

Black Girl Magic: Tilting the Looking Glass

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This curriculum unit is recommended for:
High School, Visual Arts and Crafts and Design Beginning through Advanced levels.

Keywords: Feminism, Hood Feminism, Black Feminism & Intersectionality, #BlackGirlMagic, Complex Lived Realities, Cultural Diversities, Fragmentation and Identity.



Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit. (Insert a hyperlink to Appendix 1 where you've stated your unit's main standards.)

Synopsis: “Tilting the Looking Glass”, putting the world on tilt, bending perspectives as if you were Alice going through the looking glass and entering into a parallel world. Many do not see this parallel world, while others clearly see it everyday. What is this parallel world that's not parallel? Why is this world's perspectives so different and strange to one another? Where can we find the disconnect? Let's take an adventure together and begin the tilting of the looking glass through the world of Black Girl Magic! Not the kind of magic you see magicians doing or cheap parlor tricks, but real magic. Magic that runs deep from its roots. How do we discover these roots; using critical self-reflections, Museum Educators, and restorative circles to create safe uncomfortable conversations that will lead to higher academic achievement, critical investigations, and a stronger sense of relating to our Black women and how they got to their “magic” and how it relates to current events happening all over the country. Students will tilt their perspectives and the perspectives of those around them; like a wildfire starting small, but the wind picks up and spreads the fire across more land. Tilting perspectives until the mirror is shattered; Black girls are humanized in all perspectives and realities. The power of starting the tilt through critical thinking and critical investigations into text, art, music, and restorative circles- group discussions where students learn from one another's experiences, their feelings be it pain, heartache, distrust, or magic, strength, determination, and resilience. These students are from many different demographics of Independence High School, which will be the tilt our education system needs.

I plan to teach this year to around 200 Visual Arts and Crafts Students Beginning to Advanced Levels at Independence HighSchool.

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Black Girl Magic: Tilting the Looking Glass

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Introduction: “Tilting the Looking Glass”, putting the world on tilt, bending perspectives as if you were Alice going through the looking glass and entering into a parallel world. Many do not see this parallel world, while others clearly see it everyday. What is this parallel world that’s not parallel? Why is this world’s perspectives so different and strange to one another? Where can we find the disconnect? Let’s take an adventure together and begin the tilting of the looking glass through the world of Black Girl Magic! Not the kind of magic you see magicians doing or cheap parlor tricks, but real magic. Magic that runs deep from its roots. How do we discover these roots; using critical self-reflections, Museum Educators, and restorative circles to create safe uncomfortable conversations that will lead to higher academic achievement, critical investigations, and a stronger sense of relating to our Black women and how they got to their “magic” and how it relates to current events happening all over the country. Students will tilt their perspectives and the perspectives of those around them; like a wildfire starting small, but the wind picks up and spreads the fire across more land. Tilting perspectives until the mirror is shattered; Black girls are humanized in all perspectives and realities. The power of starting the tilt through critical thinking and critical investigations into text, art, music, and restorative circles- group discussions where students learn from one another's experiences, their feelings be it pain, heartache, distrust, or magic, strength, determination, and resilience. These students are from many different demographics of Independence High School, which will be the tilt our education system needs. Let us now begin.

“Young girl, Alice takes Kitty into her lap and begins telling her about an imaginary world that exists on the other side of the mirror. The Looking-Glass House, as Alice explains to Kitty, is “just the same as [the] drawing-room, only the things go the other way.” It is, in other words, a land in which everything is backward when compared to the world that Alice and Kitty inhabit.”¹

The idea of through the looking glass, as explained above, refers to a parallel world where everything looks the same, however everything occurs differently. While Black (People of Color) and White people coexist they live in that “other world beyond the looking glass.” It looks the same, but functions differently due to their race and gender. Teaching “All” about Black women, Femmes, and Girls takes us on a journey through the ‘Looking Glass’ where “All” get the opportunity to learn from one another's experiences and every feeling; be it pain, heartache, distrust, or magic, strength, determination, and resilience as a Black Woman, Girl, or Feme. Creating an environment to cultivate understanding, empathy, compassion, and most importantly healing. Healing needs to take place on all fronts in order to achieve “wholeness” or “unity” in society. Healing is the in between period of time where we begin tilting the looking

glass even further; pushing those perspectives and processing our journey into a new perspective on the humanity of Black girls in our classrooms.

How do we discover these roots; using critical self-reflections, Museum Educators, and restorative circles to create safe uncomfortable conversations that will lead to critical thinking and critical investigations into text, art, music, and restorative circles- group discussions where students learn from one another's experiences, their feelings be it pain, heartache, distrust, or magic, strength, determination, and resilience. These students are from many different demographics of Independence High School. Not only will the Visual Arts be a major driving force through this journey, but a collaboration with the Independence High School History and Psychology department. A collaboration of Teachers and Students from the Craft and Design classes as well as Honors and AP Psychology classes; together will mix into equal groups when Personality and Identity lessons are being taught. Now, Students will have the opportunity to learn this information from two different perspectives; creating diverse learning experiences.

Rationale: Over the past 16 years of my teaching career I have seen so many different new ways of educating our students from the multiple different ways to teach literacy, teaching to improve test scores, Black male literacy, Black female/all female science and math, math as concepts instead of math as a process, themes in social studies instead of social studies as timelines, disciplinary literacy, read like a mathematician, scientist, historian, etc., project based inquiry based learning, and differentiation across contents. How about we teach our students how to survive the history that they are currently living through, social justice is one of the many names. Lets teach and learn side by side with our students and create an environment where critical thinking can merge with emotional thinking; we can begin the process of healing. Healing, from color blindness, turning your eyes because it's not happening to you or someone you know, or from trauma (trauma comes in many forms and affects each person or group of people differently). We can use this trauma and hard times of injustice to teach our students about the world, how it works, how to begin the change process, change the way we all "see" and how we can adapt to create a better society to learn, live, love, and thrive-in. This process starts with a small tilt of the looking glass, a tilt that will continue to grow with each lesson; shifting perspectives.

Demographics: Independence High School serves 2,426 students in grades 9-12. The percentage of students achieving proficiency in math is 54% (which is higher than the North Carolina state average of 47%) for the 2016-17 school year. The percentage of students achieving proficiency in reading/language arts is 53% (which is higher than the North Carolina state average of 46%) for the 2016-17 school year. Independence High School placed in the top 30% of all schools in North Carolina for overall test scores (math proficiency is top 50%, and reading proficiency is top 30%) for the 2016-17 school year. The student: teacher ratio of 18:1 is higher than the North Carolina state level of 16:1. Minority enrollment is 72% of the student body (majority Black and Hispanic), which is higher than the North Carolina state average of 52%. Independence has a 6% Asian population, 30% Hispanic, 33% Black, 28% White, and 3% 2% or more races.

Unit Goals: This unit will address Adulthood of Black girls, self-definition, self-valuation, Feminism, Black Feminism, Crunk Feminism, Intersectionality, the over sexualization of Black girls and women in society and our education system. It is important to understand why and how these lead to identity fragmentation. How they are still majorly affecting our Black Female Students in the public and private school systems today. How the educational system is failing them and why have there not been measures or studies to look at our Black Women like there have been for our Black males. Black Lives Matter is not just about Black men. Black women are suffering and being forgotten about in the current educational system that is in place today. We will take a deeper look into how the media, society, and internal biases and blatant biases play huge roles in how our Black girls and women are treated in the educational system. We will explore why these are still going on today and how we can change the way society and the school systems think about dress code, hip hop culture, being to African to not being African enough. So many cultural biases affecting the mental and emotional learning of our Black girls. I want to create a safe space in my classroom and school environment to explore these root causes; focusing on our Black girls and women. While exploring identity fragmentation and what leads to it, we will use many approaches to teaching, discussing, and learning such as restorative circles, groups discussions, individual projects, groups projects and hopefully whole school projects.

Content Research: What is Black Girl Magic? This question is not so easily answered. Why is this question so hard to answer? Let's take a look at all the complexities of what makes up Black girl magic. Women, more importantly Black women, live complex lived realities. What makes black women's lives *complex lived realities*? "Globally, black femmes, girls, women, face complex lived realities as a result of gendered-raced-classed-sexuality oppression. Black femmes, girls, and women tend to be disproportionately disadvantaged economically, physically, educationally, and socially".² Julia S. Jordan-Zachary and Duchess Harris break down these lived complexities into different categories in their book *Black Girl Magic Beyond the Hashtag*³, as well as many other authors like Alice Walker, Jennifer C. Nash, Brittaney C. Cooper, Susanna Morris, Robin Boylorn, and Bell Hooks. All very accomplished Black Women who push for these four goals in their writings. "(1) Community building and making; (2) challenging dehumanizing representations via a practice of self-definition; (3) rendering Black femmes, girls women, visible; (4) restoring what is sometimes violently taken."

Building a community for Black women really became visible with the #BlackGirlMagic on social media. This hashtag opened up a social community of Black women to partake into the politics of self-definition and self-valuation.⁴ Black women are reflected in literature and artistic expression, Alice Walker 1983, and dominating the social media outlets of Twitter and Instagram. Hashtag Black Girl Magic is now globally visible to anyone and everyone who cares to post with the movement or read about Black Girl Magic. More and more Black girls and their Mothers and Teachers are reading literature written by black women and about Black women. A representation that has been seriously lacking in the media world. Which brings me to the idea

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of identity and the power that self representation in the media has on young and older Black women and women of color. It is clear that there is still a major lack of representation of the many different looks and colors of the human race in the media, which can have serious effects on one's body image. I see these effects today in my classrooms where students will have the not so nice conversations about “your not African/Black enough or your not white enough”. Sadly these very negative conversations happen way too much. I decide to research this more, which moves me more towards intersectionality. Intersectionality is the interconnected nature of social categorizations such as race, gender, and class as they apply to a given individual or group; regarded as creating overlapping and interdependent systems of discrimination and disadvantage.⁵ There are so many different ways intersectionality plays a major role in Black Girl Magic, but I want to focus more on the school age girl and young woman and how it applies to school.

Dress Code: As a woman that has grown up in the South, I find that religious or not religious gender ideologies find their way into our jobs, schools-classrooms, shopping, etc.. What are gender ideologies? Simply put, your sex defines your role. Role??? “We don’t talk much about the sins of capitalism or racism or sexism or homophobia or militarism or the evils of the prison industrial complex. We tell women to wear longer dresses and boys to pull up their pants. We seem to believe that if we merely conquer our individual sins, God will protect us from the effects of all the other “isms”.⁶ How is this relevant to dress code? Black women/girls at my school for sure are consistently and unfairly called out on the dress code rules, which were created off of the churches ideologies and white womens bodies. Women are constantly told to wear more clothes so that men will feel more comfortable and less distracted; this is so wrong on so many levels, but equality is a great place to start. Our bodies are all made up differently, but Black girls and women’s bodies are more courvey, voluptuous, and not always petite like the super skinny white woman that the media blasts into all our heads is the way to look. Black girls are being marginalized because they are trying to fit what dress code is to the patriarchy of the school systems and stand out on their own. Black female students at my school are sent home or to in-school suspension for not adhering to the dress code and refusing to change because what they are wearing is within the guidelines of the dress code! So why are they consistently punished for complying? Simply put their bodies are different and look different when measured by those standards made for a white woman’s body. I could go on and on about the struggles Black girls have with the dress code at all schools public and private, but I must continue this argument into another point. The oversexualization of black girls.

Oversexualizing: Black girls are sexualized into an object to be viewed, looked at in a sexual way because Black girls mature and develop faster than white girls do. Faster! Did you hear that because I sure did, which brings us to the “Fastailed Girls”. “To be a “fast-tailed girl” is to be sexually precocious in some way. You are warned both not to be a “fast-tailed girl”, and also not to associate with those “fast-tailed girls.” Sometimes it is shortened to “fast”, but either way, it is presented as a bad thing”.⁷ Why are black girls seen as fast and where does this stem from?

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Look into the history of America and slavery, where you will find the answer. As, Mikki Kendall states in her novel *Hood Feminism*, when you consider the long history of sexual violence perpetrated against Black women in America, the roots of this particular aspect of respectability politics are easy to grasp.⁸ “Respectability politics are not just about clothes or speech, they are about governing how young Black women engage with their own sexuality as it is developing. This is meant to be protective, but is oppressive”(Hood Feminism). Not the greatest response to all that violence Black women have dealt with since slavery, but another way to oppress women. Mikki goes on to talk about how perceptions are everything! How a Black girl is perceived to be “fast” because she has developed at a much faster rate than white girls do, is not fair at all. I must also point out how much more than white women, Black women are looked at and thought about in a sexual way. Men and women consistently thinking about how active “she” is or the way she dresses means she must want sex or be a prostitute. No way does a school system want to talk about how the history of violence against Black women from slavery has created an internal bias of the oversexualization of Black girls. Which leads to more anger and oppression that Black girls and women have to deal with while trying to get an education when the first thing that happens when they walk into the door is to be oversexualized! We can dig into this much deeper, but for the sake of the school systems I will move on to the adultification of Black girls.

Adultification of Black Girls: Black girls are not seen as children. For some reason they are seen as adults that should know better and not make mistakes or unknowingly break rules. Listening to the stories of my fellow BGM Seminar group ladies describe how this was done to them and they are seeing it with their daughters and how they are teaching and guiding their daughters with how to deal with it. Deal with it. Deal with being suspended from daycare and preschool while other classmates make the same age appropriate mistakes, get to stay and learn how to socially interact and behave. Black women are already at a disadvantage financially, and with jobs! Now mothers have to come pick up their children and figure out how to work with their child that has been suspended for age appropriate behaviors. Huge disadvantage for these young girls and developing how they behave in society, and the community when they are always getting into trouble. Black girls get punished for being eager learners!!!! What!!! Now, school systems want to know why Black girls are suspended at a higher rate than any other demographic!

Dehumanization of Black Women: Adultification of Black Girls in our schools leads to dehumanization of Black Girls. Now they are seen as objects or things, not beautiful growing minds that will one day help lead our country, be our doctors and nurses, or run thriving businesses. They are not seen as human therefore we shouldn't treat them as such. Wrong! Wrong! Wrong! These young Black Women have stayed the course, keep on moving forward, and do it with dignity until they speak up and no one will listen to them. Their screams and passionate rants about how unfair they are being treated only lands them into the stereotype of a “Mad Black Woman”!

The Mad Black Woman Stereotypes: I know a little something of being called emotional and led by my feelings versus my head, but Black Women are called “Mad”, crazed, angry, and worst of all aggressive. As I mentioned above I know how it feels to be called emotional, but right now emotional sounds way better than aggressive! Aggressiveness leads to assault, which leads to the pipeline to prison. Look at how extreme one color versus another color is seen through the eyes of biases and stereotypes. How can we change these broken systems and biases? Teach to transgress? Bell Hooks speaks to this change in her book *Teaching to Transgress*. Change a system that is committed to maintaining systems of domination, racism, class exploitation, and imperialism.⁹ Can we teach our students in a way that will not reinscribe conventional oppressive hierarchies?¹⁰ How can we take Feminism, which is for white women, and Black Feminism¹¹ to teach our young Black Women how to step out of thinking they are stuck forever in these biases and stereotypes to learning in a community with their peers of all demographics? Teach our Black girls to shine in the light and to be themselves and let their magic shine! Black Girl Magic to me is to be that sparkle of light in a dark cave; the bright ray of sunshine that makes everyone feel warm and happy, now that is magical. What is even more magical, well those shining in the light let their rays of light warm the coldness in the dark to a full never ending sunrise!

Before we can see those bright shining rays of magic and light we must also respect the “In Between Places” and really honor growth and the journey that these beautiful ladies will take, are taking, or discovering where they are and who they are to themselves and to the world. Altheria Caldare spoke to my seminar class about identity and fragmentation, which happens from any combination of oversexualization, dehumanization, dress code, intersectionality, and having things violently taken away. As a leader in the educational system it is our job to create safe spaces, respect the in between places, honor growth and know that what version you taught in her freshman year will not be the same in her senior year. It is important to not judge from another co worker's opinion or experience with that student. Respect growth. Respect the in between. Only then will we accomplish humanizing black girls, and reversing what the institution of education has done to our young black magic girls.

Lastly, there is a tremendous need for representation. Representation of Black Artists; young, old, deceased, and most importantly local. While researching Black Artist, I found several artists that were Black, young, old, and deceased. Romare Bearden is perhaps best known for his collage and photomontage compositions and from Charlotte, North Carolina, a local. During the 1960's he felt he was struggling in his art between expressing his experiences as a Black man, while painting abstractions; another example of struggling with identity. Beverly Mceiver, a Black female painter from Greensboro, North Carolina still living and working. Beverly struggled with identity as one of the only Black girls in a desegregated school. She was always trying to add white to her portraits; match her drastically different skin tones, which none of her school peers had and none of the models and actors on TV. She found herself wanting to be a clown and go to a clown school, yes those do exist. She loved being a clown and felt

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comfortable in the white face paint clowns are most famous for wearing. She felt she fit in. After not being accepted into clown school, which was a major set back in her physical and emotional identity to fit in. She dug deeper into painting herself and close family friends. While she was painting, she began to come to terms with her “Blackness.” In her recent work now on display in the Mint Museum of Contemporary Craft and Design, Charlotte, North Carolina; she has painted herself dancing and happy, but with her face painted Black. No longer is she trying so hard to fit in with white paint, but she is happy and loving herself with all her “blackness” and black paints. Such a perfect work of art to show our young Black girls this magic. Magic is not only found in expected places, but unexpected places too. Photographer Ken West, black male artist, also finds magic and beauty in unexpected places versus the expected. His photographs of real life events from protests and marches capture the unexpected. His work *Black Boys Cry*, 2018, captures a young black man walking in a march or protest wearing a white t-shirt with the words Black Boys Cry drawn on to it; he also has a beard with beautiful flowers symbolically representing a human being that can also have a soft side no matter their gender. This journey is an outstanding perspective to “see”, but that only covers the deceased and old Black artists. Let’s travel to West Charlotte; growing black owned farmers markets and Historically known for it’s black history in Charlotte you can find the young Black female artists. Local, Black, and Female; who also are sharing their “magic” with the younger Black girls growing up in Charlotte. It is a dream come true to find local young Black female artists working on huge projects within your community; they invite you to join them at paint parties where they share their passions and skills with the young Black girls of the community. Janelle Dunlap, Sloane Siobhan, Gerogie Nakima are these very young Black female artists that are inspiring the next generations of artists, doctors, scientists, and farmers-agriculturalists like Samantha Foxx. These amazing ladies are tilting the looking glass, almost shattering it.

Let’s take a journey into the looking glass of Black Girl Magic. This is a journey into the perspective of a Black Girl from many different approaches. We will grow, inspire, and cultivate a healing, loving, and nurturing environment where the stereotypes and prejudices will become debunked and no longer exist as they do now.

Instructional Implementation: Instructional implementation will primarily consist of Teacher led instruction with the use of multiple resources needed to aid in the teaching of the specific content of each lesson. I will begin by leading the students in intense and uncomfortable conversations, which will lead into small and large group conversations/discussions, led by students. This method gives the students a sense of ownership of their education and that of their peers/classmates. I full heartedly believe that encouraging students to take ownership of their learning in a safe space/environment is critical to developing a more compassionate and empathetic critical thinker! Safe space must be created and have multiple ownerships over it; the students are leaders and safe space norm enforcers along with the teacher. This also creates a very collaborative environment, which will push my artistic students to a whole new level they might not have been able to achieve alone.

Teaching Strategies: I will use the “normal” go to teaching strategies of lesson introduction which includes but not limited to: project goals & objectives, Guided Practices, Independent

Practices, Demonstrations of new techniques or even demonstrations to review techniques needed for current lesson/project, Annotation of text and images, and continuous informal feedback throughout the lesson/project. I will also incorporate the following strategies to encourage and implement critical thinking skills by using: *Focused Exploration*, which is a method of instruction in which students use the materials and equipment available in the classroom in ways of their choosing. The teacher observes and listens while students are exploring, and provides guidance as needed, using information gathered from assessment. For example, the teacher may pose a question, prompt deeper thinking, or introduce new vocabulary. *Free Exploration*, which is initiated by students, using the materials available in the classroom in ways of their choosing. Teachers observe and listen as part of ongoing assessment while students are exploring freely, but do not guide the exploration as they do during focused exploration. *Lateral Thinking*, which is a process that the mind can perceive issues from many angles and is thus able to generate many creative solutions, even unorthodox ones. Lateral thinking involves reviewing a problem or challenge from multiple perspectives, often breaking up the elements and recombining them in different ways, even randomly. Use of lateral thinking methods develops skills in bringing positive and negative aspects of a problem to the fore and evaluating the whole picture. Lastly, *Media Analysis*, which is a critical literacy strategy in which commercial media works are examined for the purpose of “decoding” the work – that is, determining the purpose, intended audience, mood, and message of the work, and the techniques used to create it. Through media analysis, students evaluate everyday media/artworks and they learn about media techniques that they can then use to create or enhance their own works. Key concepts of media analysis include recognition that media/art construct reality, have commercial implications, contain ideological and value messages, and have social and political implications.

<h1 style="margin: 0;">IDENTITY-[FRAGMENTATION]/Unit</h1> <h2 style="margin: 0;">BGM</h2> <p style="text-align: center;">Mixed Media Sculpture Time Frame: 10-15 classes</p>	
Subject/Level: Contemporary Crafts All Levels	Instructors: Abbie Hess
Essential Standards and Clarifying Objectives: See Appendix 1	
<p>Resources: Refer to Media and Focus on Art and Artists Altheria Caldera’s powerpoint section on Fragmentation of black girl’s identity [in the education system]see appendix8. Beyonce’s music video <i>Brown Skin Girl</i>Appendix7 and <i>Pretty Hurts</i> https://www.youtube.com/watch?v=LXXQLa-5n5w Documentary Video: Souls of Black Girls: The Image of Women of Color in the Media, see appendix9 [Make sure together parental permission first. Otherwise just make clips from film.] Killing Us Softly-Advertising’s Image of Women.</p>	
<p>Warm-Up(s): One hand held mirror for each student. Students will look at themselves and write what they see after being given these specific Prompts:</p> <ul style="list-style-type: none"> ● Physically describe what you see in the mirror. ● Write all the things you think other students see when you look into the mirror. ● What do you want to see when you look into the mirror? 	<p>Connections to other subjects: Refer to Arts Integration, Social Emotional Learning, Media and Advertising</p>
<p>Sketchbook Research/Planning: Refer to Design Thinking. Students will begin lessons with warm up, which will move to small group or whole group discussions about what they saw and wrote and why they said what they said. Each student will have an opportunity to share or respond to another classmate's thoughts/self-reflections. You are the guide for your students' experience and may intervene when needed to keep the space and environment SAFE. Students may also jot down what others students say they saw or other students' responses in a sketchbook, but Teacher will write all words and phrases on a large sticky note paper to place on the thinking board. [An area like a word wall that will stay up during the entire project for students to reference.]</p> <p>After Guided Practice: Students will begin to create a sculptural mixed media portrait from their warm-ups. This makes the art piece conceptual and self-centered to each student. At least 3 thumbnail sketches with multiple viewpoints. See below lesson for worksheet references and examples.</p> <p>Students should spend 1 to 1.5 of class time independently working on sketches, but can also collaborate ideas with other students. Collaborating ideas really helps to push the students critical thinking to achieve dynamic and deep conceptual works of art.</p>	
Vocabulary: Refer to CCD Vocabulary, Identity, Fragmentation, Identity Negotiations,	
Example Artists/Cultures: Refer to Focus on Art and Artists and Crafts History	

artwork examples that deal with identity and fragmentation, as well as conceptual pieces with mixed mediums.

Guided Practice:

Teacher will show videos referenced in references above to teach more about the fragmentation of blacks girls, adultification and what it is and means for black girls, and how one's Identity becomes fragmented from the institution of education and society. The teacher will stop or pause videos at certain points to reiterate the point/visualization that was just made in video as you go through all these videos. **You may break down these videos into one per class period. These can be very emotionally overwhelming for your students and they may need a little bit longer than normal to process what they have learned. It can be quite shocking for some, or what they live through each day. Remember each student has a life lesson or story that can help anyone in the class no matter their race or gender.**

Teachers will also discuss other Artists that have pieces of similar concepts or similar processes to their creations. It is important to show artworks that are relevant to this project otherwise it will confuse students when the time comes to create theirs. I suggest no more than 3 examples unless it is a series concentrating on the same message and look.

You will also be giving informal feedback to students as needed. Remember you are their guide on this conceptual journey.

Mint Museum Virtual Tour with Joel Smeltzer.

Demonstrations of different ways to create mixed media sculptures with 4 to 5 specific mediums you want them to use in your classroom. These can be changed for individual students depending on their ideas for visual meaning in their sculptures.

Independent Practice: This is the time where students will work on their sketches and create their sculptures while in class. I walk around and give informal feedback to students as they work. It is ok when frustrated or feeling blocked to get up and walk around the room and look and collaborate with classmates. This helps with anger created by technical frustrations and helps students to work through their blocks. *Practicing these strategies with your students helps them to learn how to become resilient learners and they will apply in other classes and eventually life/real world situations.*

Assessments:

Students will complete a self evaluation of varying degrees depending upon class levels. Students will walk around with sticky notes to write 1 positive about each classmate's sculpture and 1 critique suggestion. Remember art is subjective and everyone sees each piece differently. This process will eventually lead to whole groups' art critiques. Students also learn how to handle getting critiques and understand that it's not personal even though art is very personal. I still struggle with hearing critical critiques, and it's okay to struggle with them, but know they are to help your students grow as artists; to be the best artist they can be.

21st Century Thinking: Refer to 21st Century Skills

Differentiation: Refer to Differentiation Techniques in the Art Room

Technology: LCD projector/smartboard etc., computers-students and teacher, powerpoint presentations, links to videos

Homework:

Continue to work on conceptual ideas, thoughts, and sketches. Also, experiment with different mediums and how they interact together.

Vertical Alignment: Refer to NC Essential Standards Appendix1

Teacher & Student Collaboration Example: *Materials used:* Ceramic Wig with Mixed Glazes, Plastic Book Binders, Old News Paper, Broken Mirror Pieces, Glue, Copper Metal Paint with Green Patina, Raffia Pieces, and Foam Mannequin Head on Reclaimed Wood.



Student Example: *Materials used:* Ceramic Figures with glazes, wooden dowel rods, hand chopped wood in natural state, and silver leaf.



Personality Cubes[or Masks]/BGM

Unit/IDENTITY FRACTURES

Cross-Curricular:Civics-Planning for future/Psychology: Emotional Intelligence/Social Psychology
Time Frame: 1 to 2 classes

Subject/Level: Refer to CCD Benchmarks and Suggested Contemporary Crafts/ Refer to Civics and Psychology benchmarks.

Instructors: Abbie Hess-CCD
 Lauren Zajac-Civics & Psychology

Essential Standards and Clarifying Objectives: Appendix1 for Crafts, Civics & Psychology: <http://center.ncsu.edu/standards/NCES/Civics%20&%20Economics/>

Resources: 3D Cube Template, Mask template, Websites: <https://www.verywellmind.com/social-psychology-4157177>
<https://www.psychologytoday.com/us/basics/emotional-intelligence>

Warm-Up(s):

Write 4 to five words that describe who you really are. Example: teacher, artist, soccer player, woman, white, scifi nerd, etc..
 Have a quick at table or small group discussion about what we picked.

Connections to other

subjects: Refer to Arts Integration and Civics and Psychology Integration or Swap classes for the day.

Sketchbook Research/Planning: Refer to Design Thinking Skills

1. External Self: write or show your external self. This is what you want people to see about yourself. [pictures, symbols, words, etc..]
2. Internal Self: What you don't want people to see. [Make sure to assure students that none of their classmates will see this unless they decide to share it.]
3. Pretend to be a Psychologist and explain what these mean about themselves. *[Civics would talk about their past and how this will be useful or detrimental for their future.]* Shorter version: the students can also explain why they chose the factors that make up that descriptor.
4. Create Mask or Cube visually mixed with drawn images, words, magazine cut outs, etc...

Mask Instructions:

Front of Mask- The External Selves

Back of Mask- the Internal Self.

Cube- Each side would represent one of the above collages of self.[mixed media is great for this]

Vocabulary: Refer to CCD Vocabulary, personality, traits, extroversion, introversion, self esteem, and self

Civics: Past and Present-goes with civic planning for the future.

Example Artists/Cultures: Another step that can be done with this lesson is "cultural bridges".

Guided Practice: Refer to Sketchbook/Research section.

Independent Practice: Self Reflections on Personality traits, etc... in sketchbook.

Assessments: Informal and Formal Assessments as you walk around the room and observe and interact with students while they work during class. Construction of cube or mask to be graded as a formal assessment.

21st Century Thinking: Refer to 21st Century Skills Framework

Differentiation: Refer to Differentiation Techniques in the Art Room

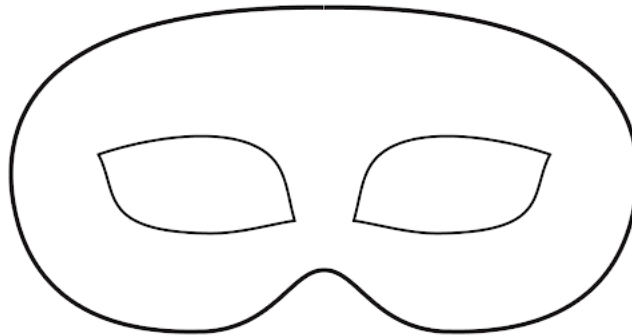
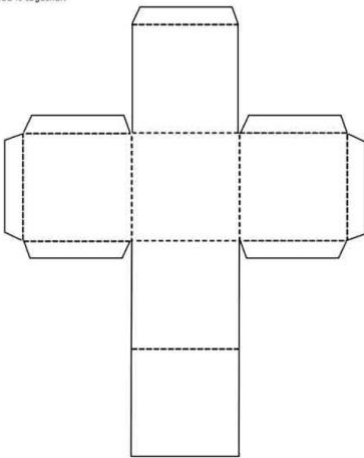
Technology:
Internet, computers, powerpoints, etc..

Homework:
Complete any unfinished work.

Vertical Alignment: Refer to NC Essential Standards at a Glance Appendix1

CUBE TEMPLATE

1. Color the squares (optional).
2. Cut on solid lines.
3. Fold on dashed lines.
4. Glue it together.



Fractured Jewelry/Unit BGM

Mixed Media, Resin, Jewelry

Time Frame: 10-15 Classes

Subject/Level: Levels 2-4

Instructors: Abbie Hess

Essential Standards and Clarifying Objectives: See Appendix 1

Resources: Altheria Caldera's powerpoint section on Fragmentation of black girl's identity [in the education system] see appendix 8.

Beyonce's music video *Brown Skin Girl* see Appendix 7, and Beauty Hurts

<https://www.youtube.com/watch?v=LXXQLa-5n5w>

Documentary Video: Souls of Black Girls: The Image of Women of Color in the Media, see appendix 9: I recommend watching it and making little clips for talking points in class. If you want to show the documentary please send home permission slips first.

Killing Us Softly-Advertising's Image of Women

Warm-Up(s):

Each day I will have a different jewelry connection box at students desks to see who can create the jewelry connection the fastest and neatest. This also hones in their skills learned in their level one classes. Great for confidence building too.

Connections to other subjects:

Refer to Arts Integration, Social Emotional Learning, Media and Advertising

Sketchbook Research/Planning: Refer to Design Thinking Skills. Students will sketch 3 to 5 thumbnails of earrings, necklaces, and bracelets. Yes, 3 to 5 each. The one consistent material must have will be mirrors. Students will need to plan and really think out how they are going to incorporate mirrors. Will they be fractured? How are they going to fracture their mirrors?

Vocabulary: Refer to CCD Vocabulary, Identity, Fragmentation, Identity Negotiations,

Example Artists/Cultures: Refer to Focus on Art and Artists and Crafts History

Contemporary Jewelry examples that deal with identity and fragmentation, as well as conceptual jewelry pieces with mixed mediums.

Guided Practice: Demo's on jewelry making with various connections, and mediums (mirrors). Students will sketch 3 to 5 thumbnails of earrings, necklaces, and bracelets. Yes, 3 to 5 each. The one consistent material must have will be mirrors. Students will need to plan and really think out how they are going to incorporate mirrors. Will they be fractured? How are they going to fracture their mirrors? Informal feedback throughout class working time. Individualized GP when needed on various jewelry techniques and materials.

Independent Practice: This is the time where students will work on their sketches and create their pieces of jewelry while in class. I walk around and give informal feedback to students as they work. It is ok when frustrated or feeling blocked to get up and walk around the room and look and collaborate with classmates. This helps with anger created by technical frustrations and helps students to work through their blocks. *Practicing these strategies with your students*

helps them to learn how to become resilient learners and they will apply in other classes and eventually life/real world situations.

Assessments: Students will complete a self evaluation of varying degrees depending upon class levels. Students will walk around with sticky notes to write 1 positive about each classmate's sculpture and 1 critique suggestion. Remember art is subjective and everyone sees each piece differently. This process will eventually lead to whole groups' art critiques. Students also learn how to handle getting critiques and understand that it's not personal even though art is very personal. I still struggle with hearing critical critiques, and it's okay to struggle with them, but know they are to help your students grow as artists; to be the best artist they can be.

21st Century Thinking: See Appendix10

Differentiation: Refer to **Differentiation Techniques in the Art Room.**

Technology: LCD projector/smartboard etc., computers-students and teacher, powerpoint presentations, links to videos

Homework: Research and watch jewelry making and jewelry connections.

Vertical Alignment: Refer to NC Essential Standards at a Glance. See Appendix1

Teacher Examples: *Materials used:* Resin, Copper Metal Paint, Green Patina, Shattered Mirror Pieces, Tag Board, and Jewelry Connectors.



Weaving the Deprecations of the World/BGM Unit

Time Frame: 10-15 Classes

Subject/Level: Contemporary Crafts and Design
Intermediate and Proficient

Instructors: Abbie Hess

Essential Standards and Clarifying Objectives:

See Appendix 1 or NCDPI standard Course of Study

<https://files.nc.gov/dpi/documents/curriculum/artsed/scos/new-standards/arts/visual/9-12.pdf>

Resources:

Anni Albers-Craft in America Weaver[pushing boundaries]

<https://www.craftinamerica.org/artist/anni-albers>

Video: 3D-printed fashion has "no limitations of form and geometry" says Julia Koerner [Marvel Movie Black Panther collaborations on traditional african woven garments]

https://www.youtube.com/watch?list=RDCMUCsWG9ANbrmgR0z-eFk_A3YQ&v=aVXo81FMxbE&feature=emb_rel_end

Kehinde Wiley Video VMMA:

<https://youtu.be/5pwkZh8Ljug>

<https://youtu.be/HhHq73olXGw>

<https://youtu.be/4rvvJ0tKvmY>

Ken West, Photographer

Beverly Mceiver

Local Black Female Artists:Janelle Dunlap,Sloane Siobhan, Georgie Nakima

Warm-Up(s):

20 minute free write on the definition of:

deprecate [**dep-ri-keyt**]

verb (used with object), dep-re-cat-ed,

dep-re-cat-ing.

to express earnest disapproval of.

to urge reasons against; protest against (a scheme, purpose, etc.).

to depreciate; [belittle](#)

([Links to an external site.](#))

.
Archaic. to pray for deliverance from.

Connections to other

subjects:US History:
Social Justice, Politics-
current US Presidential
Election 2020, African
American Studies, etc

Sketchbook Research/Planning: Students will be given the project title and definition of deprecate to kick start their brains on pulling any and every thing that comes to their mind from prior knowledge, classroom discussions, research, and applied personal experience or empathy towards others experiences. The first time students begin on this exploration into deprecation and themselves you should only have them work individually for 20 minutes. After that a group sharing of ideas or thoughts they had; any discussions that follow can help students push deeper into their own perception or point of view they want to approach. Students will also share what was sketched visually as well. Next students will watch video clips, research artists, politicians, activists, etc.. and develop their visual concept along with their contextual concept. Otherwise known as Sustained Investigation.

Vocabulary: Social Justice, deprecation, weaving, conceptual, adultification, intersectionality, feminism, crunk feminism, black feminism, BLM, fragmentation, Identity Negotiations, dehumanization, BGM,

Example Artists/Cultures:

Beyonce's music video Brown Skin Girls: [Music Video](#)

Marvel's Black Panther Costume Designs

Mint Museum of Craft and Design's Virtual Tour with Joel S. on Brenda Mciever's piece "Black Face" Painter, Ken West Photographer, Kehinde Wiley Artist

Writer Altheria Caldera's powerpoint presentation. Appendix 8

Guided Practice: Teachers will begin by leading whole groups discussions on various topics, all can be versatile and subject to change according to demographics of class or what they are really passionate about. **These discussions can be continuations from**

Identity/Fragmentation Project/lesson. Demonstrations: Whole class weaving demonstrations; conceptual weaving too. What is the difference between weaving textiles, baskets, paper, etc.? What is conceptual weaving? Is it real or made up? **Class discussions about these questions are amazing for students' critical thinking.**

Informal feedback to students throughout

Independent Practice: This is the time where students will work on their sketches and create their sculptures while in class. I walk around and give informal feedback to students as they work. It is ok when frustrated or feeling blocked to get up and walk around the room and look and collaborate with classmates. This helps with anger created by technical frustrations and helps students to work through their blocks. *Practicing these strategies with your students helps them to learn how to become resilient learners and they will apply in other classes and eventually life/real world situations.*

Assessments: Students will complete a self evaluation of varying degrees depending upon class levels. Students will walk around with sticky notes to write 1 positive about each classmate's sculpture and 1 critique suggestion. Remember art is subjective and everyone sees each piece differently. This process will eventually lead to whole groups' art critiques. Students also learn how to handle getting critiques and understand that it's not personal even though art is very personal. I still struggle with hearing critical critiques, and it's okay to struggle with them, but know they are to help your students grow as artists; to be the best artist they can be.

21st Century Thinking: Refer to 21st Century Skills

Differentiation: Refer to Differentiation Techniques in the Art Room.

Technology: LCD projector/smartboard etc., computers-students and teacher, powerpoint presentations, links to videos, looms.

Homework:

Further explorations of materials and sketches. How many ways can you see or create a weaving? Research for as many as you can find. Weaving technique review.

Vertical Alignment: Refer to NC Essential Standards Appendix 1

Art of Seeing: Works of art from the Mint Museum

Instructors: Abbie Hess

Museum Educator: Joel Smeltzer

Zoom Tour Description

Through a 45-minute staff or docent-facilitated PPT virtual tour, students will look closely and interpret images of works of art—with accompanying contextual information—from the Mint’s American, Contemporary, and Craft + Design collections. Students will also compare and contrast the works of art: how do artists convey ideas or depict similar subject matter?

Using art as a catalyst, students will engage in **inquiry-based discussions** with their peers and with the facilitator. Students will gain confidence in developing personal interpretations about works of art and learn to recognize that people may view or interpret art differently.

The tour can be customized for specific age groups: 5th-12th grade (themes around the figure, places, contemporary art practices, or **African American Art & Identity**).

Post-tour activities

- Extended writing or sketching activities specific to each tour and grade level.

Curriculum connections

- *Critical thinking*- students gain confidence in developing personal interpretations about works of art and learn to recognize that people may view or interpret art differently
- *Communication*- students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led), building on others’ ideas and expressing their own clearly

North Carolina English Language Arts Standards

CCR Anchor Standard RL.1 – Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCR Anchor Standard SL.1 – Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

North Carolina Visual Arts Essential Standards

Critical Response

“Use critical analysis to generate responses to a variety of prompts.”

Assessments: Informal Assessments will be done throughout projects to insure mastery of craft skills and concepts. Students will complete a self evaluation of varying degrees depending upon

class level. Students will walk around with sticky notes to write 1 positive about each classmate's sculpture and 1 critique suggestion. Remember art is subjective and everyone sees each piece differently. This process will eventually lead to whole groups' art critiques. Students also learn how to handle getting critiques and understand that it's not personal even though art is very personal. I still struggle with hearing critical critiques, and it's okay to struggle with them, but know they are to help your students grow as artists and to be the best artist they can be. Peer Critiques are to help push and elevate individual students' works.

Appendix1: Teaching Standards: [NC Visual Arts and Crafts and Design Standards](#)

Additional Numbered Appendices:

Appendix2 <https://www.craftinamerica.org/artist/anni-albers>

Appendix3 https://www.youtube.com/watch?list=RDCMUCsWG9ANbrmgR0zeFk_A3YQ&v=aVXo81FMxbE&feature=emb_rel_end

Appendix4 <https://youtu.be/5pwkZh8Ljug>

Appendix5 <https://youtu.be/HhHq73oIXGw>

Appendix6 <https://youtu.be/4rvvJ0tKvmY>

Appendix7 [Brown Skin Girl Music Video](#)

Appendix8 [Altheria Caldera PowerPoint](#)

Appendix9 [Kanopy | Charlotte Mecklenburg Library](#)

Appendix10 <https://www.edglossary.org/21st-century-skills/>

Appendix11 [Beoncé Beauty Hurts](#)

Resources:

1. **Materials List:** tagboard, glue, modge podge, paint brushes, crayons, markers, water color, paper, scissors, magazines, powerpoints, and any other art materials that you have or want students to use. Worksheets, class book sets for readings, LCD Projector, computers, large working tables for grouping or just work space.
2. **Student Resources:** cms library.kanopy.com, Mint Museum of Craft and Design Charlotte, NC, Books *The Hate you give*, *On the Come Up*, and *Dear Martin*, needed worksheets, Powerpoints, YouTube, video clips from teacher, Canvas Course, Classroom Books for check out, visual aids, all need materials for creating each project.
3. **Teacher Resources:** Mint Museum of Craft and Design Charlotte, NC, Harvey Gantt Museum Charlotte, NC, cms library.kanopy.com, YouTube, Powerpoint from Altheria Caldara, Network of fellow Teachers around the world, but using your own CMS Teachers to collaborate with is great for connecting different schools together; connecting Elementary, Middle, and High Schools together.

Notes:

¹ LEWIS CARROLL, *ALICE IN WONDERLAND* (S.I.: RACEHORSE PUB, 2020).

- ²Brittney C. Cooper, Susana M. Morris, and Robin M. Boylorn, *The Crunk Feminist Collection* (New York: The Feminist Press at CUNY, 2017), 41-44.
- ³Julia S. Jordan-Zachery and Duchess Harris, *Black Girl Magic beyond the Hashtag: Twenty-First Century Acts of Self-Definition* (Tucson: University of Arizona Press, 2019), 7-8.
- ⁴Julia S. Jordan-Zachery and Duchess Harris, *Black Girl Magic beyond the Hashtag: Twenty-First Century Acts of Self-Definition* (Tucson: University of Arizona Press, 2019), 3-6.
- ⁵E. C. Parnwell, *The New Oxford Picture Dictionary: English* (Oxford, England: Oxford University Pr, 1989), intersectionality.
- ⁶Brittney C. Cooper, Susana M. Morris, and Robin M. Boylorn, *The Crunk Feminist Collection* (New York: The Feminist Press at CUNY, 2017).
- ⁷MIKKI KENDALL, *HOOD FEMINISM: Notes from the Women White Feminists Forgot* (S.l.: BLOOMSBURY PUBLISHING, 2021), 47.
- ⁸MIKKI KENDALL, *HOOD FEMINISM: Notes from the Women White Feminists Forgot* (S.l.: BLOOMSBURY PUBLISHING, 2021), 46-84.
- ⁹BELL HOOKS, *TEACHING TO TRANSGRESS* (Place of publication not identified: DEV Publishers & DISTRIBUTOR, 2017), 27.
- ¹⁰BELL HOOKS, *TEACHING TO TRANSGRESS* (Place of publication not identified: DEV Publishers & DISTRIBUTOR, 2017)
- ¹¹Brittney C. Cooper, Susana M. Morris, and Robin M. Boylorn, *The Crunk Feminist Collection* (New York: The Feminist Press at CUNY, 2017), 10-11.

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