican? Not sure?
   Ask students to brainstorm what they know about the Democratic Party and the Republican Parties; record answers on the board. Inform class you will revisit this list later.
   Words in the News
   Review these key terms with students.
• **Political party:** A group of people who share the same beliefs about the way a country should be run. The aim of a political party is to elect officials who will try to carry out those shared beliefs.
  
  • **Two-Party System:** A political system consisting chiefly of two political parties (such as Democratic and Republican) that dominate the government.
  
  • **Democratic Party:** The oldest existing political party, Democrats tend to be more liberal on social issues, and believe the government should take an active role in providing for people in need.
  
  • **Famous Democratic Presidents:** Andrew Jackson, Franklin D. Roosevelt, John F. Kennedy, Jr., Bill Clinton and Barack Obama
  
  • **Republican Party:** Formed in 1854, Republicans tend to take a more conservative stand on social issues, favoring lower taxes and less government spending on social programs.
  
  • **Famous Republican Presidents:** Abraham Lincoln, Theodore Roosevelt, Richard Nixon, Ronald Reagan and George Bush
  
  • **Liberals:** Believe in government-funded programs to provide support for people in need, programs to promote social good and greater freedom in political and religious matters.
  
  • **Conservatives:** Believe in personal responsibility, traditional American values and a strong national defense.
    
    • **Note:** The terms “left” and “right” refer to opposite ends of the political spectrum. Liberals are referred to as the left or left-wing; conservatives are the right or right-wing.
  
  • **Third parties:** Smaller, alternative political parties, such as the Libertarian Party and Green Party. Third-party candidates typically receive much smaller percentages of votes during presidential elections.

2. **I Side with Political Party Survey** (20 minutes)
Students will complete the “I Side with Political Party” survey to determine their political affiliation.

Once students have completed the survey, students will then record their results to the following questions with respect to the 1964 political parties:

• Overall result: Which candidate do you side with? Which political party is this candidate a member of?
• Which political party do you side with on foreign policy issues?
• Which political party do you side with on economic issues?
• Which political party do you side with on social issues?

3. **INDIVIDUAL/SMALL GROUP WORK**

**Political Party Platform Collaboration** (30 minutes)
Once students have completed the online survey, students will be grouped together, based on their Overall Party results. Students will then work together to create a brief written party platform, highlighting their group’s key beliefs in important issues based on the primary sources provided. Groups can refer to the online comparison chart for ideas.

4. **DISCUSSION AND DEBRIEF:** (10 minutes)
Student responses, creating a class chart to record responses for each party. Compare responses to original brainstorm lists.

**Guiding Question:** What are the key differences between Democrats and Republicans?

**PRIMARY SOURCES**
Lyndon B Johnson Presidential Campaign Speech
http://www.juniorhistorians.com/lbj-document-1
Barry Goldwater Presidential Boucher
http://www.4president.org/brochures/goldwater1964brochure.htm
1964 Election Results
http://www.juniorhistorians.com/1964-election

**ASSESSMENT:**
Assessment as Learning
For homework: Write a one-paragraph reflection about your Political Party Survey results. Where do you fit politically overall? On economic issues? On social issues? Are these results what you expected? Why or why not?
Lesson Four: Appendix

1. Primary Source Documents:
PSD 1.1: Lyndon B Johnson Presidential Campaign Speech
http://www.juniorhistorians.com/lbj-document-1
PSD 1.2: Barry Goldwater Presidential Boucher
http://www.4president.org/brochures/goldwater1964brochure.htm
PSD 1.3: 1964 Election Results
http://www.juniorhistorians.com/1964-election

2. Black Line Masters:
   - Students will need laptops or personal devices for this class
BLM 1.1: I Side with Online Survey
http://www.isidewith.com/political-quiz
BLM 1.2: Democrat vs. Republican Comparison Chart
http://www.diffen.com/difference/Democrat_vs_Republican

Primary Source Documents:
1.3

Source: Junior Historians
Lesson 5: Intro to Civil Rights

LESSON OVERVIEW:
Now that students understand the political parties during 1963, the students will begin examining in-depth some of the laws and legislations that have been put in place, and how they encompass issues such as segregation and racism in America. Throughout this lesson, students will be examining segregation by analyzing the Dr. Seuss video “The Sneetches”. Once students have watched the video, students will then participate in a class examination of discrimination, and how differently whites and blacks were treated during this time.

ONTARIO CURRICULUM SPECIFIC EXPECTATION:
E2.1 describe developments and/or events of particular significance to African Americans during this period, and analyze their impact on African Americans and on American society in general
E2.2 explain the context for the development of various reform movements in the United States during this period

HISTORICAL THINKING CONCEPT COVERED:
Cause and Consequence & Continuity and Change

SUCCESS CRITERIA:
• Students will understand segregation by examining the Dr. Seuss video
• Students will examine the primary sources and analyze the various viewpoints of both Martin Luther King Jr, and the Clergymen
• Students will understand the nonviolent and law and order approaches

MATERIALS:
• PowerPoint slides
• Fair/Unfair voting handouts
• The Sneetches book or video

http://www.juniorhistorians.com/1964-election

PLAN OF INSTRUCTIONS:
1. Warm Up Activity (15 minutes)
The Sneetches by Dr. Seuss
  ▪ Ask the students what they think the word discrimination means and write their answer up on the board.
  ▪ Read the Dr. Seuss story “The Sneetches” to your students. OR You may also wish to view the video version
  ▪ Ask students which character was discriminated against in the book, and most often in the real world. Write their answers on the board.
  ▪ Ask students if they can think of a time that they were discriminated against or witnessed discrimination and ask them to share, if they are comfortable.
Ask students what they think the term civil rights means. You might also want to include the terms equality or equal rights in your discussion.

Ask students to think of some examples of discrimination that Dr. King and African-Americans have faced which led to the rise of the Civil Rights Movement.

Ask students if they can think of more examples of a person or a group of people who have stood up for civil rights.

2. **INDIVIDUAL/SMALL GROUP WORK:**
   
   **Fair or Unfair Activity** (15 minutes)
   
   - Put the definition of “discrimination” on the board
   - Use the PowerPoint to: Describe and discuss what is going on in the picture. Ask students to decide whether it is “FAIR” or “UNFAIR” using their premade sign to show their answer.

3. **Nonviolent vs Law & Order debate** (40 minutes)
   
   - Once students have examined the various forms of discriminations that people have faced, and have had the opportunity to participate in a class discussion sharing their opinions on it, students will then begin to examine Martin Luther King’s nonviolent civil rights resistance movement by looking at the first six pages of the primary source “Letter from Birmingham jail”, as well as the primary document “Letter to Martin Luther King Jr From the Clergymen: Law and Order”
   
   - After students have finished examining the primary source documents, the class will then be divided into two teams for a class debate. One group will represent Martin Luther King Jr’s nonviolent approach, while the other group will represent the Clergymen law and order approach.
   
   - Allow each side 10-15 minutes to speak
   
   - Once each side has had the opportunity to share, open the debate so that team members from each side can question or make comments. Ensure to alternate this process for approximately 10-15 minutes.
   
   - Once each side has had the opportunity to share their ideas, close the debate and come together to have a class discussion.

4. **DISCUSSION AND DEBRIEF:** (5 minutes)

   Have students fill out an exit slip that allows them to respond to the following questions: Describe how you were feeling throughout the debate. Did you agree or disagree with the side you were on? What did you learn from both perspectives of the civil rights movement?

**PRIMARY SOURCES**

- Martin Luther King Jr “Letter from Birmingham jail”
- Clergymen “Letter to Martin Luther King Jr From the Clergymen: Law and Order”

**ASSESSMENT:**

Assessment as learning: students will be assessed through their participation in class discussion, and the use of the primary source documents.
Students will also be assessed on their exit slips that demonstrates their understanding of the civil rights movement.
Lesson Five: Appendix

1. **Primary Source Documents:**
   PSD 2.1: Martin Luther King Jr “Letter from Birmingham jail”
   PSD 2.2: Clergymen “Letter to Martin Luther King Jr From the Clergymen: Law and Order”

2. **Black Line Masters:**
   - Teacher will need laptop and appropriate adaptor cable to connect to PowerPoint. Projection screen must be on and in working order.

   BLM 2.1: PowerPoint Slides: Civil Rights & Discrimination
   BLM 2.2: Fair/Unfair Handout

**Black Line Master**

2.1

**Civil Rights and Discrimination**

**Fair or Unfair**

**Discrimination**

- The unjust or prejudicial treatment of different people or things, especially on the grounds of race, age, or gender.
- For example, someone might not want to hire you for a job because you are a teenager.
Raise your sign to show whether what you are seeing is “Fair” or “Unfair”

Everyone has the right to speak their mind and ask questions

FAIR

Someone is being left out because of their age, race, intellectual ability, or gender

UNFAIR

Black people had to use separate waiting rooms from white people in the United States until 1964.

Blacks and whites were not allowed to ride together on interstate buses (buses going from one state to another.) Their bus was firebombed because they tried to ride together in 1966.

Dogs were released to attack black people protesting discrimination.

Everyone is allowed to speak and have their ideas heard no matter what race, age, or gender they are.

Black students had poorer quality schools and were not allowed to go to school with white students.
Black and white students were allowed to the same high quality schools together. 

Racist laws, called “Jim Crow Laws”, made it legal and okay to discriminate against black people for many things, including jobs.

White students bullied black students at school just because their skin was a different color.

This sign says that only white people may swim at the pool, and that black people cannot sit in the restaurant and eat, but have to take their food elsewhere to eat.

These black and white students are being harassed for trying to sit together at a lunch counter in 1960. The students in the background are pouring soda, flour, sugar and other messy ingredients on them.
This man has to use a separate water fountain because he is black.

Source: PBS Newshour Extra
Fair

Unfair
LESSON 6: Martin Luther King Jr.

LESSON OVERVIEW:
Within this lesson plan, students will be learning about the March on Washington in 1963 and the significance it played in the American politics. Students will be examining why the March on Washington took place, and what political changes arose from it.

ONTARIO CURRICULUM SPECIFIC EXPECTATION:
E2.1 describe developments and/or events of particular significance to African Americans during this period, and analyze their impact on African Americans and on American society in general E2.2 explain the context for the development of various reform movements in the United States during this period.

HISTORICAL THINKING CONCEPT COVERED:
Historical Significance & Continuity & Change

SUCCESS CRITERIA:
By the end of this lesson, students will be able to:
- Cite specific textual evidence to support analysis of primary sources
- Determine the central ideas or information of a primary source
- Understand the significance of the “I Have a Dream” speech, and the role and influence it played on the American politics in 1963-1964

MARTIALS:
I Have a Dream Speech Video
https://www.youtube.com/watch?v=smEqnnklfYs
Set up classroom for the three stations

PLAN OF INSTRUCTIONS:
1. Warm-Up (20 minutes) | Watch the video of the speech together in class. Have students take notes on anything that captures their attention when listening to the speech. After the speech is over, discuss the advantages of listening to the speech rather than just reading it.

2. INDIVIDUAL/SMALL GROUP WORK
   Examining the Primary Source (25 minutes) | Set up three stations around the room, one for each theme: freedom, justice, brotherhood/sisterhood. Group students in small groups and have them rotate through each station at their own pace. Instruct them to answer the question at each station with their small group. They may write down their answers on the margins of their speeches or on a separate sheet of paper.
   Freedom station: The speech begins (and ends) by emphasizing freedom: what does King mean by freedom, and in what sense does he regard African Americans as “still not free”? Use examples from the text and your knowledge of the era to defend your answer.
Justice station: The speech then moves to speak about justice: can you say what he means by “justice”—equality of rights, equality before the law, equality of opportunity, equality of economic and social condition, or something else? Use examples from the text and your knowledge of the era to defend your answer.

Brotherhood/sisterhood station: In recounting his dream of the future, King speaks not only of freedom and justice but also of brotherhood and sisterhood. First, what does King mean by brotherhood? Sisterhood? How is this related to the other goals [freedom and justice]? Is the goal of brotherhood rooted in the American dream of “life, liberty, and the pursuit of happiness” or is it rooted in the Christian messianic vision, when “the glory of the Lord shall be revealed and all flesh shall see it together”?

3. DISCUSSION AND DEBRIEF:
Class Discussion (20 minutes) | Come back together as a class, and discuss the following questions:
What is the connection, according to King, between justice and freedom? Might increasing justice for some require limiting freedom for others?
When King concludes with the moving call “Let freedom ring,” does it carry the same meaning as it does in his source, “My Country ’Tis of Thee”? What would it mean to be “free at last”? Is King, in his remark about the “color of their skin” and the “content of their character,” preaching a vision of color-blind America, where race is irrelevant? Do you share such a vision today?

4. Wrap-Up (5 minutes) | If you were asked to give a public speech in Washington, DC about what is needed today for a better America, what would you say? What is your “dream”? How would you convince others to follow your dream? Share as a class if time allows.

5. Homework (5 minutes)
For homework students will be given the opportunity to choose from one of the following options below. This will allow students to reflect on the primary source documents, and the in-class discussions.
1) Write a paragraph or two answering the following question: Choose one of the themes (freedom, justice, brotherhood/sisterhood) that King emphasized in his speech. How free would King judge America to be today? How just? How much brotherhood can be found in America? Sisterhood? Defend your answer with specific examples from current events.
2) Imagine you are a newspaper reporter who has been tasked to cover the March on Washington. After listening to King’s speech, write an article describing the speech and the crowd’s reaction.

PRIMARY SOURCES:
“I Have A Dream…”

ASSESSMENT:
Assessment as learning: Students will be assessed on their understanding of the importance of the March on Washington
Students will also be assessed on their understanding and importance of Martin Luther King Jr’s “I Have a Dream Speech”
Students will be assessed on the completion of their homework, and the demonstration of their critical thinking.
Lesson Six: Appendix

1. **Primary Source Documents**
   PSD 3.1: “I Have A Dream…”

2. **Black Line Master**
   - Teacher will need laptop and appropriate adaptor cable to connect to PowerPoint.
     Projection screen must be on and in working order.

   BLM 3.1: I Have a Dream Speech Video
   [https://www.youtube.com/watch?v=smEqnnKlfYs](https://www.youtube.com/watch?v=smEqnnKlfYs)
"I HAVE A DREAM . . ."

(Copyright 1963, Martin Luther King, Jr.)

Speech by the Rev. Martin Luther King
At the “March on Washington”

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago a great American in whose symbolic shadow we stand today signed the Emancipation Proclamation. This momentous decree included a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. But 100 years later the Negro still is not free. One hundred years later the life of the Negro is still badly crippled by the manacles of segregation and the chains of discrimination. One hundred years later the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later the Negro is still languished in the corners of American society and finds himself in exile in his own land. So we've come here today to dramatize a shameful condition.

In a sense we've come to our nation’s capital to cash a check. When the architects of our Republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men—yes, black men as well as white men—would be guaranteed the unalienable rights of life, liberty and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of
honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked “insufficient funds.”

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we’ve come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

Now is the time to make justice a reality for all of God’s children. It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro’s legitimate discontent will not pass until there is an invigorating autumn of freedom and equality—1963 is not an end but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright days of justice emerge.

(Copyright 1963, Martin Luther King, Jr.)
And that is something that I must say to my people who stand on the worn threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protests to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to distrust all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny.

They have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, “When will you be satisfied?” We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

We cannot be satisfied as long as the Negro’s basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their adulthood and robbed of their dignity by signs stating “For Whites Only.”

(Copyright 1963, MARTIN LUTHER KING, JR.)
We cannot be satisfied as long as the Negro in Mississippi cannot vote and the Negro in New York believes he has nothing for which to vote.

No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulation. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering.

Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our Northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, though, even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up, live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia sons of former slaves and the sons of former slave-owners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice,

(Copyright 1963, Martin Luther King, Jr.)
sweating with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream... I have a dream that one day in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today... I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low. The rough places will be made plain, and the crooked places will be made straight. And the glory of the Lord shall be revealed, and all flesh shall see it together. This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning. "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountain side, let freedom ring." And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New

(Copyright 1963, Martin Luther King, Jr.)
York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snowcapped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California.

But not only that. Let freedom ring from Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi, from every mountain side. Let freedom ring . . .

When we allow freedom to ring—when we let it ring from every city and every hamlet, from every state and every city, we will be able to speed up that day when all of God’s children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, “Free at last, Free at last, Great God a-mighty, We are free at last.”

(Copyright 1963, Martin Luther King, Jr.)
Lesson 7: Beginnings Of Civil Arts – Film In America 1960S

LESSON OVERVIEW:

In this lesson, students will compliment their understanding of cultural and political history of America in the 1960s with an investigation of the artistic scene of the era. Students will learn about the emerging film industry of America and of the dominance of Hollywood. Students will critique the significance of moving pictures and the new culture of films and consider how this affects American identity. They will also learn about how role race and gender played in the film industry. Using primary sources in the form of films and interviews, students will get be able to identify and understand the film culture of the period and how the films played a part in the civic and social changes of America.

ONTARIO CURRICULUM SPECIFIC EXPECTATION:

E3.5 describe various developments in the arts and popular culture during this period, and analyze how they contributed to heritage and identity in the United States

HISTORICAL THINKING CONCEPT COVERED:
Cause and Consequence, Historical Perspective, Historical Significance

SUCCESS CRITERIA:

• Identify the attitude towards race and gender in 1960s American as reflected in film
• Connect major themes of films with the political and social context of 1960s America

PLAN OF INSTRUCTIONS:

Pre-Lesson Assignment

In preparation for this lesson, students are required to have watched a film from the 1960s Movies, Race, and Ethnicity list on their own time (IFT 7.1). While they are watching their chosen film, they will complete the Film Investigation Worksheet (IFT 7.2). The goal of this activity is for students to analyze what they are watching and to consider the multiple perspectives represented within their chosen film. Students will consider the characteristics portrayed by white characters compare to black characters, they will consider the political issues mentioned and referenced to, as well as how the audience respond to the characters. The viewing of the films is assigned for before class to ensure effective use of time within the classroom.

1. Hook – Hattie McDaniel Oscar Acceptance Speech (1940) – 7 minutes

   PRIMARY SOURCE: https://www.youtube.com/watch?v=e7t4pTNZshA (PSD 7.1)
   • Introduce the class by watching Hattie McDaniel, the Black woman to win an Academy Award for Best Supporting Actress in 1940s.
   • Let students know that Hattie McDaniel played the part of a maid in Gone With the Wind and accepted her award from a segregated hotel.
   • Play the video again and have students pay close attention to what type of people are in the audience, what Hattie says in her speech, how she is introduced
• Transcript of Hattie’s speech can be found in IFT 7.3

2. **Discussion & Debrief – 10 minutes**
• Allow students to share their thoughts and observations of the acceptance speech.
• Have student consider what the social attitude is of African Americans in Hollywood.
• Students should touch upon the dominance of white actors in the audience and the role Hattie played that got her this award.
• Remind students this was during the 1940s, have students keep this in mind as we move into the 1960s.

3. **Sidney Poitier Oscar Acceptance Speech (1964) & Discussion – 15 minutes**
PREFERRED SOURCE: [https://www.youtube.com/watch?v=qCzTyxXPy1o](https://www.youtube.com/watch?v=qCzTyxXPy1o) (PSD 7.2)
• Watch Sidney Poitier’s acceptance speech for the first African American to win Best Actor.
• Provide a little background to the role Poitier played in his film *Lilies of the Field*. Poitier plays a handyman.
• Have student consider the change attitudes between McDaniel’s acceptance and introduction speech with Poitier’s. Also have student consider the role Poitier played in the film. Is there a reoccurring theme of the type of character played by African American actors or actresses?
• Have the attitude toward African Americans in American film changed?

PREFERRED SOURCE: [https://www.youtube.com/watch?v=wLKDfyFjQtc](https://www.youtube.com/watch?v=wLKDfyFjQtc) (PSD 7.3)
• Watch Denzel Washington’s acceptance speech for Best Actor. Washington won the award for the film *Training Day*.
• The focus for this video is on his speech. The transcript is found in the appendix (IFT 7.3).
• Once again, have students consider the changes in film culture since 1960s. Does Washington mention any significant racial and cultural changes in his speech? What does that suggest about the racial acceptances in America?

**ASSESSMENT/ PERFORMANCE TASK**

**Film Screen Writer (25 minutes)**
• In groups, students will come up with an alternative speech to any of the three actors we studied in class.
• This alternative acceptance speech should recognize the limitations, racial segregation, and civil issues of the period.
• Students will present their group speech as a skit to the class.
• Students should also mention observations and use their chosen movie as supporting evidence to any arguments they make in their speech.
Lesson Seven: Appendix

- 7.1 Information for Teachers: A list of movies that involve Race and Ethnicity in Movies during the 1960s. This list was taken from the following link, alternative movies can be chosen depending on lesson focus. http://www.lib.berkeley.edu/MRC/imagesafam.html#60
- 7.2 Information for Teachers: A worksheet designed to prepare students for the investigation of race in film during the 1960s. This worksheet should be completed as students watch their chosen film.
- 7.1 – 7.3 Primary Source Document: Video links and transcripts to the acceptance speeches of various Oscar Winners.

Information for Teachers:
7.1. List of Films:
http://www.lib.berkeley.edu/MRC/imagesafam.html#60

7.2 A Blank worksheet developed by Erica Chan to guide students through their viewing of their chosen film.

Movies, Ethnicity, Race in the 1960s
Film Work Sheet

Name:
Title of Film: Year:

Summary of Film:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What specific observations of race do you notice?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
What character does the Black actor/actress play? Is it a character of power? Is it a major character?

What is the relationship between the white characters and the black characters?

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**Primary Source Document**

7.1 Hattie MacDaniel Acceptance Speech, from [http://aaspeechesdb.oscars.org/link/012-2/](http://aaspeechesdb.oscars.org/link/012-2/)

HATTIE McDANIEL: Academy of Motion Picture Arts and Science[s], fellow members of the motion picture industry and honored guests. This is one of the happiest moments of my life, and I want to thank each one of you who had a part in selecting me for one of the awards for your kindness. It has made me feel very, very humble and I shall always hold it as a beacon for anything I may be able to do in the future. I sincerely hope I shall always be a credit to my race and to the motion picture industry. My heart is too full to tell you just how I feel. And may I say thank you and God bless you.

7.2 Sidney Poitier Acceptance Speech, from [http://aaspeechesdb.oscars.org/link/012-2/](http://aaspeechesdb.oscars.org/link/012-2/)

SIDNEY POITIER: Because it is a long journey to this moment, I am naturally indebted to countless numbers of people, principally among whom are Ralph Nelson, James Poe, William Barrett, Martin Baum, and of course the members of the Academy. For all of them, all I can say is a very special thank you.

DENZEL WASHINGTON:
Two birds in one night, huh? Oh, God is good. God is great. God is great. From the bottom of my heart, I thank you all. Forty years I've been chasing Sidney [Poitier], they finally give it to me, what'd they do? They give it to him the same night. I'll always be chasing you, Sidney. I'll always be following in your footsteps. There's nothing I would rather do, sir. Nothing I would rather do. God bless you. God bless you.

I want to thank the Academy. You know, when I was in college first starting out as an actor, they asked each one of us what we wanted to do. I said I want to be the best actor in the world. All the students in the classroom looked at me like I was a nut. Life has taught me to just try and be the best that I can be, and I thank the Academy for saying to me that on this given night I was the best that I could be. I want to thank Warner Bros. and Alan Horn and Lorenzo di Bonaventura for supporting this film. And Antoine Fuqua, a brilliant young filmmaker, African-American filmmaker. I don't know where you are, Antoine, love you. Ethan Hawke, my partner in crime. So many people, I can't even remember everybody, lawyers, doctors, agents... My beautiful agent, Ed Limato. We've been together for so many years. Hometown boy from Mount Vernon. My beautiful wife. I love you so much. You put up with me, in spite of myself. And my beautiful children at home. I told you if I lost tonight I would come home and we'd celebrate and if I won tonight I would come home and we'd celebrate. Well, I'm coming home, we're celebrating. God bless you all.
Lesson 8: Black Arts Movement

LESSON OVERVIEW:

In this lesson, students will continue to look at the artistic environment that dominated the civil rights movement of the 1960s. Moving away from film, students will embark on an investigation that looks at the Fine Artists of the Civil Rights Movement. Known as the Black Arts Movement, students will have the opportunity to look deeply into a Black Arts Movement artist, attempt their style of art, and then situate this art along a timeline to better understanding the influences between art and artists. The Black Arts Movement was not limited to the Visual arts but also expanded to poetry, theatre, and dance. For this lesson, we will focus on the visual arts.

ONTARIO CURRICULUM SPECIFIC EXPECTATION:

E3.5 describe various developments in the arts and popular culture during this period, and analyze how they contributed to heritage and identity in the United States

E3.3 analyze how the roles and identities of American women have changed during this period

HISTORICAL THINKING CONCEPT COVERED:
Cause and Consequence, Historical Perspective, Historical Significance

SUCCESS CRITERIA:

• Students will be able to identify the Black Arts Movement artists
• Students will be able to discuss the elements of these art works in the context of the Black Arts Movement
• Students will be able to recognize the changes in women’s role in society

PLAN OF INSTRUCTIONS:

1. **Hook – Judy Chicago’s Dinner Party** (15 minutes) *(IFT 8.1)*
Before students come into the classroom, prepare the space by setting up the desk to make a long dinner table. There should be enough seats for all students in the class. At each seat, place a photograph of a seat taken from Judy Chicago’s Dinner Party. As students come in, have them choose a spot at the dinner table. Students will begin an independent research activity in which they will research their artist and find out their significance. Ask students to relate this artists to the changing ideologies of the 1960s.

2. **Dinner Discussion** (10 minutes)
Go around the table for students to share their findings about their artist. Make sure students mention why they think this artists was important enough to have a spot at the table. Have students consider the changes roles of women, and how the dinner party contributes to the changes of society’s views of women.

3. **Black Arts Movement** (15 minutes)
Following the class discussion of the artists represented at Judy Chicago’s table, introduce the Black Arts Movement. Make sure to emphasis that the Black Arts Movement is not limited to the Visual arts, but also expands to works of literature, poetry, and theatre. Ask students to read the articles
listed in IFT8.2. These articles will provide students with a clearer understanding of the Black Arts Movement. Once students have read through the articles, have students work in groups no larger than three to choose a visual artist they are interested in. Once groups have chosen the artists, the artists’ name should be written on the board to prevent repetition between groups.

ASSESSMENT/ PERFORMANCE TASK

Creating Art & Black Arts Movement Timeline (30 minutes)

Once the artist has been chosen, each group will be responsible for researching this artist. Students need to consider the significance of this artist’s work, what inspired their work, and how they’re work influenced other works of art. Students will study their style of art and using materials in the classroom (such as paints, pastels, paper etc) students will create a work of their own in the style of their chosen artists. With each piece of art, students are to write a small blurb, explain the questions of investigation. Once complete. Students will create a timeline on the wall of the classroom to create a visual representation of the changes in Art during the Civil Rights Movement.
Lesson Eight: Appendix

- **8.1 Information For Teachers**: A PDF file created by the Brooklyn Museum as a resource for teachers on the Judy Chicago Dinner exhibit.

- **8.2 Information For Teachers**: Links to two web articles about the Black Arts Movement during the 1960s. These articles provide excellent information about the different forms of arts during this period as well as background on specific artists.

- **Primary Source Documents**: Due to the nature of this lesson, students will be looking at a variety of different art works made by artists of the period in study. For this reason, this lesson will not have specific Primary Source Documents.

**Information For Teachers:**

8.1 Brooklyn Museum, Judy Chicago Dinner Teacher Packet  
https://d1lfxha3ugu3d4.cloudfront.net/education/docs/Dinner_Party_Edu_resources.pdf

8.2 Research Articles for Student Activity  
http://www.widewalls.ch/black-arts-movement-art/  
http://www.huffingtonpost.com/2014/02/12/civil-rights-art_n_4769268.html
Lesson 9: Black Arts Movement- Beyond The Visuals

LESSON OVERVIEW:

Continuing with previous class’s focus on the development of visual arts as part of the Black Arts Movement, this lesson will look at the other forms of art created during this period. This lesson will focus on poetry and theatre as part of the Black Arts Movement. Students will make connections with present day forms of poetry, such as Slam poetry. Using characters in theatre, students can also make connections to the actresses and actors discussed in an earlier lesson.

ONTARIO CURRICULUM SPECIFIC EXPECTATION:

E3.5 describe various developments in the arts and popular culture during this period, and analyze how they contributed to heritage and identity in the United States

E3.5 analyze the impact that American arts and popular culture have had during this period, both in the United States and internationally

HISTORICAL THINKING CONCEPT COVERED:

Cause and Consequence, Historical Perspective, Historical Significance

SUCCESS CRITERIA:

• Students will be able to make connections between poetry in 1960s with present day poetry styles
• Students will be able to recognize the themes and topics discussed in poetry and theatre as a reflection of social and political ideas
• Students will be able to identify famous Black poets and performers and understand their significance on the artistic culture of the American history.

PLAN OF INSTRUCTIONS:

1. Hook – “Let America be America Again” by Langston Hughes– 10 minutes
   • Project the poem “Let America be America Again” on the board (PSD 9.1)
   • Have students read through the poem as they come into class, preparing them for their lesson
   • Discuss the different themes and topics mentioned in the poem. Have students pay attention to the use of vocabulary and how that reflects the attitude of the period
   • Students should make connections between the topics discussed in the poem with other ideas and changes in Black culture during this period.

2. Slam Poetry – Black Privilege - 10 minutes
   • Watched Crystal Valentine – “Black Privilege” slam poetry performance. (IFT 9.1)
   • After the first viewing, play it again and ask students to make mental notes about the elements and characteristics of Slam Poetry that differs from ordinary poetry.

ASSESSMENT/ PERFORMANCE TASK

3. Slam Poetry – Theatre and Literacy – 30 minutes
• The class discussion of Slam poetry should touch upon the idea of why this form of art is used to communicate ideas of race and civil power
• Students now have a chance to work in groups to come up with their own Slam poetry performance. Students will create their own poem.
• Student poems are to reflect the characterizes of Slam poets, these poems will be performed in class. The poem should be inspired by the works of 1960s Black poets and should discuss the conflicts, hopes, and racial issues experienced during this period.
• Teachers should assess for Learning by observing the Slam poetry performance Teachers should consider the topics discussed in the poem, the style of performance, and student analysis of “Let America be America Again” poem.
Lesson Nine: Appendix

Information for Teachers
9.1: “Black Privilege” is a Slam poetry performance by Crystal Valentine in 2015. This video is an excellent example of Slam poetry upon the topic of racial issues and conflicts in society.

Primary Source Document
9.1: “Black Art” by Amairi Baraka first published in 1966 is one of the most well known poems of the Civil Rights Black Arts Movement. It influenced a new era of poetry that avoided lyrical voice.

Information for Teachers
9.1 “Black Privilege” https://www.youtube.com/watch?v=7rYL83kHQ8Y

Primary Source Document
9.1: “Let America Be America Again” by Langston Hughes

LET AMERICA BE AMERICA AGAIN (1967)

Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.

(America never was America to me.)

Let America be the dream the dreamers dreamed —
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.

(It never was America to me.)

O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.

(There’s never been equality for me,
Nor freedom in this "homeland of the free.")

Say, who are you that mumbles in the dark?
And who are you that draws your veil across the stars?
I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I seek —
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.

I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of grab the ways of satisfying need!
Of work the men! Of take the pay!
Of owning everything for one's own greed!

I am the farmer, bondsman to the soil.
I am the worker sold to the machine.
I am the Negro, servant to you all.
I am the people, humble, hungry, mean —
Hungry yet today despite the dream.
Beaten yet today—O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.

Yet I'm the one who dreamt our basic dream
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true,
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home —
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."

The free?

Who said the free? Not me?
Surely not me? The millions on relief today?
The millions shot down when we strike?
The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held
And all the flags we've hung,
The millions who have nothing for our pay —
Except the dream that's almost dead today.

O, let America be America again —
The land that never has been yet —
And yet must be--the land where every man is free.
The land that's mine — the poor man's, Indian's, Negro's, ME —
Who made America,
Whose sweat and blood, whose faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.

Sure, call me any ugly name you choose —
The steel of freedom does not stain.
From those who live like leeches on the people's lives,
We must take back our land again,
America!

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath —
America will be!

Out of the rack and ruin of our gangster death,
The rape and rot of graft, and stealth, and lies,
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain —
All, all the stretch of these great green states —
And make America again!
IFT 10.0 Final Assessment: Unit Test

Race and Identity 1960s America Unit Test

Part A: Identify and State the Significance (K/U) /15
Instructions: Choose 5 out of the following 10 terms and identify and state the significance.

- Black Panthers
- Black Power Movement
- Skin Whitening Advertisements
- Huey Newton
- Free Breakfast Program
- Black Arts Movement
- Judy Chicago Dinner Party
- Slam Poetry
- Martin Luther King Jr.
- March on Washington

Part B: Short Answer (A /10)
Instructions: Choose 2 out of the following 3 questions, and provide a short answer response. Your answer should be a minimum of four sentences long.

1. What were some of the key features of the Black Panther Party? Who were it’s founders and what were some of the key missions of the organization?

2. Choose a Black Arts Movement Visual Artists. Describe their art work and what cultural and political event influenced their style. How has his/her work influenced the development of art styles today?

3. How did the Black Power Movement influence the African American beauty industry? Give an example of a magazine that demonstrated this.

Part C: Passage Analysis (A /10)
Instructions: Analyze the following passage from the poem, “Comes the Coloured Hour” by Langston Hughes

Comes the Colored Hour:
Martin Luther King is Governor of Georgia,
Dr. Rufus Clement his Chief Adviser,
A. Philip Randolph the High Grand Worthy.
In white pillared mansions
Sitting on their wide verandas,
Wealthy Negroes have white servants,
White sharecroppers work the black plantations,
And colored children have white mammies:
Mammy Faubus
Mammy Eastland
Mammy Wallace
Dear, dear darling old white mammies--
Sometimes even buried with our family.
*Dear old*
Mammy Faubus!
*Culture, they say, is a two-way street:*
Hand me my mint julep, mammy.
Hurry up!
Make haste!

**Part D: Persuasive Paragraph (T /5) (C /5)**
*Instructions: Show your opinion on the following question in the format of a persuasive paragraph. Ensure you have supporting evidence for your opinion.*
Explain why the March on Washington is a significant event in American history in terms of race and identity? Use specific examples from the primary sources examined to help support your answer.
Bibliography


