The gendered image: an art and literature based curriculum for high school audiences

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The Gendered Image:

An Art and Literature Based Curriculum for High School Audiences

By

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Museum Education and Childhood Education

Mentor:

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Submitted in partial fulfillment of the requirements of the degree of

Master of Science in Education

Bank Street College of Education

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This curriculum uses images, artwork, literature and media to facilitate conversations to build knowledge and understanding about feminism and self-identity. It is designed to be used by educators of high school students in school, museum or after school settings. To introduce the topic, the rationale analyzes current events that inspired this curriculum. Then, there is a developmental profile of the age group that explains the appropriateness of discussing gender and identity with high school students. The curriculum itself is composed of Six lessons that each focus on one topic. These topics are *an introduction to biases*, *women in society*, *women and power*, *women and race*, *tension between genders*, and *feminism and self-identity*.

Throughout the unit the students use writing and small group discussion to reflect on these topics. The students will be assessed through various means, including writing and conversations that occur throughout the unit, and through a culminating project which could be a report, a poem, a self-portrait, or a narrative biography. Resources are provided to support the educator in implementing this curriculum.
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Introduction

This curriculum is designed to provide students a close study of art, media and literature in order to investigate how gender and gender stereotypes are embedded within our society, and to facilitate discussion about feminism and self identity. Through discussion of gender identity in society, the students will reflect upon their own identity and become more aware of their own preconceived notions and biases of gender and gender stereotypes. This curriculum is designed for a high school setting with mixed gender classes. Each student will engage with the content in small “affinity” groups, whole group guided discussion, and individual reflection. In addition, in order to promote safe dialogue between affinity groups, there will be several opportunities to communicate through writing to a separate affinity group. Resources are provided to support the adaptation of this curriculum to an after school setting in a museum, library, or school. Because of the self-selected nature of after-school program participants, some supports to create a safe space or to encourage student participation may not be necessary. In a museum setting, the museum collection may be utilized instead of the provided images.

Rationale

Over the past year, there has been a worrying trend of anonymous threats over social media to women who speak publicly about controversial issues. Women have been threatened with horrific acts of violence. Some have been forced to cancel public speaking events because of threatened terror attacks, others effectively restricted from participating in public online forums because of the responses of a few individuals. Some women had their privacy compromised, and have generally been silenced because of the perceived threat of their speech (Wingfield, 2014). The most visible example of this is a movement by some on the Internet
called “Gamergate,” which was created in response to a game developer, Zoe Quinn, and her small scale video game about depression called Depression Quest. There were accusations that she received positive reviews on a video game website because of unprofessional conduct with a reporter. Although these accusations have been disputed and are generally regarded as false, a movement developed which touts itself as promoting “ethics in gaming journalism” but in reality terrorizes women in gaming and social media through scare tactics, rape threats, doxing (making personal information such as address, phone number, credit card numbers, personal email accounts public for further terrorizing) and outright threats of violence (Suellentrop, 2014). Because of the slow adaptation of law enforcement in recognizing the new reality of the Internet as a public space where women should feel safe, there has been little to no response to these frightening threats (Chemally, 2014). Individuals who threaten women have not been arrested and women have generally been told to just stay off the Internet (Hess, 2014). This silencing of women's voices seems to be the desired result of the individuals who are committing these crimes.

Because of these recent events, we must have conversations early with our students about issues surrounding gender and feminism. Many of these threats and attacks come from individuals who feel threatened by women speaking their minds, and one way to mitigate this is to have students confront these feelings early and process them in productive ways. Through direct discussion about gender stereotypes, personal experiences with gender for both males and females, and giving every viewpoint equal standing, we can create a generation in which people can engage in open dialogue.
As educators, we have a responsibility to provide a safe space for students to explore identity. By creating a space where difficult topics are confronted, we are giving each student the opportunity to confront him/herself and identify internal biases. The conversations that arise should not be easy, as these are difficult issues that are on the forefront of students’ minds, but we do no good by avoiding them. This unit uses images and works of art that portray women to talk about gender, underscoring the reality that gender affects everyone. Ample time should be given for the students to reflect on what they have learned and how it fits into their existing schema. How do they interpret gender? What does it mean to them? Every student is asked this question implicitly in their everyday lives; this curriculum is making it explicit in order for students to analyze themselves and the society they inhabit.

**Developmental Profile**

When approaching the topic of gender, the developmental appropriateness of the material is paramount. While the development of gender identity starts early, the sexual development of a teenager adds depth to the understanding of the nuances of gender relationships. Adolescence is also a time of identity development in which adolescents are defining who they are in increasingly complex ways. Their increased capacity for metacognitive thought means that they have the ability and desire to think about society as a concept. They are able to move away from their own experiences and begin to generalize in more abstract ways (Siegler, Deloach & Eisenburg, 2011).

Adolescence is a time of change. The adolescent’s body, mind, and social life are all in a state of transition. Adolescence is a time where an individual discovers oneself, forms a stable identity, and considers how this newly formed identity relates to the extended world. As
Lightfoot, Cole and Cole (2014) describe, “In forming a personal identity, young people take into account how they judge others, how others judge them, how they judge the judgment process of others, and how all of this corresponds to social categories available in the culture” (p.524). The idea of self begins forming in infancy, when the baby is starting to define him/herself as separate from others. As they mature, children are able to conceive of themselves in more complex and abstract ways. Oftentimes the adolescent is able to see him/herself not as one self, but a collection of selves that are based on the social context (Siegler et al., 2011).

Gender identity development begins before birth. The sex of the child is determined at conception, and usually this identity conforms to the gender that the individual identifies with later in life. Studies of individuals who were genetically male, but whose sex was “reassigned” to female because of malformed or damaged genitalia show that many of these individuals were raised as female but later identified as males. This suggests that gender is not something that can be altered by external forces, but is something that is intrinsic to the individual. People who identify as transgender often relate that their feelings of being the “wrong” gender occurred at very early ages, some from as soon as they can talk (Siegler et al., 2011). While the biological root of gender cannot be ignored, human beings exist within a social schema. The way that gender is presented and represented is a social construct. Once children can identify that gender is constant across situations, begin to build a gender schema. Gender schemas are “mental representations incorporating everything the child knows about gender, including memory representations of his or her own experiences with males and females, stereotypes transmitted directly by adults and peers… and messages conveyed indirectly through the media” (Siegler et al., 2011, p. 591). Children will often remember more about their own gender, and what they
associate with it, than they do the other. They are building an “in group” for their gender, and defining what it means to be their gender in their society. As they mature, children and adolescents can begin to understand that gender norms are socially constructed, but may continue to accept these as normal or right, which can lead to continued harmful gender stereotypes (Siegler et al. 2011).

As this identity development is occurring, the adolescent is also intellectually discovering the world. Jean Piaget observed that from age 12 onwards, many individuals attain new abilities to think systematically and think abstractly about what might be in addition to what is. This stage of development, which he termed “formal operations,” is a time of an expanding intellectual universe. Those who reach this stage often demonstrate a desire to explore these new abilities to think abstractly and systematically to explore rich and complex ideas, such as truth, justice and morality (Siegler et al., 2011). Often, teenagers reflect on the world they see around them, and find it lacking. They are critical of the hypocrisy they see in adults’ behaviors (Lightfoot, Cole & Cole, 2014). This leads to a time where students can be engaged in powerful conversations about the human experience and the injustices present in society (Lightfoot, Cole & Cole, 2014).

**Introduction to Curriculum**

The unit invites students to investigate gender in our society. It begins by asking students to identify their own experience and build an understanding of gender and gender stereotypes upon that foundation. The first activity exposes personal biases that can exist in our everyday use of words and vocabulary. This is designed not to shame, but to illuminate the pervasiveness of gendered language and existing bias. The next series of lessons builds to look at societal
expectations for women. Students will explore what society deems appropriate for women and what defines a woman’s role in society. This leads into the next topic, which concerns women and power. What is power? What does it mean for a woman to have power? What does it mean for a woman to be powerless? The next big idea is looking at the intersection of race and gender through analysis of the “Mammy” archetype in film, literature, and works of art. Then students will look at both genders, dealing specifically with how female figures are painted, sculpted, photographed, or filmed by men, and how these portrayals can illustrate the dynamic and contentious relationship between the sexes. These lessons will also start to look at gendered violence, as well as poetry that discusses a woman living in a “man’s world.” The last group of lessons, prior to the closure of the unit, looks specifically at the word “feminism,” and what that word means in our society today. It uses a speech by Chimamanda Adichie, a song by Beyoncé, and spoken word poetry by Lily Meyers to analyze these artists’ self-identification as feminists and their complex thoughts on masculinity and femininity.

To assess the students’ understanding, there are multiple writing assignments throughout the curriculum. There is also a culminating project that will allow the students to utilize the skills and knowledge they have gained over the course of the curriculum. These projects also allows for student choice of topic and medium. There are four suggested assignments included in this curriculum: a self-portrait and autobiography that reflect an aspect of the students identity, a research report on a social issue, a poem and process report, and a biography of a public figure.

This unit is designed to enable students to self-reflect on their own gender identities in order to make connections to the material presented and better understand themselves as individuals. Teenagers are in the midst of discovering and uncovering who they are as
individuals, and these lessons are meant to allow them space to do so. Teenagers also tend to resist a lecture approach, and also can feel intimidated when called on to speak in front of large groups. Therefore, the unit utilizes discussion, reflections, group work, and cooperative learning. By having consistent affinity groups, the students should be able to feel comfortable speaking and be allowed more speaking time than in whole group discussions (Wood, 1997).

Using art as an entry point gives teachers a unique opportunity to carefully approach sensitive topics, and to have the students make personal connections. Instead of being taught facts and information, presenting a student with a work of art that they can begin to analyze with teacher assistance creates a student-centered environment. By using “Visual Thinking Strategies” (see Appendix B) and other inquiry techniques, the teacher will engage the students in a student directed interaction with the work of art. The works of art included lend themselves to multiple interpretations and multiple entryways. Subsequent materials, including poems, additional works of art, videos, and songs, will allow the teacher to guide the learning to explore the bigger topics that the unit is addressing. Art creates a way to discuss sensitive issues and make personal connections enabling students to interpret the issues through the work of art while still keeping emotional distance.

Because of the sensitive nature of some of these topics and the intimacy of exploring one's own gender, there are opportunities in the unit for reflective writing. There are also opportunities for safe communication with the opposite gender. Activities are built in where groups can compose questions they want to ask of people of the opposite gender as well as answer questions and share their point of view. These are shared in writing, which means that the words must be composed, leading to deeper and more reflective thinking.
Resources for the educator are provided in the appendices of this curriculum. There you will find all of the protocols, readings, works of art and literature that are referenced in the lessons. Prior to implementing this curriculum, it would be helpful to familiarize yourself with these resources. There are also additional notes for educators who are implementing this curriculum in non-classroom settings.

Adolescence is a tumultuous time in which an individual is deciding how to self-identify. It is a time when the individual is beginning to intellectually discover the world in new and exciting ways. By giving students an opportunity to thoughtfully engage with ideas of gender stereotypes, morality and justice, and to self-reflect and discuss their own society, teachers can allow them to utilize their emerging intellectual abilities to illuminate the gender-biased society that produced these works of art. Ideally it will lead some students to reconsider their own viewpoints and begin to identify and confront their own biases.
**Overview of Curriculum**

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>The Gendered Image</th>
<th>Grade Level</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
<td>ELA, Ethics, Visual Art</td>
<td>Time Frame</td>
<td>6-8 Weeks</td>
</tr>
<tr>
<td>Developed By</td>
<td>Emily Erwin-McGuire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Content Standards**

**CCSS.ELA-LITERACY.RL.9-10.1**

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RL.9-10.2**

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RL.9-10.4**

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**CCSS.ELA-LITERACY.RL.9-10.5**

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

**CCSS.ELA-LITERACY.RL.9-10.7**

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

**CCSS.ELA-LITERACY.RL.9-10.9**

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme, or topic from Ovid or the Bible, or how a later author draws on a play by Shakespeare).
CCSS.ELA-LITERACY.W.9-10.3

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

CCSS.ELA-LITERACY.W.9-10.3.A

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.9-10.3.B

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.C

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

CCSS.ELA-LITERACY.W.9-10.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.E

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Presentation of Knowledge and Ideas:
CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

**CCSS.ELA-LITERACY.RH.9-10.3**

Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

Craft and Structure:

**CCSS.ELA-LITERACY.RH.9-10.4**

Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

**CCSS.ELA-LITERACY.RH.9-10.5**

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**CCSS.ELA-LITERACY.RH.9-10.6**

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

**CCSS.ELA-LITERACY.RH.9-10.8**

Assess the extent to which the reasoning and evidence in a text support the author's claims.

**CCSS.ELA-LITERACY.RH.9-10.9**

Compare and contrast treatments of the same topic in several primary and secondary sources.
<table>
<thead>
<tr>
<th>Understandings</th>
<th>Essential Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overarching Understanding</strong></td>
<td><strong>Overarching</strong></td>
</tr>
<tr>
<td>Society has always had views of what gender is, and what men and women should be. Art reflects the complex relationship that society has with women and womanhood. There are many conflicting forces that affect what it means to be a woman in our society, such as the tension between genders, race and gender, power imbalances, and internal tension within a person regarding his or her own gender. When we analyze a work of art or literature, we can use gender as a lens to understand the society that produced that work of art.</td>
<td>How does artwork or literature about or by women reflect the larger society?</td>
</tr>
<tr>
<td><strong>Related Misconceptions</strong></td>
<td></td>
</tr>
<tr>
<td>Gender is binary.</td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td>Gender is assigned at birth.</td>
<td></td>
</tr>
<tr>
<td>Women are …</td>
<td></td>
</tr>
<tr>
<td>Men are …</td>
<td></td>
</tr>
<tr>
<td>Feminism means you hate men.</td>
<td></td>
</tr>
<tr>
<td>Gender imbalance is natural.</td>
<td></td>
</tr>
<tr>
<td>Gender imbalance does not happen today.</td>
<td></td>
</tr>
<tr>
<td>Feminism is worthless.</td>
<td></td>
</tr>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Skills</strong></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Students will know…</td>
<td>Students will be able to…</td>
</tr>
<tr>
<td>Students will know that there are generalizations and preconceived notions about gender. Students will know that there is a theory that gender is a construction of society. Students will know the history of the “Mammy” figure. Students will know the definitions of “gender, female, male, man, woman, feminism.”</td>
<td>Students will be able to discuss difficult topics while adhering to community norms. Students will be able to reflect on their own experiences. Students will be able to analyze text and images to uncover implicit messages about gender. Students will be able to use their past experiences to add to the conversations about the text, images, and gender. Students will be able to create open-ended questions about gender to ask their peers. Students will be able to create written works in a chosen genre, or create a work of art or literature that synthesizes what they have learned during the unit.</td>
</tr>
</tbody>
</table>

**Assessment Evidence (Stage 2)**

**Performance Task Description:** Students will choose a reflective product to represent their take-away from the unit. This could be:
- A biography
- A self-portrait with an autobiography
- A poem and reflective essay
- A research paper

**Goal** Students will synthesize what they learned during the unit and transform that understanding into a work of art or writing.
<table>
<thead>
<tr>
<th>How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?</th>
<th>Learning Plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 1: An Introduction to Biases:</td>
<td></td>
</tr>
<tr>
<td>● Word sort activity: What split second associations do we make about the gender of words?</td>
<td></td>
</tr>
<tr>
<td>● Create community norms.</td>
<td></td>
</tr>
<tr>
<td>● Reflection: What does gender mean to me?</td>
<td></td>
</tr>
<tr>
<td>Lesson 2: Women’s role in Society:</td>
<td></td>
</tr>
<tr>
<td>● VTS of <em>Purple Woman/Kitchen/Second View</em>, by Laurie Simmons, and <em>The Clarence White Family in Maine</em> by Gertrude Käsebier.</td>
<td></td>
</tr>
<tr>
<td>● Begin written dialogue between opposite gender affinity groups.</td>
<td></td>
</tr>
<tr>
<td>Lesson 3: Power and Powerlessness</td>
<td></td>
</tr>
<tr>
<td>● Collective define “powerful” and “powerless.”</td>
<td></td>
</tr>
<tr>
<td>● Inquiry of <em>The Armada Portrait</em> of Queen Elizabeth I.</td>
<td></td>
</tr>
<tr>
<td>● Begin discussion of <em>Ain’t I a Woman</em> by Sojourner Truth, to be used to complete homework.</td>
<td></td>
</tr>
<tr>
<td>Lesson 4: Race and Gender</td>
<td></td>
</tr>
<tr>
<td>● Respond to the opposite gender affinity group.</td>
<td></td>
</tr>
<tr>
<td>● BBK “How do portrayals of people of color (specifically African American or black American women) relate to old archetypes seen in theater, movies, books, song, and images? How does The <em>Liberation of Aunt Jemima</em>, by Betye Saar respond to those images?”</td>
<td></td>
</tr>
<tr>
<td>● Reflect on the activity as homework.</td>
<td></td>
</tr>
<tr>
<td>Lesson 5: Tensions between the Genders</td>
<td></td>
</tr>
<tr>
<td>● Groups respond and ask further questions of the opposite gender affinity groups.</td>
<td></td>
</tr>
<tr>
<td>● “VTS” inquiry of <em>Woman with her Throat Cut</em> by Alberto Giacometti.</td>
<td></td>
</tr>
<tr>
<td>● Annotate and close read “In a Man’s World.”</td>
<td></td>
</tr>
</tbody>
</table>
### Lesson 6: Feminism
- Analyze Beyoncé’s *Flawless.*
- Read and annotate passages from Chimamanda Adichie’s *We Should all be Feminists.*
- Discuss the connections between *Flawless* and *We Should all be Feminists*
- Discuss Chimamanda Adichie’s term “Shrinking Women,” and watch Lily Meyers video *Shrinking Women.*
- For homework, students will look up “feminism” in the dictionary and reflect on how it relates to their initial idea of what feminism is.

### Closing Discussion
- The affinity groups will meet with their opposite gender groups and discuss what they have written to each other over the course of the unit.
- The whole class will reflect and discuss what they have experienced.
- The class will create a poster that has all of their individual definitions of the word “Gender.”

### What events will help students experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?

- Inquiry based investigations of art.
- Close reading of poems and songs.
- Collaborative defining of words and terms.
- Building background knowledge using images and text collaboratively.
- Individual research.

### How will you cause students to reflect and rethink? How will you guide them in rehearsing, revising, and refining their work?

- Reflective writing after every large activity.
- Having small groups ask and answer anonymous questions to people of the opposite gender.
- Continuous work around the same questions to build and refine their thinking.

# Lesson 1: An Introduction to Biases

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>Viewing Images as Reflections</th>
<th>Grade Level</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
<td>ELA, Ethics, Visual Art</td>
<td>Time Frame</td>
<td>60 minutes</td>
</tr>
<tr>
<td>Developed By</td>
<td>Emily Erwin-McGuire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Content Standards

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.3
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
<table>
<thead>
<tr>
<th>Understandings</th>
<th>Essential Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overarching Understanding</strong></td>
<td><strong>Overarching</strong></td>
</tr>
<tr>
<td>Our society has preconceived notions about gender.</td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td>We have unconscious and conscious associations between certain words, ideas,</td>
<td>What associations and prior assumptions do we have about gender?</td>
</tr>
<tr>
<td>and concepts and gender.</td>
<td>How does our language reflect our conceptions of gender?</td>
</tr>
<tr>
<td>Related Misconceptions</td>
<td>What associations between words and gender are commonplace in our society?</td>
</tr>
<tr>
<td>Women are always …</td>
<td></td>
</tr>
<tr>
<td>Men are always…</td>
<td></td>
</tr>
<tr>
<td>Gender imbalance is natural.</td>
<td></td>
</tr>
<tr>
<td>Gender imbalance doesn’t happen today.</td>
<td></td>
</tr>
<tr>
<td>Men are better than women.</td>
<td></td>
</tr>
<tr>
<td>Women are better than men.</td>
<td></td>
</tr>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Skills</strong></td>
</tr>
<tr>
<td>Students will know…</td>
<td>Students will be able to…</td>
</tr>
<tr>
<td>Students will know that we tend to have generalized, preconceived notions</td>
<td>Students will be able to discuss difficult topics while adhering to community</td>
</tr>
<tr>
<td>about gender.</td>
<td>norms.</td>
</tr>
<tr>
<td>Society has pervasive and problematic stereotypical views of gender.</td>
<td>Students will be able to reflect on their own experiences.</td>
</tr>
<tr>
<td></td>
<td>Students will be able to sort words according to which gender they think society</td>
</tr>
<tr>
<td></td>
<td>associates with that word.</td>
</tr>
<tr>
<td></td>
<td>Students will be able to analyze why they think this might be.</td>
</tr>
<tr>
<td><strong>Assessment Evidence</strong></td>
<td></td>
</tr>
<tr>
<td>Students will sort words according to the words’ association with one gender</td>
<td>Students will sort words according to the words’ association with one gender or the</td>
</tr>
<tr>
<td>or the other. Completed word sorts demonstrate understanding of assignment.</td>
<td>other. Completed word sorts demonstrate understanding of assignment.</td>
</tr>
<tr>
<td>All students will participate in small group discussions.</td>
<td>All students will participate in small group discussions.</td>
</tr>
<tr>
<td>Students will write at least 3 reflective sentences about the activity</td>
<td>Students will write at least 3 reflective sentences about the activity answering at</td>
</tr>
<tr>
<td>answering at least 1 prompting question.</td>
<td>least 1 prompting question.</td>
</tr>
</tbody>
</table>
## Learning Plan

<table>
<thead>
<tr>
<th>How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Word Sort:</strong> Have students draw a line down the center of their notebook paper. Don’t let them see each other’s papers. Have them write “male” at the top of one column and “female” on the other. Sort the words (either by writing, or by using printed out cards) into either “male” or “female” categories, based on their immediate response of which gender they associate with that word. Stress that you aren’t asking them which they think should be associated with that word, but on their split second association. This should be done as quickly as possible, so it can reveal underlying biases.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>hard</th>
<th>smart</th>
<th>emotional</th>
<th>love</th>
</tr>
</thead>
<tbody>
<tr>
<td>fast</td>
<td>bossy</td>
<td>ditzy</td>
<td>dentist</td>
</tr>
<tr>
<td>innocent</td>
<td>boss</td>
<td>frumpy</td>
<td>doctor</td>
</tr>
<tr>
<td>gleeful</td>
<td>functional</td>
<td>conscientious</td>
<td>surgeon</td>
</tr>
<tr>
<td>cook</td>
<td>sexy</td>
<td>skilled</td>
<td>plumber</td>
</tr>
<tr>
<td>bills</td>
<td>round</td>
<td>dependable</td>
<td>driver</td>
</tr>
<tr>
<td>money</td>
<td>tall</td>
<td>hormonal</td>
<td>scientist</td>
</tr>
<tr>
<td>cars</td>
<td>power</td>
<td>teacher</td>
<td>technology</td>
</tr>
<tr>
<td>airhead</td>
<td>tree</td>
<td>worker</td>
<td>firefighter</td>
</tr>
<tr>
<td>ambitious</td>
<td>earth</td>
<td>baby</td>
<td>soldier</td>
</tr>
<tr>
<td>abrasive</td>
<td>bubbly</td>
<td>kitchen</td>
<td>daring</td>
</tr>
<tr>
<td>busy</td>
<td>hate</td>
<td>clumsy</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Creating Community Norms:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before sharing, take 10-15 minutes to create classroom norms for the unit.</td>
</tr>
</tbody>
</table>

*Norms are "an agreement among members of a classroom or school about how they will treat one another," according to Gary Borich, Professor of Educational Psychology at The University of Texas at Austin.*

Norms should be created by the class, with the teacher facilitating.

The teacher could lead with:
“Over the next few weeks we are going to be having in depth conversations about identity, and about gender. We need to make sure that this classroom is a safe space where people can share ideas openly, without fear of hurting someone, or being hurt by someone else’s words. What norms, or social rules, can we create to make sure we keep our classroom a safe space?”

Examples of norms that your class might create are:

Assume best intentions
Say “ouch” if someone unintentionally hurts your feelings, “oops” if you accidentally hurt someone’s feelings
One voice at a time
There is no right answer
We all have our own opinions
What we say stays with the group

The norms that your class creates should be posted for the length of the unit, but can also be used whenever needed, but extreme care needs to be taken that the teacher makes sure that all students assume the responsibility of following the norms. A safe space is crucial.

**Discussing Word Sort:**

On projection device, teacher will have students vote on the words, and place them either in “man” “woman” or “no clear consensus.”

Teacher will facilitate a conversation based on what the class notices about the words. Start with a pair or small group share just reflecting on anything they noticed about the activity.

Remember that when facilitating, you are making connections between ideas, pointing out similarities and differences in the students thinking, and asking guiding questions. The teacher is not participating in the conversation, but a facilitator. The only time someone’s comments are wrong are when they are purposefully hurtful -- all students must follow the agreed upon norms.
Discussion questions:
“Do you see any trends?”
“Is there anything surprising?”
“Did everyone agree on certain words? If so, why do you think that may be?”
“What is your reaction to this activity, what does it make you feel?”

Share out as a whole group.

Have students write a reflection of the activity using discussion questions as prompts.

Either in class, or as homework, have the students respond to the question “what does gender mean to me?”
Provide them with the following definition of gender from the World Health Organization to deepen their understanding. If possible, have them attach this definition to the notebooks they use, so that they can refer back to it when needed.

http://www.who.int/gender/whatisgender/en/

Creating Groups:

Before the students leave, have them list 6 people of their gender with whom they could work well. Explain that they are doing this to form affinity groups to facilitate safe discussions during the unit. They can also write a note if they know they will not be able to work with particular people. Use these to create affinity groups of the same gender children. If a student only picks opposite gender students to work with, honor that choice and try to create a safe space for that student to work. The nature of the same gender affinity groups is to allow students a safe space with others that they feel they can openly talk about their experiences, and who may have shared experiences.

How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?

Have printed out words available. Write or project discussion questions. Create rubric and provide prompting questions for writing.

Lesson 2: Women’s Role in Society

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>Viewing Images as Reflections</th>
<th>Grade Level</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
<td>ELA, Ethics, Visual Art</td>
<td>Time Frame</td>
<td>60 minutes</td>
</tr>
<tr>
<td>Developed By</td>
<td>Emily Erwin-McGuire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Content Standards

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.2

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.
<table>
<thead>
<tr>
<th>Understandings</th>
<th>Essential Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overarching Understanding</strong></td>
<td><strong>Overarching</strong></td>
</tr>
<tr>
<td>Society places different rules upon men and women.</td>
<td>How does artwork or literature about or by women reflect the larger society?”</td>
</tr>
<tr>
<td>Expectations for men and women are different in our society.</td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td>We have preconceived notions about what a woman should be and do.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Related Misconceptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women “should be” any one thing.</td>
</tr>
<tr>
<td>It is “natural” to have different rules for men and women</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will know…</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to…</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will actively discuss gender roles and the social rules that govern them. Students will reflect upon how they have encountered these social rules in their own lives. Students will begin a written dialogue between opposite-gender groups about their experiences. Informal assessment of students’ prior knowledge, students’ interests within the topic, etc, through the open-ended inquiry with the works of art. What do the students notice? In what direction do they want to take the conversation? Where might you need to support them so that they can expand their thinking?</td>
</tr>
</tbody>
</table>

Students will know that social rules are placed upon women that are different than those placed on men. Students will know that our society has traditional gender roles that still affect all its members. Students will know that art reflects the society in which it was created.

Students will be able to discuss difficult topics while adhering to community norms.

Students will be able to reflect on their own experiences.

Students will actively discuss gender roles and the social rules that govern them.

Students will reflect in writing about how they have encountered these social rules in their own lives.

Students will begin a written dialogue between opposite-gender groups regarding their experiences with gender.
Learning Plan

How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?

Introduction

Written on the board when the students walk in will be the essential question, “What rules (whether just or unjust) does our society place upon men and women? How are those rules different?” When the students enter, the teacher will first have the students sit with their new groups. As an introduction, have the students share a reaction or reflection to the last class or to the question they have already spent time with “What does gender mean to me?”

VTS Purple Woman/Kitchen/Second View

The teacher will then project the image Purple Woman/Kitchen/Second View, by Laurie Simmons (http://www.metmuseum.org/toah/images/hb/hb_2004.246.jpg)

The teacher will lead a VTS (Visual Thinking Strategies, see Appendix B) investigation of this work of art. First, introduce the work of art by saying the year it was created, 1987, the title and the artist. Then, the teacher will use three questions as the foundation of the inquiry. These are:

“What’s going on in this picture?”
“What do you see that makes you say that?”
“What more can we find?”
The teacher will also rephrase the students' words as they respond to the questions, make connections between students' ideas, and gesture to the areas of the photograph they are referring to. This should be student driven: the teacher should not praise the students, add any of their own ideas, or veer too much from script. Allow silences. The teacher's role is to very naturally and very unobtrusively guide the students' conversation to richer territories, not drive it where the teacher wants it to go. This will also be a good way of informally assessing where the students are coming from, what background knowledge they are bringing to the conversation, and what they are interested in.

**VTS The Clarence White Family in Maine**

Let this investigation take as long as it needs. If the conversation is at a stopping point, the same protocol can be used to investigate *The Clarence White Family in Maine* by Gertrude Käsebier

(http://cdn.loc.gov/service/nnp/ppmsca/12000/12086v.jpg)

To drive this conversation, some additional questions might be asked such as “How does this connect to the image we just saw? What do you find similar between these images? How do these images connect to our essential questions?”
### Affinity Group Communication

In the final 10 minutes, have students work in their group to come up with a document that will be shared with an opposite gender group. This will have:

1. Something you want to share with the opposite gender that you think they may not know.
2. Questions you have for the opposite gender -- what do you want to know?

Collect these to hand out next session.

Note: if you have students who are transgender, gender non-conforming, gender questioning, or just feel comfortable with groups of the opposite gender, fit the wording of this question to your group. Perhaps this means you initially just say which groups will be communicating with each other, and don’t make reference to the fact that girls and boys are paired together. Maybe leave the questions broader, such as “Share what gender means to you,” or “Ask a question about gender roles.”

<table>
<thead>
<tr>
<th>How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</th>
</tr>
</thead>
<tbody>
<tr>
<td>For additional support, have printed images available to those who need them. Have supporting questions printed out to give to those who need additional structure.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>The Gendered Image</th>
<th>Grade Level</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
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<td>6-8 Weeks</td>
</tr>
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<td>Developed By</td>
<td>Emily Erwin-McGuire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Content Standards**

**CCSS.ELA-LITERACY.SL.9-10.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.SL.9-10.2**

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**CCSS.ELA-LITERACY.SL.9-10.4**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

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Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

**CCSS.ELA-LITERACY.RH.9-10.8**

Assess the extent to which the reasoning and evidence in a text support the author's claims.
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<tr>
<th>Understandings</th>
<th>Essential Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overarching Understanding</strong></td>
<td><strong>Overarching</strong></td>
</tr>
<tr>
<td>Artists portray aspects of their subjects in their work of art. Their subjects may be powerful, or powerless, and this is reflected in the way they are portrayed.</td>
<td>How does art work or literature about or by women reflect the larger society?</td>
</tr>
<tr>
<td>We can read clues in artwork to gain a deeper understanding of the artists intention and message.</td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td><strong>Related Misconceptions</strong></td>
<td></td>
</tr>
<tr>
<td>The Armada Portrait is the portrait of a woman, therefore all women had the opportunity for power during this time period.</td>
<td>How can power or powerlessness be portrayed in art?</td>
</tr>
<tr>
<td></td>
<td>How might power be portrayed differently or the same in artwork of male subjects?</td>
</tr>
<tr>
<td></td>
<td>Does power differ depending on the gender?</td>
</tr>
<tr>
<td></td>
<td>What does it mean to have power?</td>
</tr>
<tr>
<td></td>
<td>What does it mean to be powerless?</td>
</tr>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Skills</strong></td>
</tr>
<tr>
<td>Students will know…</td>
<td>Students will be able to…</td>
</tr>
<tr>
<td>Artists make deliberate choices in how to portray their subjects.</td>
<td>Students will be able to discuss difficult topics while adhering to community norms.</td>
</tr>
<tr>
<td>Men and women do not have the same access to power.</td>
<td>Students will be able to reflect on their own experiences.</td>
</tr>
<tr>
<td>Women of color and white women do not have the same access to power.</td>
<td>Students will be able to annotate text to reflect their understanding.</td>
</tr>
<tr>
<td></td>
<td>Students will be able to discuss text, refer back to the text, make connections (self to text, text to text, and text to world).</td>
</tr>
<tr>
<td><strong>Assessment Evidence</strong></td>
<td></td>
</tr>
<tr>
<td>Students will participate in constructive conversation of power and powerlessness and provide evidence of their presence in works of art. Students will use annotation strategies to analyze <em>Ain’t I a Woman</em> by Sojourner Truth. All students will participate in small group discussions. At least one member of every group will participate in large group discussion. All students will read and annotate <em>Ain’t I a Woman</em> by Sojourner Truth, using the provided system of annotation.</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Plan (Stage 3)</strong></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>---</td>
</tr>
</tbody>
</table>
| **How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?** | **Part 1: Power** The teacher will have groups of students collaboratively create a definition of the word “Power.” Who has power in our society? Who doesn’t? What does it look like to have power? Is power one thing, or many things?  
All groups will share out and the definitions will be recorded on smart board or chart paper. The teacher will help students to create a group definition of “power” by combining the students’ ideas.  
The teacher will then have the groups turn and talk about how “power” might be portrayed in a work of art. After the groups have shared, the teacher will conduct an inquiry on *The Armada Portrait* of Queen Elizabeth I.  
http://upload.wikimedia.org/wikipedia/commons/f/fe/Elizabeth_I_Armada_Portal_British_School.jpg  
Unlike the VTS inquiry, the teacher is encouraged to use some research about the portrait and probing questions to help the students gain understanding. However, the teacher must remember that this is not an art history lecture: it is a group discussion and inquiry. First allow the students’ ideas to surface, and then slowly use facts and questions to guide the conversation, clarify confusion, and make deeper connections.  
Some facts that the teacher may wish to use to inform the students include  
“*It is known as 'The Armada Portrait' because it commemorates the great sea battle of 1588 when the English fleet defeated the invading Spanish Armada sent to overthrow Elizabeth.*  
*Her dress, in her preferred colours of black and white, proclaims her rank and is covered with her favourite gems and precious pearls from the sea, a sign of virginity.***  
(http://www.woburnabbey.co.uk/abbey/art-and-the-collection/the-armada-portrait/) |
The teacher can ask some probing questions to push students’ understanding, but the lesson must stay student-driven. For example:
“How is the artist showing us the Queen is powerful? What clues are we given?”

Teacher will close the inquiry
Today we discovered how the Armada Portrait is illustrating the power of Queen Elizabeth I. I want you to think again about what is power? What does it mean to have power, and what does it mean to be powerless?

Part 2: Powerlessness
Hand out *Ain’t I a Woman* by Sojourner Truth
([http://www.nps.gov/wori/learn/historyculture/sojourner-truth.htm](http://www.nps.gov/wori/learn/historyculture/sojourner-truth.htm))

Read aloud as a class. As homework, the students will annotate the reading to discuss further in class and use in their reflection writing.
- underline important words
- circle parts of the poem that are surprising
- star parts of the poem that you think are the most important
- add question marks where you are confused

Begin the discussion (to be continued next class, and in writing)
“What is Sojourner Truth’s argument about the power of women?”
“What does it mean to be powerless?”

The teacher will hand out to the groups the responses by the opposite gender groups from the last lesson.

For homework, the students will respond to the opposite gender groups responses and answer the questions in their notebooks. Write a reflection to be handed in,

“What is Sojourner Truth’s most powerful argument about the power of women? What does it mean to be powerless? Use class discussions, personal connections and reflections, and the text to support your answers”
How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?

Images printed out for students who need the work to be closer, provide rubric for writing to be done at home, take notes on class discussion to be given to students who need additional support.

Lesson 4: Mammy

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>The Gendered Image</th>
<th>Grade Level</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
<td>ELA, Ethics, Visual Art</td>
<td>Time Frame</td>
<td>6-8 Weeks</td>
</tr>
<tr>
<td>Developed By</td>
<td>Emily Erwin-McGuire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Content Standards

**CCSS.ELA-LITERACY.RL.9-10.1**
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RL.9-10.2**
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RL.9-10.7**
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

**CCSS.ELA-LITERACY.RL.9-10.9**
Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme, or topic from Ovid or the Bible, or how a later author draws on a play by Shakespeare).

**CCSS.ELA-LITERACY.SL.9-10.1**
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.SL.9-10.1.C**
Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

**CCSS.ELA-LITERACY.SL.9-10.1.D**
Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCSS.ELA-LITERACY.SL.9-10.2**

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**CCSS.ELA-LITERACY.RH.9-10.6**

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

**CCSS.ELA-LITERACY.RH.9-10.9**

Compare and contrast treatments of the same topic in several primary and secondary sources.
**Understandings**

<table>
<thead>
<tr>
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<th>Essential Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The archetype of the Mammy figure has deep roots in the art, entertainment, and media that American society produces. This can be seen in the Aunt Jemima advertisements, and a critique of this is seen in Betye Saar's work <em>The Liberation of Aunt Jemima</em>. She uses symbols of blackness, and of power to liberate the mammy figure from its racist past without erasing that past.</td>
<td>How does art work or literature about or by women reflect the larger society?</td>
</tr>
<tr>
<td></td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td></td>
<td>How can portrayals of people of color, specifically African-American or black American women, relate to old archetypes seen in theater, movies, books, song, and images?</td>
</tr>
<tr>
<td></td>
<td>How does <em>The Liberation of Aunt Jemima</em>, by Betye Saar respond to that archetype?</td>
</tr>
</tbody>
</table>

**Related Misconceptions**
- Black women and white women are under the same pressures, and face the same stigma.

**Knowledge**
- Students will know...
- Students will be able to define “Mammy.”
- Students will know that Betye Saar's work, *The Liberation of Aunt Jemima*, is referencing old stereotypical images of the “Mammy” figure.
- Students will be able to recognize the connection between black-face performances and our modern day image of Aunt Jemima.

**Skills**
- Students will be able to discuss difficult topics while adhering to community norms.
- Students will be able to reflect on their own experiences.
- Students will be able to generate questions about works of art.
- Students will be able to visually analyze works of art.
- Students will be able to make text to text (or image to text) connections.
- Students will be able to analyze text to answer this question: How can portrayals of people of color (specifically African-American or black American women) relate to old archetypes seen in theater, movies, books, song, and images?
Assessment Evidence

Students will synthesize information from at least 3 sources to answer the question: How can portrayals of people of color, specifically African-American or black American women, relate to old archetypes seen in theater, movies, books, song, and images? How does The Liberation of Aunt Jemima, by Betye Saar respond to that archetype? They will refer to specific sources in their responses.

Some themes they could address:
The evolution of the Aunt Jemima image, and how it continues to be a “Mammy” figure;
The inclusion of powerful symbols such as the gun or the black power fist symbolizing the power that the artist is giving Aunt Jemima;
The tradition of black-face as entertainment, and how it has affected our portrayals of people of color today.

Learning Plan (Stage 3)

<table>
<thead>
<tr>
<th>How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?</th>
</tr>
</thead>
<tbody>
<tr>
<td>When the students arrive, have the affinity group’s first share their responses to the opposite gender groups’ writing. Have them compose a group response. Take 5-10 minutes.</td>
</tr>
</tbody>
</table>

This lesson will use the BBK protocol (https://www.engageny.org/file/1541/download/building_background_knowledge_mystery_piece_method.pdf?token=BPRM0p5j8VYEvQl5OUzMERdCS1jW8n8kf--7nhGMSiW) to help students understand the The Liberation of Aunt Jemima, by Betye Saar and the construction of the Mammy archetype.

The BBK protocol involves giving students a guiding question, a mystery text they reflect on and interpret, a common text that helps them make sense of the mystery text, and then many “expert texts” that give even more background knowledge that they collectively share. At every step, more of an organizer is filled in with the groups’ ideas.

The teacher will present the guiding question “How do portrayals of people of color, specifically African American or black American women, related to old archetypes seen in theater, movies, books, song, and images? How does The Liberation of Aunt Jemima, by Betye Saar respond to those images?” The students do not answer, because they do not have the information, but they will use the question to guide their investigations.
The mystery text is the image *The Liberation of Aunt Jemima*


Students will discuss this image in groups, and try to make sense of it. What ideas do they have? What do they think is going on in the image? What do they recognize? What do they notice?

These ideas will be written in the center of the following organizer drawn on a sheet of chart paper.
The groups will then be shown the video *From Mammy to Madea: An Examination of Historical and Contemporary Depictions of Black Women* from minute 1:52 to the end (https://vimeo.com/56159188). The students will take notes during the video to note things they wish to discuss with the group. They will use what they have learned to fill in the next circle.

The expert texts are:


https://bekimberleigh.wordpress.com/2012/01/12/7/


http://www.criticalmediaproject.org/cml/topicbackground/race-ethnicity/


http://black-face.com/

http://www.ferris.edu/htmls/news/jimcrow/mammies/

Images:


http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/aunt_flower2.htm

http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/flour.htm

http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/mammy01.htm

After the students analyze these documents the next ring of the circle is filled out. They are expert texts because not every student will read every document, they are meant to become experts with certain documents in order to share with their group. As they are reading they are sharing interesting or important pieces of information.
The whole class will share some things they learned, what surprised them, what was difficult, what connections they have made and are making. Then the final ring of the organizer is filled out answering (briefly) the original question, synthesizing what they have already said previously in the organizer with any new information that has arisen from the whole group discussion.

Independently, they will answer the question in essay format on lined paper, using the texts and images to support their writing.

For homework, they will reflect on the lesson: how has this lesson affected you? What are your reactions or emotions about what we have seen today? What made you feel strongly? What surprised you?

<table>
<thead>
<tr>
<th>Question</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</td>
<td>Provide students who need more support with prompting questions for each round of the BBK, instead of leaving it as open ended. Give students a graphic organizer for their writing to help them organize their thoughts.</td>
</tr>
</tbody>
</table>

Lesson 5: Tension between genders

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>The Gendered Image</th>
<th>Grade Level</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
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<td>Time Frame</td>
<td>6-8 Weeks</td>
</tr>
<tr>
<td>Developed By</td>
<td>Emily Erwin-McGuire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Content Standards**

**CCSS.ELA-LITERACY.RL.9-10.1**
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RL.9-10.2**
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RL.9-10.4**
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**CCSS.ELA-LITERACY.RL.9-10.7**
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

**CCSS.ELA-LITERACY.RL.9-10.9**
Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme, or topic from Ovid or the Bible, or how a later author draws on a play by Shakespeare).

**CCSS.ELA-LITERACY.SL.9-10.1**
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.SL.9-10.1.B**
Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

**CCSS.ELA-LITERACY.SL.9-10.1.C**

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

**CCSS.ELA-LITERACY.SL.9-10.1.D**

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCSS.ELA-LITERACY.RH.9-10.4**

Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

**CCSS.ELA-LITERACY.RH.9-10.6**

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

**CCSS.ELA-LITERACY.RH.9-10.8**

Assess the extent to which the reasoning and evidence in a text support the author's claims.
<table>
<thead>
<tr>
<th>Understandings</th>
<th>Essential Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overarching Understanding</strong></td>
<td><strong>Overarching</strong></td>
</tr>
<tr>
<td><em>Woman with her throat cut</em> demonstrates the prevalence of the depiction of violence against women.</td>
<td>How does art work or literature about or by women reflect the larger society?</td>
</tr>
<tr>
<td>There is a connection that many artists make between violence and sexuality.</td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td>Many women, including the author of the poem <em>In a man’s world</em> feel as if they are living in a world designed for men, and not always meant for them.</td>
<td>How do we observe violence against women in our everyday lives?</td>
</tr>
<tr>
<td><strong>Related Misconceptions</strong></td>
<td></td>
</tr>
<tr>
<td>Men and women have total equality in our society.</td>
<td></td>
</tr>
<tr>
<td>Violence against women is not important or insignificant.</td>
<td></td>
</tr>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Skills</strong></td>
</tr>
<tr>
<td>Students will know…</td>
<td>Students will be able to…</td>
</tr>
<tr>
<td>Violence against women can be seen in art and media.</td>
<td>Respond to the work of art in a whole group inquiry session.</td>
</tr>
<tr>
<td>The threat and reality of violence against women is a part of a woman's experience.</td>
<td>Annotate text to further their understanding.</td>
</tr>
<tr>
<td>Women can feel like society is “a man’s world.”</td>
<td>Summarize excerpts of the poem and analyze the author's argument in small groups in order to build their understanding of the whole work.</td>
</tr>
<tr>
<td><strong>Assessment Evidence</strong></td>
<td></td>
</tr>
<tr>
<td>Every student will speak in small groups, and every group will have at least one person share what they discussed to the larger groups. Students will annotate a written work, and have at least 3 annotations in the text. Each group will accurately summarize 2-3 stanzas, and identify the author’s argument.</td>
<td></td>
</tr>
</tbody>
</table>
Learning Plan

How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?

Have the students first read the responses written last class from the opposite gender groups, and then have them discuss in their affinity groups, and respond in writing. The teacher will open the lesson with a “VTS” inquiry of *Woman with her Throat Cut* by Alberto Giacometti. This inquiry will begin with the teacher only asking the three traditional “VTS” questions, “What’s going on in this picture?” “What do you see that makes you say that?” “What more can we find?” while restating the students’ ideas, gesturing to the areas of the sculpture that they are referring to.

https://www.flickr.com/photos/25304892@N00/497858287

After 15 minutes, or a lull in conversation, the teacher can introduce the title, year, and artist: *Woman with Her Throat Cut*, by Alberto Giacometti, 1939. Then the teacher returns to the VTS inquiry.

If the discussion needs more fuel, the teacher may read the following excerpt from the Museum of Modern Art (http://www.moma.org/collection/object.php?object_id=81796):

“Giacometti originally intended *Woman with Her Throat Cut* to rest directly on the floor, part of the "real" world, distanced from the lofty realm of art. *A hybrid animal, insect, and human, the female figure's body appears to be simultaneously in the throes of sexual ecstasy and in the spasms of death," and then continue with the inquiry.

To close the inquiry, the teacher will introduce the topic for the day, the sometimes tumultuous relationship between men and women and how that can influence works of art and literature by both men and women.

“We have been discussing how artists represent women in art, and how those representations illuminate aspects of the society in which that artwork was created. Oftentimes, the concept of “women” is not seen independently, but as the opposite of “men,” and the relationship between these two genders is not always friendly. We just discussed a work of art that depicts a very violent representation of women, and shows the tension between genders.”
The groups will be given the poem “In a Man’s World” and have the student’s read the poem independently, and annotate the poem.

- underline important words
- circle parts of the poem that are surprising
- star parts of the poem that you think are the most important
- add question marks where you are confused

Then have every group, in their notebooks, collectively summarize the main idea of the poem, and give each group 2-3 stanzas to investigate further.

What is the main point of that stanza?
What is the author’s argument?
How does it relate to the main idea of the poem?

What personal connections can you make to this poem?
What do you agree with or disagree with?

Have a whole group discussion having every group share their summaries of the main idea to see if there is a consensus, further discuss in detail what the groups came up with for the individual stanzas.

Homework: Define the term “Feminism,” without looking it up in the dictionary. What do you think its technical definition is, and what do you think its common or everyday definition is? Are those things the same or different?

<table>
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</thead>
<tbody>
<tr>
<td>Give students who need support the poem to read and annotate in advance. Give students prompting questions. Provide students who need it with a personal printed copy of the work of art.</td>
</tr>
</tbody>
</table>

Lesson 6: Feminism and Self-Identity

<table>
<thead>
<tr>
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Content Standards

**CCSS.ELA-LITERACY.RL.9-10.1**
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RL.9-10.2**
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Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**CCSS.ELA-LITERACY.RL.9-10.7**
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

**CCSS.ELA-LITERACY.RL.9-10.9**
Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme, or topic from Ovid or the Bible, or how a later author draws on a play by Shakespeare).

**CCSS.ELA-LITERACY.SL.9-10.1**
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.1.B

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.RH.9-10.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.9-10.6

Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RH.9-10.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.
### Understandings

**Overarching Understanding**

Present day artists are expressing their feminist beliefs in many mediums.

Feminists are people who believe that men and women should have equal rights and opportunities.

“Shrinking women” is a term that refers to male dominance in society, and women’s tendency to “shrink” when men “grow.”

Beyoncé is utilizing Chimamanda Adichie’s speech very deliberately in order to express and comment on her own beliefs.

### Essential Questions

**Overarching**

How does artwork or literature about or by women reflect the larger society?

What does gender mean to you?

**Topical**

What is Beyoncé’s main point – what is she communicating to her listeners?

Why did Beyoncé decide to sample another woman's speech, Chimamanda Adichie’s *We Should all be Feminists*?

How do Chimamanda Adichie’s words relate to Beyoncé’s message?

What does the term “feminist” mean, both colloquially and literally?

Both Lily Myers and Chimamanda Adichie reference “shrinking women.” What do they each mean by this term?

How do Beyoncé, Chimamanda Adichie, and Lily Myers demonstrate their feminist beliefs?

### Related Misconceptions

Only women can be feminists.

Feminists are bitchy shrewish women.

We don’t need feminism today.

### Knowledge

**Students will know…**

Define “feminism” -- how the students have heard it used, its colloquial connotations, and its dictionary definition.

Students will be able to explain Lily Myers and Chimamanda Adichie’s idea of the “shrinking woman.”

### Skills

**Students will be able to…**

Reflect in groups on multiple media sources in order to answer open ended questions.

Annotate text to further their understanding.

Fully adhere to community norms.

### Assessment Evidence

Every student will speak in small groups, and every group will have at least one person share what they discussed to the larger groups. Students will annotate a written work, and have at least 3 annotations in the text. Every student will choose a passage of the text to share.
How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?

The teacher starts the lesson by playing *Flawless* by Beyoncé
https://www.youtube.com/watch?v=17hPCHLMpyM

After listening to the song, and reading the lyrics once, have groups discuss:
“What is Beyoncé’s main point, what is she communicating to her listeners?”
“How did she decide to sample another woman's speech, Chimamanda Adichie’s *We Should all be Feminists*?”
“How do Chimamanda Adichie’s words relate to Beyoncé’s message?”
Share out

Pass out passages from the essay *We Should all be Feminists*, which is expanded from her TED talk of the same name which Beyoncé sampled.
http://www.feminist.com/resources/artspeech/genwom/adichie.html

Have the students read the poem and annotate.
- underline important words
- circle parts of the essay that are surprising or stand out to you
- star parts of the essay that you think most relate to *Flawless*
- add question marks where you are confused
- choose one excerpt that speaks to you to share

Have groups share, each student choosing one portion of the essay to share, then the group respond to that chosen excerpt.

Play *Shrinking Women* by Lily Myers https://www.youtube.com/watch?v=ZQucWXWXp3k

“Both Lily Myers and Chimamanda Adichie reference “shrinking women.” What do they mean by this term? What do they have in common?”

Share in groups and share out as whole group
Homework: choose topics for final project. Have students use the dictionary definition of feminism and write a reflection
“How is the dictionary definition of feminism different from my initial idea?”
“How do Beyoncé, Chimamanda Adichie, and Lily Myers demonstrate their feminist beliefs?”

http://www.merriam-webster.com/dictionary/feminism
Feminism is “the belief that men and women should have equal rights and opportunities.”

| How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit? | Give students texts prior to group discussion with discussion questions so that they can prepare ahead of time. |

## Culmination: Let’s talk together

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### Content Standards

**SS.ELA-LITERACY.SL.9-10.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.SL.9-10.1.A**

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

**CCSS.ELA-LITERACY.SL.9-10.1.B**

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

**CCSS.ELA-LITERACY.SL.9-10.1.C**

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

**CCSS.ELA-LITERACY.SL.9-10.1.D**

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCSS.ELA-LITERACY.SL.9-10.2**

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
### CCSS.ELA-LITERACY.SL.9-10.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

### Presentation of Knowledge and Ideas:
**CCSS.ELA-LITERACY.SL.9-10.4**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

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<tbody>
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<td><strong>Overarching</strong></td>
</tr>
<tr>
<td>Society has always had views of what gender is, and what men and women should be. Art reflects the complex relationship that society has with women and womanhood. There are many conflicting forces that affect what it means to be a woman in our society, such as the tension between genders, race and gender, power imbalances, and internal tension within a person regarding his or her own gender. When we analyze a work of art or literature, we can use gender as a lens to understand the society that produced that work of art.</td>
<td>How does artwork or literature about or by women reflect the larger society?</td>
</tr>
<tr>
<td>Gender is binary.</td>
<td></td>
</tr>
<tr>
<td>Gender is assigned at birth.</td>
<td>What does gender mean to you?</td>
</tr>
<tr>
<td>Women are …</td>
<td></td>
</tr>
<tr>
<td>Men are …</td>
<td></td>
</tr>
<tr>
<td>Feminism means you hate men.</td>
<td></td>
</tr>
<tr>
<td>Gender imbalance is natural.</td>
<td></td>
</tr>
<tr>
<td>Gender imbalance does not happen today.</td>
<td></td>
</tr>
<tr>
<td>Feminism is worthless.</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Related Misconceptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender is binary.</td>
</tr>
<tr>
<td>Gender is assigned at birth.</td>
</tr>
<tr>
<td>Women are …</td>
</tr>
<tr>
<td>Men are …</td>
</tr>
<tr>
<td>Feminism means you hate men.</td>
</tr>
<tr>
<td>Gender imbalance is natural.</td>
</tr>
<tr>
<td>Gender imbalance does not happen today.</td>
</tr>
<tr>
<td>Feminism is worthless.</td>
</tr>
<tr>
<td>Knowledge</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Students will know…</td>
</tr>
<tr>
<td>People have different experiences.</td>
</tr>
<tr>
<td>Students will know the definitions of “gender, female, male, man,</td>
</tr>
<tr>
<td>woman, feminism.”</td>
</tr>
<tr>
<td>Students will know that there are generalizations and preconceived</td>
</tr>
<tr>
<td>notions about gender.</td>
</tr>
</tbody>
</table>

**Assessment Evidence**

- Every student will participate in the small group discussion. At least 1 student from every group will share out with the whole group. All students will follow community norms and protocols for discussion.

**Learning Plan**

- **How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?**
  - Students will meet with the opposite gender groups in person. They will use the writing they have been exchanging to spark discussion. They will sit in a circle facing each other, and each choose one part of the writing to:
    - A. Respond to further
    - B. Ask a question about
    - C. Rethink and reflect upon
  - They will go around the circle twice. The second time they will respond to what has been said. Community norms must be followed and the protocol should be adhered to.
  - The whole class will then come together and reflect upon the unit.
    - What surprised you?
    - What made you uncomfortable?
    - What do you agree or disagree with?
    - What spoke to you?
    - What will you take away from this unit?
  - The class will then create a large sign that defines the word “gender,” and what their own definitions of that are.

- **How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?**
  - Provide a written protocol for the groups to follow. Prepare students who need extra support by providing them with guiding questions prior to the discussion to respond to as talking points.

Unit Assessment

In order to assess students’ understanding of the unit and to give them an opportunity to use the skills and knowledge they have gained, any number of reflective creative assignments can be assigned. The teacher or educator can use these ideas to decide how to evaluate the students. This is an opportunity for differentiation and student choice; a variety of ideas are presented to provide students the choice of what works best for them. If this curriculum is conducted in an after school or museum setting, some projects may work better than others, choose what suits for your space. Some examples include, but are not limited to:

- **Self Portrait** – Student will create a self-portrait in any medium that reflects an aspect of their identity that connects to one of the topics covered in class. They will include a short autobiography that further examines that aspect of their identity, and a paragraph reflecting upon the unit.

- **Biography** – Student will research and write a biography of an artist, writer, politician, or other public figure who addresses gender in his or her work. This could be an opportunity for the student to create a more creative or narrative piece of writing, where they tell the story of a public figure, placing them in a particular place and time.

- **Poem or Song** – Student will read poetry, and then compose a poem or a song that thoughtfully addresses gender, identity, or another topic covered by the unit. They will also write a process report that reflects on their composition and its relation to the unit.

- **Research Report** – Student will research a social movement that relates to the unit (reproductive rights, suffrage movement, the black power movement, etc.) and present a report on the history of the movement and its implications for today.
Appendix A: Note to Educators In Non-School Settings

In Museum Settings

If you are using this curriculum in a museum setting, take every opportunity you can to use your collection and other resources. Use the topics of the lessons to guide your choices. If you are doing a series of lessons with the same group of students, and they do not know each other, take time for introductions and “ice-breaker” type activities. It is important that the students feel as comfortable as possible with each other before launching into the discussions in this unit.

If you are doing individual lessons with different groups, you may see longer wait times and reluctance to speak on these subjects. Use inquiry strategies to draw out ideas and conversations, and allow lots of wait time. You can use background information of the work of art to make connections, but let the students lead the discussion. This is not a time to “present” a work of art and give lots of information, but a time to let a work of art facilitate a dialogue.

In an After School Setting

If meeting for the first time, make sure to give the students ample time to get to know each other. Use “ice-breaker” type activities to facilitate this. You may want to break up the lessons into smaller chunks if you have the time available to you. Instead of assigning homework, you can have “work days” where you provide the students with resources and have them independently work on individual projects. Adapt the lessons and projects to the space and time you have.
Appendix B: Protocols

Creating Classroom Norms


http://www.edutopia.org/blog/establishing-classroom-norms-todd-finley

This resource provides concrete steps on how to effectively start classroom norming and details problems that may occur.

Defining Gender


http://www.who.int/gender/whatisgender/en/

This link provides a concise and accurate definition of gender. This should be used as a reference for both teachers and students.

Visual Thinking Strategies


http://www.vtshome.org/what-is-vts/method-curriculum--2

Before conducting a VTS inquiry, the teacher should use this reference to understand the procedure.
Facilitator Questions

*Common facilitator phrases and questions* (2015). Retrieved from:


This is a good list of common facilitator phrases and questions, helpful to review prior to facilitating student conversation.

Building Background Knowledge

*Building Background Knowledge - mystery piece method* (2010). Retrieved from:

https://www.engageny.org/file/1541/download/building_background_knowledge_mystery_piece_method.pdf?token=BPRM0p5j8VYEvQ15OUzMERdCS1jW8n8kf--7nhGMsiw

Prior to Lesson 4, it would be helpful to fully review this protocol in order to understand the flow of the lesson.
Appendix C: Artwork, Literature, and Media for Lessons

Lesson 2: Women’s Role in Society

Purple Woman/Kitchen/Second View

Laurie Simmons


This image will be used for a whole group “VTS” style inquiry.
The Clarence White Family in Maine

Gertrude Käebier


http://cdn.loc.gov/service/pnp/ppmsca/12000/12086v.jpg

This image will be used for a whole group “VTS” style inquiry.
Lesson 3: Power and Powerlessness

Unknown, (1588). *Elizabeth I of England (the Armada Portrait)*. [Oil on panel].

Retrieved from

http://upload.wikimedia.org/wikipedia/commons/f/fe/Elizabeth_I_Armada_Portrait_British_School.jpg

This image will be used for a whole group “VTS” style inquiry.

*The Armada Portrait* (2014). Retrieved from:

http://www.woburnabbey.co.uk/abbey/art-and-the-collection/the-armada-portrait/

This link provides valuable background information about the Armada Portrait, including its iconography and history.

*Ain't I a woman?* (2015) Retrieved from

http://www.nps.gov/wori/learn/historyculture/sojourner-truth.htm

This is a link to Sojourner Truth’s speech to the Women’s Rights Conference in Akron, Ohio. It also provides some background information about Sojourner Truth. This will be handed out to students during lesson 3.
Lesson 4: Mammy:

Mystery item


This image should be printed out and handed out to the groups of students during the “BBK” protocol as the mystery item.

Common text, video:


This video should be watched as a whole class after every group has filled out the first circle of their organizer for their mystery item.

Expert texts:

Factbox: What is the black power salute? (2013, August 26). Retrieved from 


The archetypes of black women as portrayed in literature and in popular culture. (2012, January 12). Retrieved from https://bekimberleigh.wordpress.com/2012/01/12/7/


Race & ethnicity. (n.d.). Retrieved April 15, 2015, from
http://www.criticalmediaproject.org/cml/topicbackground/race-ethnicity/


Blackface! - the history of racist blackface stereotypes. (n.d.). Retrieved April 15, 2015, from
http://black-face.com/

The mammy caricature. (n.d.). Retrieved April 15, 2015, from
http://www.ferris.edu/htmls/news/jimcrow/mammies/

Expert Text Images:

“Batter up” Aunt Jemima advertisement. [Image]. Retrieved from:

Aunt Jemima advertisement. [Image] Retrieved from:
http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/aunt_flower2.htm

Aunt Jemima advertisement. [Image]. Retrieved from:
http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/flour.htm

Mammy figurine. [Ceramic]. Retrieved from:
http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/mammy01.htm

Every group should be provided with one set of expert texts and images after the common text video has been viewed to investigate and build their understanding.
Lesson 5: Tensions Between Genders


https://www.flickr.com/photos/25304892@N00/497858287

This image will be used as a whole class inquiry based lesson.


This link to the MoMA website includes the wall text that accompanies the sculpture when it is on view. This text can be read to the students in order to fuel further conversation.


http://www.poemhunter.com/poem/in-a-mans-world/

Every student should be provided with a copy of this poem to read, analyze and annotate.
Lesson 6: Feminism and Self-Identity


This video should be viewed as a whole class.


This excerpt of an essay should be given to students to read, analyze and annotate.


These are links to a video and a transcript of a video of a spoken word performance by Lily Myers. The video should be viewed as a whole class, and the transcript may be provided if needed.
References


The archetypes of black women as portrayed in literature and in popular culture. (2012, January 12). Retrieved April 15, 2015, from https://bekimberleigh.wordpress.com/2012/01/12/7/

*The Armada portrait* (2014). Retrieved from:

http://www.woburnabbey.co.uk/abbey/art-and-the-collection/the-armada-portrait/

*Aunt Jemima advertisement.* [print] Retrieved from:

http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/aunt_flower2.htm

*Aunt Jemima advertisement.* [Print]. Retrieved from:

http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/flour.htm

"Batter Up" *Aunt Jemima advertisement.* [Print]. Retrieved from:


https://www.youtube.com/watch?v=17hPCHLMpyM

Blackface! - The history of racist blackface stereotypes. (n.d.). Retrieved April 15, 2015, from

http://black-face.com/

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http://cdn.loc.gov/service/ppn/ppmsca/12000/12086v.jpg


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*Mammy figurine*. [Ceramic]. Retrieved from:

http://www.ferris.edu/HTMLS/news/jimcrow/mammies/more/mammy01.htm


https://www.youtube.com/watch?v=zQucWXWXp3k


http://wordsdance.com/2013/06/word-of-mouth-shrinking-women-by-lily-myers/

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Truth, S. (1851). Ain't I a woman? Retrieved from

http://www.nps.gov/wori/learn/historyculture/sojourner-truth.htm


http://www.who.int/gender/whatisgender/en/