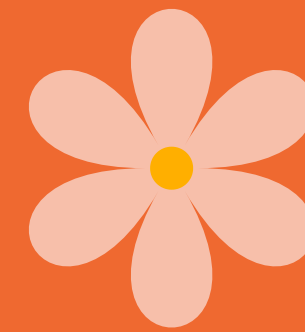


# MUSEUM VISIT LESSON PLAN

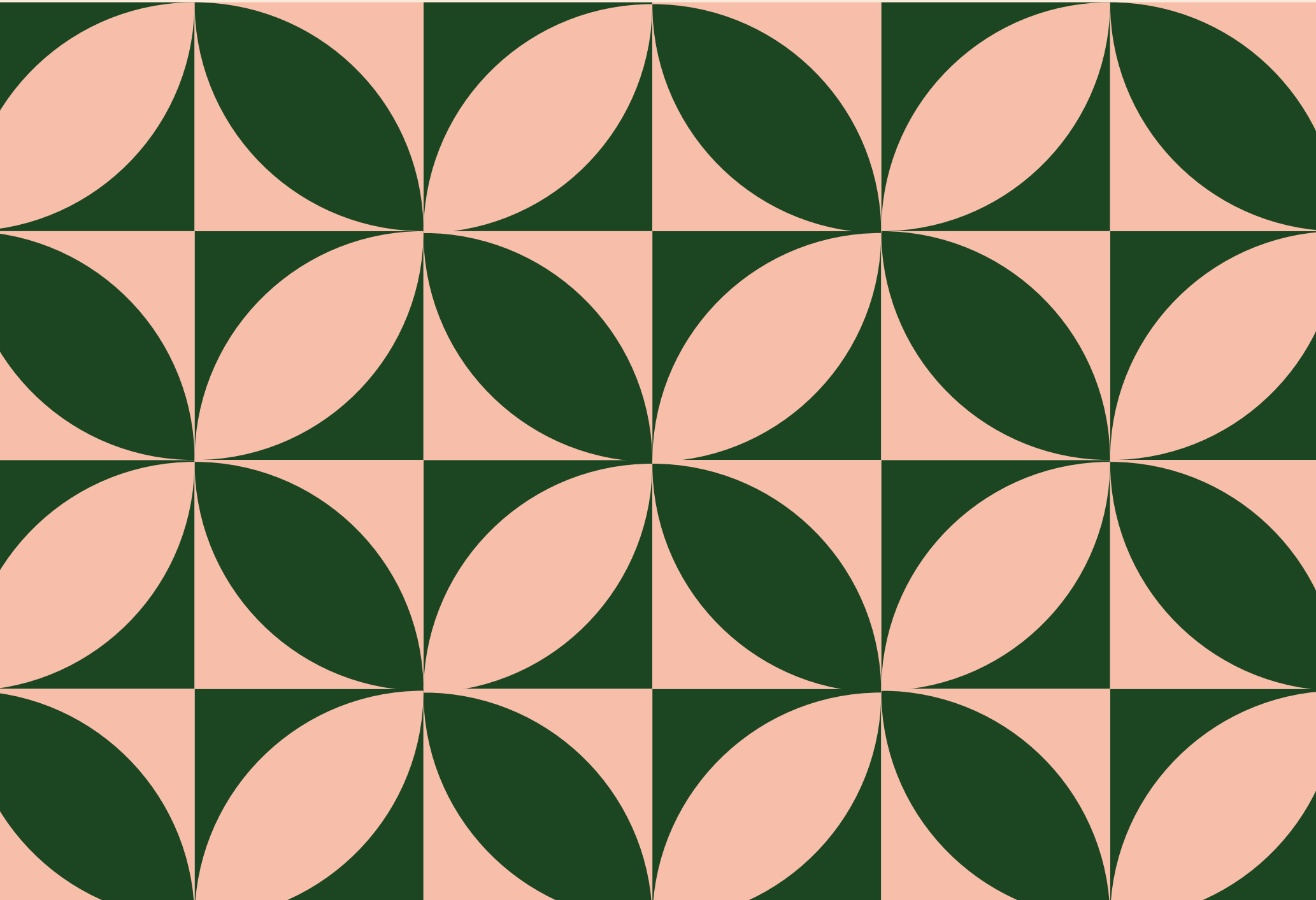


Prepared by:  
Yvette Rock



Presented on:  
April 11, 2024

# CONTENT



**Exhibition:** Ruth E. Carter: Afrofuturism  
in Costume Design

**Location:** Charles H. Wright Museum  
of African American History

**Big Idea:** Culture & Time

**Grade Level:** 11

**Product:** Mood Board




# ESSENTIAL QUESTIONS & KEY CONCEPTS

## Essential Questions

- How do artists create works inspired by different cultures?
- What role does history and time play in art-making?
- How does knowing the contexts, histories, & traditions of art forms help us create works of art & design?
- How do images influence our views of the world?

## Key Concepts

- Students will learn how to sequence a project from research, brainstorming, and ideation to completion and presentation.
  - Students will learn how to use multiple materials effectively to create a unique work.
  - Students will learn about the importance of curation.
  - Students will learn about the importance of presenting one's work to a broad audience.
- 





# OBJECTIVES

## This lesson will...

- Expose students to the art of costume and fashion design by looking at the works of Ruth E. Carter.
- Guide students in how to research a specific topic. (Students will research about two different cultures to serve as the inspiration for their work. Cultures can be from their own family genealogy or of their own choosing. Cultures can also be fictitious, but have some connection to real-world cultures)
- Teach students the process of developing a costume from the ideation phase to completion.
- Introduce students to vocabulary associated with costume design and mood boards.
- Give students access to a variety of supplies, materials, and techniques.





# RUTH E. CARTER "NAMOR" COSTUME

Museum Signage  
Sample Art Inspiration

character  
**Namor**

actor  
Tenoch Huerta

materials

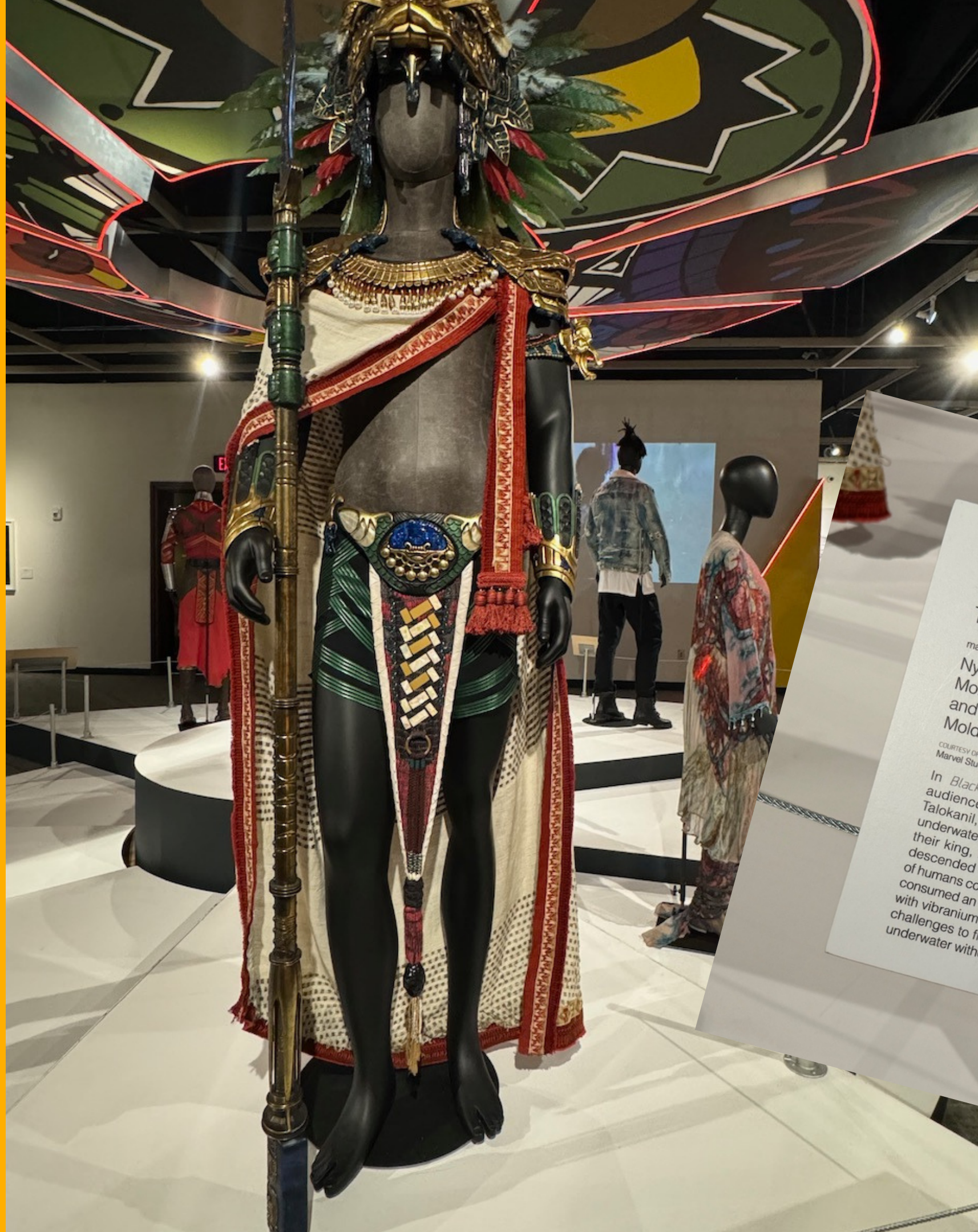
Nylon Elastane, Silk Screen Printed Stripes, Molded Poly Foam, Molded Poly Foam on Leather, Cotton, Linen, Wool Braids and Cords, Braided Leather Binding, Square Pearl Paillettes, Molded Poly Resin, Silk, Ceramic, and Pearl

COURTESY OF  
Marvel Studios

In *Black Panther: Wakanda Forever*, audiences are introduced to the Talokanil, the inhabitants of the underwater civilization of Talokan and their king, Namor. The Talokanil are descended from an enhanced group of humans connected to the Maya who consumed an underwater herb infused with vibranium. Carter was faced with challenges to find fabrics that floated underwater without rising to the

surface. She used silicone and 3D printing to create items that were light and water resistant. Many items were also adorned with small weights to keep them from rising to the surface.

Namor's costume was inspired by Mexican and Mayan influences. His headdress was patterned after K'uk'ulkan, the post classic Mayan feathered serpent, and his jade adornments and shells represent water.





# RUTH E. CARTER "FKY GUY" COSTUME

Museum Signage  
Sample Art Inspiration



IT'S TOUGH TO BE  
A BLACK HERO.

**I'm Gonna  
Git You  
Sucka**


1988 //  
Director: Keenen Ivory Wayans

**Fly Guy**  
actor  
Antonio Fargas

materials  
Synthetic velvet

While this costume is meant to be exaggerated for comic effect, it does have elements that refer back to the classic style of the 1970s. Fashion-wise, the wide-brimmed hat, the wide-leg pants, the high-heeled shoes, and the tinsel are all elements that were popular during that time.

IT'S TOUGH TO BE  
A BLACK HERO.



**I'm Gonna  
Git You  
Sucka**

1988 //  
Director: Keenen Ivory Wayans

**I'm Gonna Git You Sucka** is a parody of the Blaxploitation films of the 1970s. Written, directed, and starring Keenen Ivory Wayans, the film features many actors from the genre including Jim Brown, Bernie Casey, Antonio Fargas, and Isaac Hayes.

character  
**Fly Guy**  
actor  
Antonio Fargas

materials  
Synthetic velvet

While this costume is meant to be exaggerated for comic effect, it does have elements that refer back to the classic style of the 1970s. Fashion-wise, the wide-brimmed hat, the wide-leg pants, the high-heeled shoes, and the tinsel are all elements that were popular during that time.





# RUTH E. CARTER "KUNTA KINTE" COSTUME



Museum Signage  
Sample Art Inspiration

character  
**Kunta Kinte Juffure**

actor  
**Malachi Kirby**

materials  
**Linen with leather accessories**

COURTESY OF  
Ruth E. Carter Costume Archive

**Kinte's bright indigo-blue tunic and head covering are part of his Mandinka warrior clothing.** The intense color, and the beads and jewelry he wears, point to the richness of the culture from which he was taken. Indigo is a plant native to parts of Africa and Asia that requires specialized knowledge to process into dyestuff; at one point indigo dye product was a very important trade export.

Enslaved Africans brought the knowledge of indigo cultivation and processing to the colonies, and, by the 1700s, indigo profits exceeded those of sugar and cotton. **Carter's use of the color here speaks to the edge, skill, and heart of African**

nte Juffure



# PRODUCT

For the final product, students will have access to a wide range of materials to create a mood board representing the two cultures they researched. The mood board may feature a costume design, fabric swatches, color swatches, nature-based elements, text, symbols, and other items the student believes are important when representing their costume and concept.



Detail of mood board bk Yvette Rock.





# ASSESSMENTS

## Pre-assessment

- Students' knowledge of how costumes are made/asking if anyone has made a costume
- Students' knowledge of elements and principles of art/asking how these are used to make art
- Students' knowledge and understanding of basic color theory/asking how we apply color theory when making art
- Students' understanding of terms like symbols, appropriation, culture, etc.

## Formative Assessments


- There will be checks for understanding throughout the lesson:
  - Brainstorming/ideation phase - making sure students are researching and noting findings
  - Vocabulary quiz (not graded)
  - Peer-to-peer feedback
  - 1:1 works-in-progress assessment between students and teacher





# ASSESSMENTS

## Differentiation

- Process: For varied complexity - students who have experience with costume design can make an actual costume based on mood board.
  - Process: Create stations where students can learn simple to complex techniques and where students can select from a variety of materials.
  - Process: Provide templates, stencils, and cut-outs for easier product ideation.
  - Content: Interest-based choices - students can select subject of choice to create mood board inspiration - so long as they learn key concepts
- 





# ASSESSMENTS

## Final & Summative Assessments

- Use rubric to aid in the final assessment. According to rubric, students will be assessed based on having completed the following:
  - Researched at least two cultures/inspirational sources
  - Included at least two symbols representing those cultures/sources
  - Used multiple materials to create mood board
  - Showed one complete full-body illustration of costume
  - Included color swatches
- Final presentation & written self-evaluation.
  - Students will share and present their final mood boards to each other in class.
  - Students will write about what they learned, what was challenging, and what they liked about the project. For those who have a hard time writing, a verbal assessment will be conducted.





# RUTH E. CARTER MOOD BOARD

What elements are  
included in  
Ruth Carter's mood  
board?







# **HOW TO MAKE A MOOD BOARD**





# project sequence



# TEACHER EXEMPLAR

