



**‘The Revolution Will Not Be Televised’:  
Reimagining the Role of Black Women in the Freedom Struggle**

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This curriculum unit is recommended for:  
American History II and African American Studies

**Keywords:** Black Feminism, Feminism, Intersectionality, Resistance, Social Movements, Black Nationalism, Activists/Activism, Grassroots Organizing, Injustice

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** Women such as Sojourner Truth can be seen as a early women’s right advocate and abolitionist who exemplified Black feminist activism in the 19th century. She pursued Black community politics as a form of social justice and emphasized criticizing sexism from Black men, marginalization from white feminists, and disenfranchisement under white male privilege. During the 20th century Black women remained active and social justice movements. The role of Black women in social justice movements such as the Feminist/Woman’s Movment or the Civil Rights Movment are mimimized or seen as secondary to thier white female and Black male counterparts. As intersectionality expanded into academic discourse, Black feminist saw intersectionality as integral to the distinction between their movement and that of the white feminism because “the major source of difficulty in our political work is that we are not just trying to fight oppression on one front or even two but instead to address a whole range of oppressions.” As a Black feminist scholar Kimberlé Crenshaw makes the case that mainstream feminism centered white women while mainstream antiracism focused only on the inequalities that Black men faced. Black feminism aims to empower Black women by developing new forms of knowledge based on critical scholarship that centers Black women in analyses of social issues that arise from a constructed system of oppression. This curriculum unit centers the voices of Black women in various social movements within the United States spanning the 19th, 20th, and the rise of 21st century social movements such as #BlackLivesMatter and #MeToo.

*I plan to teach this unit during the spring semester of the 2020-2021 school year to approximately ninety 10th-12th graders in American History II.*

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## **Introduction and Rationale**

In 1962, Malcolm X stated that “the most disrespected person in America is the black woman. The most unprotected person in America is the black woman. The most neglected person in America is the black woman.” Throughout the history of the United States, Black women have defended themselves on two fronts; being Black and a woman. This constant struggle for liberation as a Black woman does not grow out of other movements, instead it stems out of the condition they face being both black and a woman.<sup>1</sup> There is a long tradition of Black feminism, which is characterized by its multi-dimensional approach to liberation. Black women have been taking this approach to liberation long before the terms feminism and intersectionality were coined. Black women have been largely part of the reason that national and local social movements in the United States were successful. Yet they do not receive the credit for their contributions, or they are overshadowed by the narratives of men and/or white women when these concepts are being discussed. Black women are often underrepresented in the curriculum taught in classrooms. This unit seeks to re-write Black women into the history of the United States as leaders and activists, rather than sidebar mentions.

### School and Student Demographics:

[Mallard Creek High School](#) is in the Northeast Learning community of the Charlotte-Mecklenburg School system. The school opened in the fall of 2007 to alleviate the population of surrounding high schools such as Zebulon B. Vance High School (being renamed in honor of civil rights attorney Julius L. Chambers beginning fall 2022). Mallard Creek is a three-story comprehensive high school on a 24-acre campus in the University area of Charlotte. The student body remains large, educating roughly 2,400- 2,500 students each year. The school is somewhat racially diverse, with a population that is 67 percent African American, 14 percent White, 10 percent Latinx, 6 percent Asian/Pacific Islander, and 4 percent Multiracial. Mallard Creek received a letter grade of a B from the state and has exceeded expected growth for the past five years. In 2017, the school received a Best Urban Schools in America bronze award with the academy of engineering earning distinguished status.

### My Classroom:

My classes this year are a combination of Honors and Standard courses. However, I maintain the rigor in both levels. For the Standard course I often scaffold the information and assignments they receive. My “why” is rooted in the following quote from James Baldwin: “The paradox of education is precisely this - that as one begins to become conscious one begins to examine the

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<sup>1</sup> “The Revolutionary Practice of Black Feminisms,” National Museum of African American History and Culture, March 20, 2020, <https://nmaahc.si.edu/explore/stories/collection/revolutionary-practice-black-feminisms>.

society in which he is being educated.” My classroom is a safe space that analyzes the marginalized perspectives of different racial groups throughout the United States. Most students do not like history or social studies, because it presents the historical narrative as a definitive story. The way in which I teach this American History II course is with hopes that students will walk away with a more complex view of the history of this nation as it interacts with

The description of my American History II course is: This is a survey course of U.S. history from Reconstruction to Present-day. Throughout the course students will examine the United States from socio-cultural, socio-political, and socioeconomic lenses. Specifically, the ethnic composition of society, the struggle toward equality and equity (race, class, gender, and sexuality, along with the rise of the U.S. as a major world power. Student outcomes are: to make connections between the past and present; to be comfortable in group discussions and other oral presentations; to investigate history from multiple perspectives, especially the marginalized; and to become civically engaged to foster change in their own community.

### Unit Goals

This curriculum unit is designed with the intention of serving as case studies grouped by the chronological and thematic concepts of Black feminist thought throughout United States history. Black feminism holds that the experience of Black women gives rise to a particular understanding of their position in relation to sexism, class oppression, and racism. The unit contents can be taught individually or taught straight through (as they are chronologically ordered). If taught as an entire unit, it would take the educator roughly 7-9 days to deliver the content and student assessment. Each set of resources can be used to facilitate numerous activities as individuals’ lessons. Below, I have provided an overview of the unit goals and content provided in this toolbox on the roles of Black women in social justice reform and activism through a Black feminist lens. Each day is a mini lesson that will showcase examples of revolutionary leaders, activists, organizers, and academics. Students will have the opportunity to research them more in-depth and create original products based on the information they uncovered.

### **Content Research**

To understand the recent development of Black feminism in the 21<sup>st</sup> century one must analyze the evolution of Black feminist thought and the fight for liberation on two fronts - against patriarchy and exclusion from white feminism. The origins of this fight are rooted in the effects of the extremely negative relationship that Black women have with the American political system, due to being oppressed twice through racial and sexual castes. It has the aim of understanding problems facing Black women along with identifying and/or uncovering liberation strategies. It also includes work that seeks to highlight the ways Black women's thought

illuminates broader philosophical questions and issues. Black feminist philosophy does not only concerns oppression, it also concerns celebrations of the lives and work of Black women across African diasporic contexts.<sup>2</sup>

There have always been Black women activists even those predating the terms feminism and intersectionality like Sojourner Truth, Harriet Tubman, Ida B. Wells Barnett, and Mary Church Terrell, including the thousands upon thousands that are unknown. These women and successors of the fight for Black liberation have had a shared awareness of how their sexual identity combined with their racial identity to make the focus of their political struggles unique and their strategies more sacrificial. Before “Black feminism” appeared as a mainstream term, it is certain that during the early to mid-twentieth century there were “Black Nationalist” women whose positions on women and gender issues aligned with what is exhibited in the feminists beliefs and strategies seen decades later.<sup>3</sup> This foreshadowed what is seen during the modern feminist movements of the 1960s and 1970s.

The term “Black feminism” evolved with the second wave of the American women's movement beginning in the late 1960s. Black, typically working class women, were involved in the feminist movement from its official start, but reactionary forces such as racism and elitism within the movement itself hid their participation and disregarded their race specific concerns. In 1973, Black feminists, primarily located in New York, felt the necessity of forming a separate Black feminist group. This became the National Black Feminist Organization (NBFO).<sup>4</sup> Black feminist politics also have a connection to movements for Black liberation, particularly those of the 1960s and 1970s such as the Civil Rights Movement and the Black Panther Party including their ideologies, tactics used, and overall goals. Mainly the political realization of Black feminist thought stems from the systematic and personal experiences of individual Black women's lives.

Black feminism argues that sexism, class oppression, and racism are inevitably bound together. Forms of feminism that strive to overcome sexism and class oppression but ignore race can discriminate against many people, including women, through racial bias. The Combahee River Collective argued in 1974 that the liberation of black women entails freedom for all people, since it would require the end of racism, sexism, and class oppression.<sup>5</sup> One of the theories that evolved out of this movement was Alice Walker's “womanism”. It emerged after the early feminist movements that were led specifically by white women who advocated social changes such as woman’s suffrage. These movements were largely white middle-class movements and had generally ignored oppression based on racism and classism. Alice Walker

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<sup>2</sup> Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics Empowerment*, second edition (New York: Routledge, 2000; New York: Taylor & Francis, 1990), 8-17.

<sup>3</sup> Keisha N. Blain, *Set the World on Fire: Black Nationalist Women and the Global Struggle For Freedom* (Philadelphia: University of Pennsylvania Press, 2018), 9.

<sup>4</sup> “The Combahee River Collective Statement,” The Combahee River Collective Statement (Combahee River Collective), accessed September 4, 2020, <http://circuitous.org/scraps/combahee.html>.

<sup>5</sup> *Ibid*, 15-20.

and other Womanists pointed out that Black women experienced a different and more intense kind of oppression from that of white women.<sup>6</sup>

In 1983, Angela Davis was one of the first people who articulated an argument centered around the intersection of race, gender, and class in her book, *Women, Race, and Class*. In 1984, Bell Hooks writes, *Feminist Theory: From Margin to Center*, which provides an examination of the core issues of the contemporary feminist movement. She argues that those engaged in this movement must establish a new direction for the 1980s. Continuing the debates surrounding her controversial first book, *Ain't I A Woman: Black Women and Feminism.*, which examined the politics of racism and sexism from a feminist perspective, looking at the impact of sexism on African-American women during slavery, the devaluation of African-American womanhood, African-American male sexism, racism within the modern feminist movement, and the African-American woman's involvement in feminism and its experience and relationship to society. *Feminist Theory* suggests that feminists have not succeeded in creating a mass movement against sexist oppression because the very foundation of women's liberation has, until now, not accounted for the complexity and diversity of female experience. In order to fulfill its revolutionary potential, feminist theory must begin by consciously transforming its own definition to encompass the lives and ideas of women on the margin. Hooks' works are a challenge to the women's movement.

In 1989, Kimberlé Crenshaw writes her landmark essay, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics,” which introduced the term intersectionality to address the marginalization of Black women within not only antidiscrimination law, feminist and antiracist theory and politics. Two years later, Crenshaw further elaborated the framework in “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color.” Here she employed intersectionality to highlight the ways in which social movement organization and advocacy around violence against women ignored the vulnerabilities of women of color, particularly those from immigrant and socially disadvantaged communities.<sup>7</sup>

In both essays, Crenshaw organized a two-pronged intervention plan where she exposed and sought to dismantle the classification and marginalization that operated within institutionalized discourses. She exposed existing power relations and how discourses of resistance such as feminism and antiracism could themselves function as sites that produced and legitimized marginalization. As a concrete example, Crenshaw described the subtle ways in which the law has historically defined the profile of sex and race discrimination through prototypical representatives, focusing on white women and African American men. She then

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<sup>6</sup> History and theory of feminism, accessed September 1, 2020, [http://www.gender.cawater-info.net/knowledge\\_base/rubricator/feminism\\_e.htm](http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm).

<sup>7</sup> Devon W Carbado et al., “Intersectionality: Mapping the Movements of a Theory,” 2013, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4181947/>.

demonstrated how this antidiscrimination approach simultaneously narrowed and suppressed both the understanding of and advocacy around racism and patriarchy.

Essentially, undermining possibilities for sustaining meaningful solidarity by placing resistance movements at odds with each other. Since the publications of “Demarginalizing” and “Mapping,” scholars and activists have broadened intersectionality to engage a range of issues, social identities, power dynamics, legal and political systems, and discursive structures within the United States and beyond.<sup>8</sup> This engagement has facilitated a movement dedicated to centering intersectionality within and across disciplines by pushing against boundaries to prompt a number of normative and theoretical debates. Paying attention to the movement of intersectionality helps to make clear that the theory is never done, nor exhausted by its prior articulations or movements. This is the sense in which a particularized intersectional analysis or formation is always a work-in-progress, functioning as a condition of possibility for agents to move intersectionality to other social contexts and group formations. A work-in-progress understanding of intersectionality invites us to see the theory in places in which it is already doing work and to imagine other kinds of work that agents might employ intersectionality to perform; ranging from law, sociology, education, history, psychology, and political science.

The reemergence of Black feminism has been seen in the last several years through the analytical framework of inclusion. This is seen through the activist response to including trans women of color in feminist spaces, the continued fight for reproductive rights, and the growing movement against police violence and abuse.<sup>9</sup> In *Unapologetic: A Black, Queer, and Feminist Mandate for Radical Movements* (2018), Charlene A. Carruthers, provides us with a twenty-first century activists' guide to upending mainstream ideas about race, class, and gender carves out a path to collective liberation through the Black radical tradition. She draws on Black intellectual and grassroots organizing, which includes the Haitian Revolution, the US civil rights movement, and the LGBTQ rights and feminist movements. Carruthers gives us Audre Lorde nuances by calling on all of us to be engaged in the social justice struggle, but to make the movement more Black, more radical, more queer, and more essentially more feminist.

In 2018, Morgan Jerkins writes *This Will Be My Undoing: Living at the Intersection of Black, Female, and Feminist in White America* a collection of linked essays that takes on a provocative contemporary topic: What does it mean to “be” (to live as and to exist as) a Black woman today? Doubly disenfranchised by race and gender, Black women are often deprived of a place within the mostly white mainstream feminist movement. Black women continue to be objectified, silenced, and marginalized with unimaginable consequences. In ways that are both obvious and subtle, but are rarely acknowledged in the United States in terms of a larger discussion about inequality. Jerkins exposes the social, cultural, and historical story of Black

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<sup>8</sup> Ibid.

<sup>9</sup> The Combahee River Collective, *How We Get Free: Black Feminism and the Combahee River Collective*, ed. Keeanga-Yamahtta Taylor (Chicago: Haymarket Books, 2017), 13.

female oppression that influences the Black community as well as the white, male-dominated world at large.

In 2019, Feminista Jones, social worker, activist, and cultural commentator writes *Reclaiming Our Space: Reclaiming Our Space: How Black Feminists Are Changing the World from the Tweets to the Streets* explores how Black women are changing culture, society, and the landscape of feminism by building digital communities and using social media as powerful platforms. As Jones reveals, our shared social media language are a result of Black women's innovations, from well-known movement-building hashtags (#BlackLivesMatter, #SayHerName, and #BlackGirlMagic) to the now ubiquitous use of threaded tweets as a marketing and storytelling tool. For some, these online dialogues provide an introduction to the work of Black feminist icons like Angela Davis, Barbara Smith, bell hooks, and the women of the Combahee River Collective. For others, this discourse provides a platform for continuing their feminist activism and scholarship in a new, interactive way. She focuses on the complex conversations around race, class, and gender that have been happening behind the closed doors of academia for decades and are now becoming part of the wider cultural vernacular. These important online conversations, are not only Black women influencing popular culture and creating sociopolitical movements; but they are also fueling a new generation to learn and engage in Black feminist thought and theory, and inspiring change in communities around them. *Reclaiming Our Space* is a survey of Black feminism's past, present, and future, and it explains why intersectional movement building will save us all.

The most recent work in Black feminism is Mikki Kendall's 2020 publication, *Hood Feminism: Notes from the Women That a Movement Forgot*. Mainstream feminists rarely talk about meeting basic needs as a feminist issue, argues Mikki Kendall, but food insecurity, access to quality education, safe neighborhoods, a living wage, and medical care are all feminist issues. All too often, however, the focus is not on basic survival for the many, but on increasing privilege for the few. That fact that many feminists refuse to prioritize these issues has only exacerbated the marginalized problems for Black women, often those who are working class are most affected. Moreover, prominent white feminists fail to see how things like race, class, sexual orientation, and ability to intersect with gender is included in the feminist struggle. Kendall asks "how can we stand in solidarity as a movement," because there is the distinct likelihood that some women are oppressing others.

As you transition into the Instructional Implementation section of 'The Revolution Will Not Be Televised': Reimagining the Role of Black Women in the Freedom Struggle Curriculum Unit understand that the women mentioned in the Content Research above and in the following classroom lessons/activities are not an exhaustive list of activists or scholars on the subject of Black feminism. This is an excellent starting point for those who want to engage in the topic. As an educator, continuous learning is needed and including intersectionality in feminism is included in that process.

## Instructional Implementation

### General Teaching Strategies:

- *Graffiti Board:* are a shared writing space (e.g., a large sheet of paper or whiteboard) where students record their comments and questions about a topic. The purpose of this strategy is to help students “hear” each other’s ideas. Some benefits of this strategy include that it can be implemented in five to ten minutes, it provides a way for shy students to engage in the conversation, it creates a record of students’ ideas and questions that can be referred to at a later point, and it gives students space and time to process emotional material. You can use the Graffiti Boards strategy as a preview activity by introducing a new topic and helping students to organize any existing knowledge about that topic. You can also use this strategy to prepare for a class discussion or writing assignment about a text by asking students to share their reactions to the text on the Graffiti Board.
- *Socratic Seminars:* The Socratic seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. They learn to work cooperatively and to question intelligently and civilly.
- *Socratic Smackdowns:* The Socratic Smackdown grew out of a need to support students in developing and practicing discussion skills. During the game, teams of 4-6 students discuss texts and use textual evidence to make connections and ask thought-provoking questions. Students win points whenever they make constructive contributions to the discussion and lose points if they exhibit disrespectful behaviors, such as interrupting their teammates. By the end of game play, students have learned how to work together as teams and a class and contribute meaningfully to a discussion.
- *Source Analysis* (Image, Documents, Film)
- *See. Think. Wonder.:* Use this simple critical-viewing strategy to guide students’ analysis of any visual media. By prompting students to slow down their thinking and simply observe before drawing conclusions and asking questions, you can help them engage more deeply with and analyze more thoughtfully the media they are viewing. Lead Students through Analysis:
  - What do you see? What details stand out? (At this stage, elicit observations, not interpretations.)
  - What do you think is going on? What makes you say that?
  - What does this make you wonder? What broader questions does this image raise for you?
- *Think. Pair. Share.:* This format gives students the opportunity to thoughtfully respond to questions in written form and to engage in meaningful dialogue with other students about these issues. It is a helpful way to give students time to compose their ideas before sharing them with the class. The Think, Pair, Share strategy helps students build

confidence, encourages greater participation, and often results in more thoughtful discussions.

- Think - Have students reflect on a given question or write a response in their journals.
- Pair - Have students pair up and share their responses.
- Share - when the larger group reconvenes, ask pairs to report back on their conversations. Alternatively, you could ask students to share what their partner said. In this way, the strategy focuses on students' skills as careful listeners.
- *Jigsaw*: This is a cooperative learning strategy that enables each student of a "home" group to specialize in one aspect of a topic. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the "home" group and teach the material to their group members. With this strategy, each student in the "home" group serves as a piece of the topic's puzzle and when they work together as a whole, they create the complete jigsaw puzzle.
- *Student creation/project*: Newspaper Editorial, FlipGrid, PowerPoint Presentation, Collage, Podcast, Blog, Faux Social Media Account, etc.
- *Zine*: A zine (pronounced zeen) is a self-published mini-magazine. Despite this simple definition, there's nothing simple about zines. From different sizes to focusing on an assortment of topics, there are many various types of zines out there. Zines can also be a multimodal type of writing because zines commonly include a mix of images and written text. All of this variety results in broad and exciting possibilities for students to freely express their creativity and ideas through the structure and format of the medium. While always pursuing free expression and distribution of ideas, zines have a long and fascinating history in the literary world. This history, in fact, is not without a healthy dose of anti-establishment rebellion. Writers of self-published zines create and share their ideas without restriction and free from the approval of an established publisher or, worse yet, a meddling editor. A classic historical example, Thomas Paine's *Common Sense*, self-published in 1776 and instrumental in promoting the ideas that contributed to the U.S. War for Independence, perfectly demonstrates the revolutionary and rebellious nature of zines.
- *Choice Board*: A choice board is a graphic organizer that allows students to choose different ways to learn about a particular concept. Choice boards are set up in a grid, generally with 9 squares. You can include more or fewer activities, but I've found 9 to be a good number. In addition, you can require that students complete items from the choice board in a specific way, such as choosing three choices in a row, or you can let students choose at random. The level of difficulty of the activities can vary or stay consistent. It is best to give students plenty of opportunities to practice and master the concepts taught in class. However, structuring such activities is no easy task, as teachers need to take into consideration the need for differentiated instruction and varied learning styles; all while ensuring that it is both interesting and challenging for the students. Use of Choice Boards

is a strategy that can help simplify lesson planning and address learning requirements. It is easy and simple to design and implement in the classroom and can help promote learning, as well as stimulate student motivation and engagement. Examples of organizing a choice board is seen in the images below (the actual task selections should be designed with your scholars in mind):

<b>Interpersonal Task</b>	<b>Kinesthetic Task</b>	<b>Naturalist Task</b>	Write clear directions for performing the math computation skills from this unit	Solve two of the five challenge problems	Create a math rap or rhyme that will help someone remember a concept from this unit
<b>Logical Task</b>	<b>Student Choice</b>	<b>Intrapersonal Task</b>	Create three word problems from information learned in this unit	Student Choice Activity (with teacher approval)	Define the unit's vocabulary words with sketches or drawings
<b>Interpersonal Verbal Task</b>	<b>Musical Task</b>	<b>Verbal Task</b>	Complete the review problems in the text book	Develop a game using skills learned in this unit	Identify four ways the concepts in this unit are used in the real world

### Classroom Lessons/Activities:

#### *Day 1: Introduction: What is Black Feminism and Intersectionality?*

This lesson will focus on establishing the definitions of feminism and intersectionality; and what those two terms mean when used together collectively. You will use the quotes below to facilitate the discussion with your students about the importance of intersectionality:

“We tend to talk about race inequality as separate from inequality based on gender, class, sexuality or immigrant status. What’s often missing is how some people are subject to all of these, and the experience is not just the sum of its parts.”<sup>10</sup> -- Kimberlé Crenshaw

“Building identity politics gave us a platform, an analysis, and a certain sense of confidence that we deserved to be part of the dialogue. If we had not done that, where would women of color be, as far as being able to assert the legitimacy of our concerns and the particularity of our point of view?”<sup>11</sup> -- Barbara Smith

Write the term feminism on board, have students describe what comes to mind when they think of the term. Write their responses on the board. Then, provide students with the definition of intersectionality (below). Have your students engage in a Think. Pair. Share. with one another

<sup>10</sup> “Intersectional Feminism”, accessed October 10, 2020, <https://www.unwomen.org/en/news/stories/2020/6/explainer-intersectional-feminism-what-it-means-and-why-it-matters>.

<sup>11</sup> “About Barbara’s Work”, accessed October 10, 2020, <https://barbarasmithaintgonna.com/about-barbaras-work/>.

to determine whether the inclusion of intersectionality in feminism changes the way they think about the way it functions for them or in society in general.

- *Feminism*: Feminism is a range of social movements, political movements, and ideologies that aim to define and establish the political, economic, personal, and social equality of the sexes.<sup>12</sup>
- *Intersectionality*: Intersectionality is a theoretical framework for understanding how aspects of a person's social and political identities combine to create different modes of discrimination and privilege. Intersectionality identifies advantages and disadvantages that are felt by people due to a combination of factors.<sup>13</sup>

Next, have your students watch the following videos intersectionality and intersectional feminism. Students will complete a [Video Note Catcher](#) for both videos.

- Video #1: [What Is: Intersectionality](#)
- Video #2: [Kimberlé Crenshaw Discusses 'Intersectional Feminism'](#)

Lastly, have students complete a jigsaw activity for the following intersectional feminists. Each student in the group (4 people max) will share the expert information that they learned to the group. They will take notes in their own words based on the information they received about the women they did not have using the [Jigsaw Note Catcher](#).

*Intersectional feminists (academia/writers):*

- *Bell Hooks* - She is most well known for her feminist theory that recognizes that social classifications (e.g., race, gender, sexual identity, class, etc.) are interconnected, and that ignoring their intersection creates oppression towards women and change the experience of living as a woman in society. Her most famous book, *Ain't I a woman?: Black women and Feminism* addresses the effects of the intersection of racism and sexism on black women, and how the convergence of sexism and racism have contributed to black women having the lowest status in American society. hook has also written a long list of other feminist books including children's books, chapters in other people's books, and articles in peer reviewed journals.
- *Kimberlé Crenshaw* - She coined the term intersectionality in 1989 to describe how different social categories interact, sometimes resulting in compounding effects and tensions. Her paper on the subject argued that discrimination specifically against Black women is different from general anti-woman discrimination or anti-Black racism. Instead, it involves the unique compound experience of both sexism and racism. Initially used in the context of discrimination law, the concept saw a resurgence in the 21st century among left-wing activists who broadened intersectionality to include categories such as class and sexual orientation

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<sup>12</sup> "Feminism." Encyclopædia Britannica. Encyclopædia Britannica, inc., September 23, 2020. <https://www.britannica.com/topic/feminism>.

<sup>13</sup> "bell hooks: Intersectional feminist", accessed October 10, 2020, <https://info.umkc.edu/womenc/2016/01/04/bell-hooks-intersectional-feminist/#:~:text=She%20is%20most%20well%20known,as%20a%20woman%20in%20society>.

- *Patricia Hill Collins* - She believes that the matrix of domination is the form assumed by intersecting oppression in one social location and can be seen as a historically specific organization of power in which social groups are embedded in which they aim to influence.
- *Barbara Smith* - She and her colleagues in the Combahee River Collective are credited with originating the term “identity politics,” defining it as an inclusive political analysis for contesting the interlocking oppressions of race, gender, class and sexuality. Now widely referred to as “intersectionality,” this analytical approach has shaped scholarship, teaching, and progressive activism. Barbara’s work has been a source of guidance and inspiration to individuals and movements committed to battling both external and internal oppression.<sup>14</sup>

*Day 2: Who are the Pioneers of Black Women’s Resistance? (Abolitionists and Suffragettes)*

This lesson will have students confront the work of early pioneers of Black feminism through an exploration of Black suffragettes. Black women were in a difficult position. Sometimes they worked in their own clubs and suffrage organizations, sometimes with white suffragists. Black women did not accept their exclusion from white suffrage organizations or the racist tactics employed by white suffragists, they combatted anti-Black discrimination in the southern United States and within the predominantly white national woman suffrage organizations. In the twentieth century, more and more Black women joined the ranks of suffragists as the movement progressed.

Have your students watch the following two-minute history video (below) about early Black feminists twice. After viewing the video twice, students should complete a 5 sentence summary of what their major takeaways are from the video.

- Video #1: [TWO MINUTE HISTORY | EARLY BLACK FEMINIST ACTIVITIES](#)

Next, have your students watch the following video on the “Untold Stories of Black Women in the Suffrage Movement.” Students will complete a [Video Note Catcher](#).

- Video #2: [Untold Stories of Black Women in the Suffrage Movement](#)

Lastly, have the students select one of the following abolitionists or suffragettes listed below or use the following sites to complete a square from the [Choices Board](#) on:

- Sojourner Truth
- Ida B. Wells Barnett
- Frances E.W. Harper
- Mary Church Terrell
- Sarah Parker Remond
- Additional Black Suffragettes and Websites (for student research):

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<sup>14</sup>“About Barbara’s Work”, accessed October 10, 2020, <https://barbarasmithaintgonna.com/about-barbaras-work/>.

- [Five You Should Know: African American Suffragists](#)
- [African American Women Leaders in the Suffrage Movement](#)
- [African American Women and the Nineteenth Amendment](#)
- [The Untold Stories of Black Women in the Suffrage Movement](#)
- [5 Black Suffragists Who Fought for the 19th Amendment—And Much More](#)

*Day 3: Black Nationalism and the Harlem Renaissance (1920s-1940s)*

This lesson will have students confront the work of Black Nationalist women and early Black feminists of the Harlem Renaissance who sought liberation through a sense of pride in their blackness and the freedom that a platform of the arts provided them. Black nationalist movements would have all but disappeared were it not for women. What's more, these women laid the groundwork for the generation of black activists who came of age during the civil rights-black power era. The Harlem Renaissance also sparked many forms of artistic expression that was pioneering for Black women to address their sexuality.

Have your students watch the following video (below) about three pioneering women artists in 1940s Harlem. After viewing the video, students should complete a 5 sentence summary of what their major takeaways are from the video.

- Video #1: [Professor Farah Griffin Examines Three Pioneering Women Artists in 1940s Harlem](#)

Lastly, have the students select one of the following Black Nationalist women and early Black feminists of the Harlem Renaissance listed below. Students can also use the following sites to complete a square from the [Choices Board](#):

- Amy Jacques Garvey
- Queen Mother Moore
- Mittie Maude Lena Gordon
- Maymie de Mena
- Amy Ashwood Garvey
- Audre Lourde
- Gladys Bentley
- Josephine Baker
- Additional Black Nationalist women and Black feminists of the Harlem Renaissance -

Websites (for student research):

- [The hidden history of black nationalist women's political activism](#)
- [Black Nationalist Women's Activism In 1920s Harlem](#)
- [Black Nationalist Women and the Global Struggle for Freedom](#)
- [The Black Women Who Paved the Way for This Moment](#)
- [The Great Blues Singer Gladys Bentley Broke All the Rules](#)

*Day 4-5: Black Women and the Social Movements of the 1950s, 60s, and 70s (Civil Rights Movement, Black Power, Women's Rights, and Gay Rights)*

These lessons will have students confront the work of

Have your students watch the following two-minute trailer (below) about Black women in Civil Rights. Then, students should complete a 5 sentence summary of what their major takeaways are from the video.

- Video #1: [Reflections Unheard: Black Women in Civil Rights \(Official Trailer\)](#)

Have your students watch the following two-minute video (below) about how feminism does not include Black women. Then, students should complete a 5 sentence summary of what their major takeaways are from the video.

- Video #2: [Why We Need To Talk About White Feminism](#)

Next, have your students watch the following video on the “Hidden Heroines In The Civil Rights Movement”. Students will complete a [Video Note Catcher](#).

- Video #3: [Hidden Heroines In The Civil Rights Movement](#)

Lastly, have the students select two of the following Black women from either the Civil Rights, Black Power, Women's Rights, or Gay Rights movements listed below. Students can also use the following sites to complete two squares from the [Choices Board](#):

- Lorraine Hansberry
- Mabel Williams
- Shirley Chisholm
- Fannie Lou Hamer
- Ella Baker
- Claudette Colvin and Rosa Parks
- Daisy Bates
- Coretta Scott King
- Betty Shabazz
- Septima Clark
- Pauli Murray
- Diane Nash
- Angela Davis
- Assata Shakur
- Marsha P. Johnson
- Kathleen Cleaver
- Elaine Brown

- Additional Black women of the Civil Rights, Black Power, Women’s Rights, or Gay Rights movements - Websites (for student research):
  - [Black women helped shape civil rights; it’s not talked about enough](#)
  - [Early to Late 20th Century Feminist Movements](#)
  - [How White Feminists Oppress Black Women: When Feminism Functions as White Supremacy](#)
  - [Struggling to connect: white and black feminism in the movement years](#)
  - [“Reflections Unheard”: A New Film on Black Women and Civil Rights](#)
  - [The unsung heroes of the civil rights movement are black women you've never heard of](#)
  - [15 Black Women Civil Rights Leaders You May Not Have Heard of](#)
  - [Meet The Black Lesbian who Kick-Started the Gay Liberation Movement](#)
  - [The queer liberation movement was built by black people](#)
  - [Lorraine Hansberry: LGBT Politics and Civil Rights](#)
  - [Big Lives: Profiles of LGBT African Americans by Kali Henderson and Dionn McDonald](#)

*Day 6-7: Contemporary Black Women Feminists, Activists, and Organizers (1980s-Present Day)*

These lessons will have students confront the work of contemporary and 21st century Black feminists dedicated to bringing about change through directly creating spaces for intersectionality to thrive.

Have the students select three of the following Black women from the list of Contemporary Black Women Feminists, Activists, and Organizers below. Students can also use the following sites to complete the three squares from the [Choices Board](#):

- Alicia Garza
- Patrisse Khan-Cullors
- Opal Tometi
- Tarana Burke
- Bree Newsome Bass
- Tamika Mallory
- Maya Wiley
- Ashley Jackson
- Rachel Cargle
- Keeanga-Yamahtta Taylor
- Charlene A. Carruthers
- Mikki Kendall
- Keisha N. Blain
- Brittney Cooper
- Feminista Jones
- Niki Franco

- Aja Monet
- Blair Imani
- Ericka Hart
- Indya Moore
- Ijeoma Oluo
- Reina Gosset
- Additional Black women of the Contemporary Black Women Feminists, Activists, and Organizers and Websites (for student research):
  - [9 Powerful Black Female Voices to Follow on Instagram to Be Better Allies and Proactively Anti-Racist](#)
  - [Historic Exclusion From Feminist Spaces Leaves Black Women Skeptical of March](#)
  - [15 Black Feminist Organizers Who Are Giving Us Life](#)
  - [#U.N.I.T.Y.: Twenty-First-Century Black Women Break the Internet](#)
  - [As protests continue, black women activists are leading again](#)

### Final Assessment:

Directions: Students will create a [Zine](#) on the evolution of the Role of Black Women in the Freedom Struggle using one sheet of copy paper ([directions](#)). This Zine will center the concepts of intersectionality and Black feminism.

Student Directions: For this project, you will produce a zine, which is a format frequently used in third wave feminist writings. Both the content and format of the zine will be decided by you, after you have explored examples. The project aims to provide you with a creative alternative form of writing while exploring Black feminist ideas of creativity and activism through writing. I encourage you to include anything you want (art, photos, poetry, etc) in your zine. The finished zines will be exhibited.

### *Appendix 1: Implementing Teaching Standards*

The following American History II North Carolina Essential Standards will be utilized throughout this curriculum unit:

*History Essential Standard - AH2.H.1* Apply the four interconnected dimensions of historical thinking to the United States History Essential Standards in order to understand the creation and development of the United States over time.

Concept(s): Historical Thinking, Change, Perspective

- AH2.H.1.1 Use Chronological Thinking to:

1. Identify the structure of a historical narrative or story: (its beginning, middle and end) 2. Interpret data presented in timelines and create timelines

- AH2.H.1.2 Use Historical Comprehension to:

1. Reconstruct the literal meaning of a historical passage 2. Differentiate between historical facts and historical interpretations 3. Analyze data in historical maps 4. Analyze visual, literary and musical sources

- AH2.H.1.3 Use Historical Analysis and Interpretation to: 1. Identify issues and problems in the past 2. Consider multiple perspectives of various peoples in the past. 3. Analyze cause-and-effect relationships and multiple causation. 4. Evaluate competing historical narratives and debates among historians. 5. Evaluate the influence of the past on contemporary issues.

- AH2.H.1.4 Use Historical Research to: 1. Formulate historical questions 2. Obtain historical data from a variety of sources 3. Support interpretations with historical evidence 4. Construct analytical essays using historical evidence to support arguments.

*History Essential Standard - AH2.H.4* Analyze how conflict and compromise have shaped politics, economics and culture in the United States.

Concept(s): Conflict, Compromise, Change, Policy, Economy

- AH2.H.4.1 Analyze the political issues and conflicts that impacted the United States since Reconstruction and the compromises that resulted

- AH2.H.4.2 Analyze the economic issues and conflicts that impacted the United States since Reconstruction and the compromises that resulted
- AH2.H.4.3 Analyze the social and religious conflicts, movements and reforms that impacted the United States since Reconstruction in terms of participants, strategies, opposition, and results
- AH2.H.4.4 Analyze the cultural conflicts that impacted the United States since Reconstruction and the compromises that resulted

The following African American Studies North Carolina Essential Standards will be utilized throughout this curriculum unit:

*History Essential Standard - AAS.H.1 Apply historical thinking in order to understand the African American life in the United States over time*

- AAS.H.1.1 Use primary and secondary sources to interpret various historical perspectives
- AAS.H.1.2 Analyze competing historical narratives and debates among historians
- AAS.H.1.3 Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past
- AAS.H.1.4 Analyze how historical context shape and continue to shape people's perspectives

*History Essential Standard - AAS.C&G.1 Understand the African American quest for full citizenship over time*

- AAS.C&G.1.2 Analyze the relationship between African Americans and other groups in terms of conflict and cooperation in the pursuit of individual freedoms and civil rights

*History Essential Standard - AAS.C.1 Analyze the lives of African Americans to understand the impact of shared and differing experiences and identities*

- AAS.C.1.1 Analyze the impact of assimilation, stereotypes, and oppression on the lives of African Americans.

\*Connections to Other Subjects: This unit can also be done in a American History I, in an English/ELA course, or Sociology.

*Appendix 2: Materials, Student and Teacher Resources*

**VIDEO NOTE CATCHER**

<b>Student Name:</b>	<b>Name of Video:</b>
<b>Background Knowledge:</b> Before the video, write anything you already know about this topic.	
<b>Main Points in this Video:</b> Record 3 key points and details you learned from this video.	
<b>Vocabulary:</b> Jot down any new vocabulary terms you heard in this video.	

**Questions You Have:** Write any questions you still have about this topic.

**JIGSAW NOTE CATCHER**

**Name:** \_\_\_\_\_

**Directions:** As you research, write down important facts about your intersectional feminist. After you have become an expert on your own topic, you will share your findings with a group of classmates, and learn about their topics as well. Remember to take notes from your classmates' findings as well.

**Your Intersectional Feminist:** \_\_\_\_\_

What did they bring to the conversation about intersectional feminism?

What did the other intersectional feminists bring to the conversation?

**#2:** \_\_\_\_\_

**#3:** \_\_\_\_\_

**#4:** \_\_\_\_\_

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### CHOICES BOARD

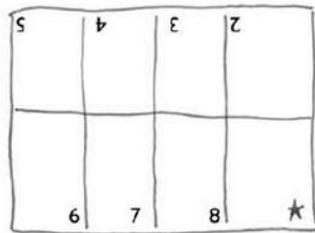
<i>Verbal/ Linguistic:</i>	<i>Mathematical/Logical:</i>	<i>Musical/Rhythmic:</i>
<p>Create a mock speech that this particular artist might make about the importance of feminism being intersectional. Make sure you address key terms such as: Black Feminism, Feminism, Intersectionality, Resistance, Social Movements, Black Nationalism, Activists/Activism, Grassroots Organizing, Injustice</p>	<p>Create a timeline of the Black feminists' life and include at least 10 events about their life on the timeline. Then choose the most important date on the timeline and explain why that date was important to the progress of having intersectional feminism.</p>	<p>Create a rap, poem, chant, or jingle that describes the life of this Black feminist and their overall importance to intersectional feminism.</p>
<i>Interpersonal (People Person):</i>	<i>FREE SPACE</i> <i>(run this idea by your teacher)</i>	<i>Intrapersonal (Self):</i>
<p>Create 10 questions you would ask this particular if you could interview them. The questions can range from basic life questions to detailed questions regarding their contribution to intersectional feminism. By doing research, attempt to answer some of the questions as you created in an interview format.</p>		<p>Write a one page summary (typed or written) on the life of a Black (intersectional) feminist . (If you type the one page you can double space, do not copy and paste information) Also paraphrase or reword information you find from sources online.</p>

<p style="text-align: center;"><i>Visual/Spatial:</i></p> <p>Create a Google Slide Presentation (a collage) of images of the person, their work (attach videos or excerpts from books/poems) and possible quotes they made. On the last slide include an image that best describes the Black feminists and write 5 sentences about why this image describes/summarizes their importance to intersectional feminism.</p>	<p style="text-align: center;"><i>Naturalist:</i></p> <p>Compare this Black feminist to one of the forms of nature (wind, rain, thunder, lighting, etc.) and explain why they represent or do not represent those nature forms based on their personality and impact on intersectional feminism.</p>	<p style="text-align: center;"><i>Technology 21st Century Ready</i></p> <p>Create a Google Slide Presentation or Prezi describing the life of and their overall importance and impact on Black feminism (intersectional). Also, include images/videos about this person and the role they played during the era they impacted.</p>
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**HOW TO CREATE A ZINE**

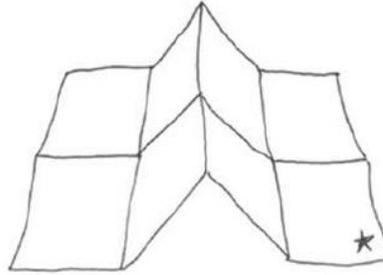
You can also watch the following video of two middle schoolers making one: [Zine Making 101](#)

**1** Fold a standard piece of white copy paper (8.5 x 11 inches) into eight even parts like so:

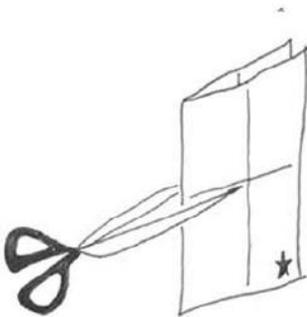


(the little star tells you where you are!)

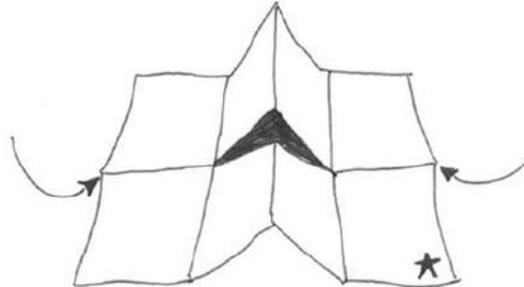
**2** Now crease those folds so the paper rests like this naturally:



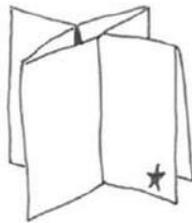
**3** Now fold the paper in half as below and cut it halfway through so it looks like "4"...



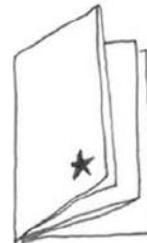
**4** Place the paper down like so. Now put your index fingers where the arrows are, lifting up while folding the sheet lengthwise over your index fingers...



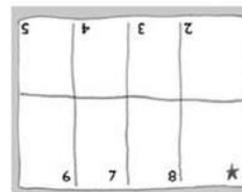
**5** During lengthwise folding in step "4" the middle of the sheet should buckle so that it can fold into this form naturally:



**6** And now you have your eight-page zine! Notice the "starred" page is the front page of the zine. Voila!



Be sure to keep a 5mm / one-fifth of an inch margin (shown in gray) around the *whole piece* of paper to ensure all contents of the zine will photocopy properly.



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