

Section Four: Resources

"I stood up to some guys when they were trying to harass this girl."

-Girl House girl Kaitlyn, from her follow-up feedback form one year later

Ideas for Student Feedback Forms

Name: (optional)

I always hope that students will feel comfortable writing their names on their feedback forms; it can be empowering for them to stand up for their views, especially if they are criticizing some aspect of the program. Realistically, however, some students may feel intimidated, and some feedback warrants privacy and confidentiality. Therefore, I always make it optional for students to write their names on these forms.

What did you like about the activities in the Girl House and Beyond workshop? Why?

What didn't you like? Why?

What, if anything, would you change about the workshop to make it better?

OPTIONAL QUESTIONS:

- Were you satisfied with your own contribution(s) to the workshop? What, if anything, might you have done differently?
- Did you like/not like the facilitator's teaching methods? Any thoughts for improvements?
- What did you find to be the most surprising aspect of the workshop, or what stood out most to you about it?
- Would you recommend this workshop to a friend? Why or why not?
- Describe an action that you have taken because you participated in this workshop.

Curriculum Evaluation for Facilitators

Girl House and Beyond

Please print out this form and mail your completed evaluation to me at:

Kesa Kivel
149 S. Barrington Ave., #132
Los Angeles, CA 90049

To request an e-mail version of this evaluation form, please contact me at www.kesakivel.com.
Once I have received your completed evaluation form, you will be sent a special thank-you gift.

Name: _____

E-mail address: _____

Mailing address: _____

Place where curriculum was taught: (community center, school, university, etc.)

Grade level: middle school___ high school___ college___ mixed age group___

Was it an after-school program?___ part of a class?___ What program or class?

What did you like about the *Girl House and Beyond* curriculum? Why?

What didn't you like? Why?

What changes, if any, would you make to the *Girl House and Beyond* curriculum?

Did you do any of the activities? If yes, which one/s?

Were the instructions for each activity easy to follow? Any suggestions for improvement?

How would you describe your students' reactions to the activities? Please explain.

Did you add to or change any activity to make it more relevant to the group of people you taught? Please describe your group.

What additions/changes did you make, if any?

Would you recommend the film and curriculum to other educators? Yes___ No___

If you answered yes, please direct other educators to **www.kesakivel.com** to view online and/or download the *Girl House Art Project* film and to read online and/or download the curriculum. Thank you!

Glossary

✓ **Note to Facilitator:** There are many different *feminisms*,¹² including liberal feminism, radical feminism, womanism, Black feminism, global feminism, and ecofeminism. Each kind has different priorities and a different focus. I have provided brief definitions¹³ of feminism, based on the beliefs of some radical feminists, ecofeminists, and others for two different age groups.

FEMINISM: A definition for *middle school students* that focuses on fairness.

FEMINISM is a belief that girls' and women's rights and opportunities should be equal to those of boys' and men's, and that no one should be oppressed.

FEMINISM is also the movement based on this belief.

FEMINIST: A definition for *middle school students* that focuses on fairness.

A FEMINIST is a person who supports equal rights and opportunities for girls and women that are equal to those of boys and men and also supports the end of oppression for everybody.

FEMINISTS can be of any gender, of any religion, ethnic group, class, or political party.

Being a FEMINIST is *not* about hating men. It is about loving the idea that everybody should have equal opportunities and respect and be treated fairly, and it's also about working to bring that idea to fruition.

FEMINISM: A definition for *older students and adults* that focuses on fairness, solidarity, and transformation.

FEMINISM is a belief system that embraces the following:

- Support of economic, social, and political rights of women equal to those of men.
- Advocacy on behalf of all women, with all of their different situations taken into account, so that every woman has the above rights. For instance, feminism advocates for the elimination of poverty, racism, and homophobia so that low-income women, women of color, and lesbians can have economic, social, and political rights equal to those of men.
- Support of the transformation of the patriarchal social structure into a nonsexist social structure so that one gender (males) does not have power over another (females).
- Support of the elimination of all other forms of oppression, because feminism recognizes that we are all interconnected. When one person or aspect of life is oppressed, we are all affected. In its broadest definition, therefore, feminism works against oppressions of class, race, gender, and nature and works for a cooperative, compassionate, respectful world for all people and every living thing, as well as for the entire ecosystem.

FEMINISM is also the movement based upon these beliefs.

FEMINIST: A FEMINIST is someone of any gender who supports feminism.

¹² *Feminisms* is a term created by radical women of color in response to the term *feminism*, which mostly focused on the concerns of privileged white women. The word *feminisms* encompasses a wide variety of beliefs, issues, and concerns of all kinds of women and takes into account the intersections of many factors, including class, race, ethnicity, gender, and sexual orientation.

¹³ These definitions are influenced by my readings of books and essays by Bell Hooks, Starhawk, Riane Eisler, Jennifer Baumgardner, and Amy Richards, and by the beliefs, practices, and traditions of Native American tribes of the Iroquois Confederacy.

INSTALLATION ART:

Usually, INSTALLATION ART comprises an interior space holding an assortment of objects that promote certain thoughts or feelings. In the Girl House art installation, the interior space was an 11' x 12' wooden house on the YWCA Santa Monica/Westside property. The girls fashioned the inside of the house to look like a bedroom.

The objects used in INSTALLATION ART may seem very disconnected from one another, or there may be an obvious point of view. In the Girl House art installation, the objects in the bedroom worked together to express a point of view about the subject of sexual harassment.

The girls created the bedroom of an imaginary girl (whom they named Crystal) who is being harassed, artistically expressing her fears and the potential consequences of sexual harassment.

SEXISM:

SEXISM is discrimination based on gender. Usually, SEXISM refers to a system of laws, traditions, policies, and practices that discriminate against girls and women. SEXISM is described in more detail in the "Contributing Cultural Factors Activity," p. 24.

INTERNALIZED SEXISM:

INTERNALIZED SEXISM occurs when girls and women, who have been socialized by a patriarchal system, see themselves as inferior to boys and men. Consequences of INTERNALIZED SEXISM may include deferring to males, tolerating discrimination and/or abuse, competing with other girls and women for male approval, and/or holding oneself or other females back so that males can succeed.¹⁴

SILHOUETTE (SHOWN IN FILM):

A SILHOUETTE is an outline of something, usually filled in with black on a light background. The girls chose SILHOUETTES to represent the faceless but threatening boys and men who harass girls. In the Girl House art installation, the color black in the SILHOUETTE represents the absence of light and is not meant to indicate race. Actually, girls and women are more likely to experience harassment from people of their own race -- white women are more likely to be sexually harassed and assaulted by white men, and black women are more likely to be sexually harassed and assaulted by black men.¹⁵ Before showing the film to students, it is important to read and discuss this definition with them so as not to perpetuate the stereotypical image of the black male stranger targeting white females.

WOMANHOUSE:

The WOMANHOUSE art installation (with performance art) was first conceived by Paula Harper and team-taught by Judy Chicago and Miriam Schapiro. Twenty-one female students from the California Institute of the Arts took over a 17-room Hollywood mansion over a two-month period in the fall of 1971. The purpose of the project was for students to examine the limitations of female roles and to express their thoughts artistically. Consciousness-raising circles, where the students gathered to dialogue, debate, and share, were an integral part of the learning experience. From January 30 to February 28, 1972, thousands of people came to see WOMANHOUSE, a hugely successful and unique event.

¹⁴ These definitions are influenced by my readings of books and essays by Bell Hooks and Riane Eisler.

¹⁵ Thanks to Mary Valentine, Asst. Professor of Sociology, College of the Canyons, for this information.

About the Author

Kesa Kivel is a Los Angeles-based artist as well as an educator and activist engaged in social justice issues, especially those concerning girls and women. Since 2003 she has volunteered to teach feminist issues to middle school girls, offering a broad-based curriculum in an interactive format.

Prior to teaching a feminist arts curriculum, Kesa taught poetry to foster teens in a residential facility, as well as to youth incarcerated in juvenile halls and at a probation camp.

Creating art is as important to Kesa as creating curricula. Using fabric, paint, and handmade paper, she makes mandala-inspired forms that provide her with insight and direction for her spiritual journey. Some of her artwork can be found at www.scwca.org (click on *Artists' Registry*). Kesa is a member of the Southern California Women's Caucus for Art.



Photo: Sandra Mueller

Contact Information

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Film and Curricula: Kesa Kivel

FILM PRODUCED BY KESA KIVEL

***Girl House Art Project* Film (16 minutes; directed by Brooke Randolph).** This film documents the last month of the ten-month Girl House Art Project, inspired by Judy Chicago and Miriam Schapiro's 1972 "Womanhouse" art installation. For the Girl House project, Kesa Kivel worked with a small group of middle school girls as part of the YWCA Santa Monica/Westside's community service programming. The curriculum covered the gender wage gap, women's history, self-defense, media literacy, and other related topics.

To find the theme for their art installation, the girls wrote and talked about what issues were important to them, with sexual harassment emerging as the most distressing common problem. The girls transformed a small on-site house into the bedroom of a girl who is being sexually harassed, artistically rendering this girl's worries as well as the potential consequences to her of the harassment. A public exhibition of the project was held in June 2006.

The *Girl House Art Project* film was screened at the 2007 National Women's Studies Association Conference in Chicago and at the 2008 Davis Feminist Film Festival. You may view this film online and/or download it at www.kesakivel.com. Free copies of the *Girl House Art Project* film on DVD are available (while supplies last). Contact Kesa at www.kesakivel.com.

CURRICULA DEVELOPED AND WRITTEN BY KESA KIVEL

Girl House and Beyond: A Facilitator's Guide for Empowering Young Women. The purpose of the *Girl House and Beyond* curriculum is to help facilitators create a safe environment in which students can view the *Girl House Art Project* film and explore the topic of sexual harassment through ten engaging activities, many of which include artwork. Even if a facilitator does not have access to the film, she (or he) can still do nine of the activities. The intention is for students who have been sexually harassed to begin the healing process, and for all students to learn some critical thinking skills and gain an understanding of the social/cultural factors that affect girls' and women's lives. Read online and/or download this free curriculum at www.kesakivel.com. Free print copies of the *Girl House and Beyond* curriculum are available (while supplies last). Contact Kesa at www.kesakivel.com.

Moon Magic Workshop on Puberty: A Facilitator's Guide for Helping Girls Come of Age (online only). The curriculum addresses the emotional, practical, and cultural aspects of menstruation and growing up female. The curriculum includes the following: lesson plans; a butterfly art activity to help girls develop their intuition; discussion questions and a handout to help girls deal with leaks; a read-around activity on puberty rites from around the world; an exercise in which girls learn some critical thinking skills and critique menstrual product advertisements; a red jellybean celebration; and a take-home letter and resource list for parents and guardians, offering talking points about growing up female, a recommended reading list, and suggestions for ways to celebrate a girl's first period. Read online and/or download this free curriculum at www.kesakivel.com.

Taking Our Place in the Art World: Feminist Arts Curriculum (online only). The curriculum was developed in conjunction with the exhibition "Multiple Vantage Points: Southern California Women Artists, 1980-2006," which was on view at the Los Angeles Municipal Art Gallery in Barnsdall Park from February 25 through April 15, 2007. The curriculum includes the following: an exercise to help students consider why there are relatively few well-known women artists; an exercise to help students explore the topic of gender stereotypes; a handout describing discrimination and obstacles faced by women in the art world; a research and art timeline activity that celebrates women's accomplishments; and a resource list. Read online and/or download this free curriculum at www.kesakivel.com.

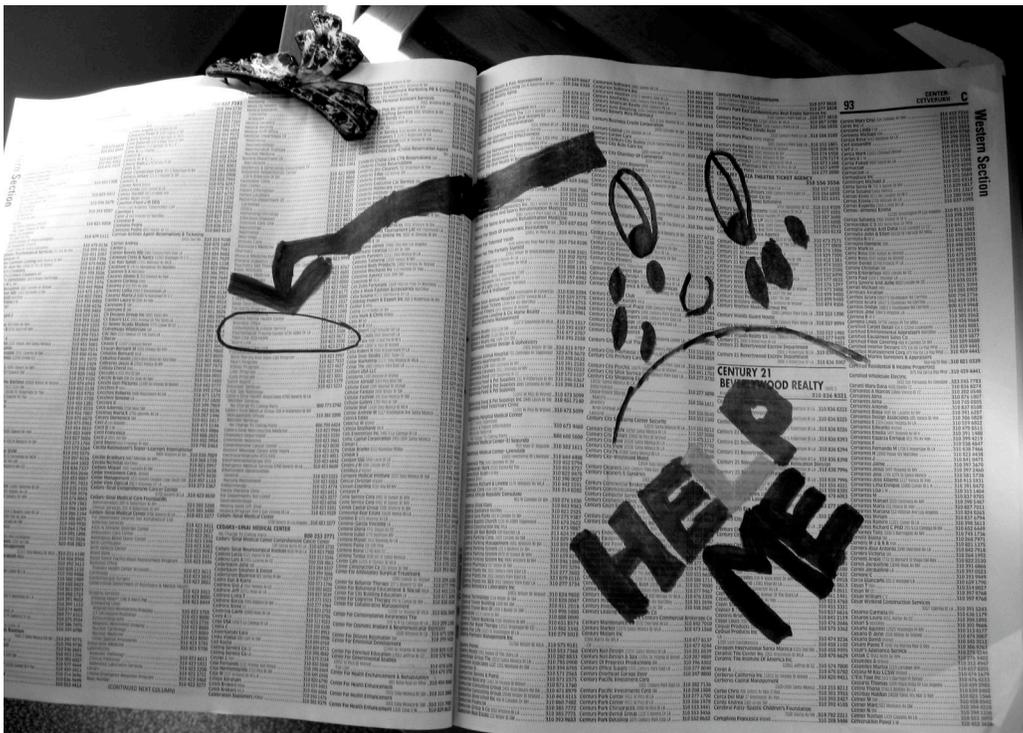
To check for new or updated Kesa Kivel curricula, please go to www.kesakivel.com.

Other Resources

HOTLINES

Since websites can change, please visit the ones listed below to verify that the information on them is still accurate and appropriate for students before sharing the website addresses. *This is important because websites can be co-opted by the adult entertainment industry.*

- **National Child Abuse Hotline:** (800) 422-4453 [(800) 4 A CHILD]
- **National Domestic Violence Hotline:** (800) 799-7233 [(800) 799-SAFE]
- **National Teen Dating Abuse Helpline:** (866) 331-9474 Phone support 24/7. One-on-one live chat hours with teen advocates are 4 p.m. to midnight Central Standard Time, seven days a week, at www.loveisrespect.org.
- **Office of Civil Rights, U.S. Department of Education:** This federal agency enforces school sexual harassment laws. The national toll-free hotline, 800-421-3481, is open Monday through Friday.
- **Rape, Abuse & Incest National Network:** (800) 656-4673 [(800) 656-HOPE]
- **Suicide Hotline:** (800) 784-2433 [(800) 784-SUICIDE]
- **Teenline:** (800) 852-8336 [(800) Tic-TEEN] Phone support from 6 to 10 p.m. daily, Pacific Standard Time.
- **Trevor Hotline:** (866) 488-7386 This 24/7 crisis and suicide prevention helpline is for lesbian, gay, bisexual, transgender, and questioning youth.



One of the clues in the Girl House art installation showing Crystal's reaction to being harassed was a telephone book opened to a hotline number for teens in crisis.

SPEAKING UP FOR SOCIAL CHANGE: BOOKS, FILMS, AND PEOPLE

Drawing the Line: Sexual Harassment on Campus, by Catherine Hill and Elena Silva. A 2005 survey and report on sexual harassment on campus. Contact the Association of University Women (AAUW) at www.aauw.org or call (800) 225-9998.

Getting Played: African American Girls, Urban Inequality, and Gendered Violence, by Jody Miller.

Grassroots: A Field Guide for Feminist Activism, by Jennifer Baumgardner and Amy Richards.

Hostile Hallways: Bullying, Teasing, and Sexual Harassment in School, by the Association of University Women (AAUW). A 2001 survey and report on sexual harassment in the 8th through 11th grades. Contact the AAUW www.aauw.org or call (800) 225-9998.

Introduction to Feminisms at the University of California, Santa Cruz. This great, low-cost 17-DVD set documents professor Bettina Aptheker's popular course. www.introtofem.org.

Navigating to No, by Kiini Ibura Salaam. This excellent essay talks about the difficulties in defining and dealing with date rape. See <http://kiiniibura.com/essays/index.html>.

Paul Kivel -- books, workshops, and speaking engagements. Paul Kivel is a violence-prevention educator and author. See www.paulkivel.com.

Sexual Harassment: High School Girls Speak Out, by June Larkin. Out of print but obtainable. A comprehensive look at sexual harassment in schools based on first-hand interviews with teenage girls. Highly recommended.

Sexual Harassment and Teens: A Program for Positive Change, by Susan Strauss with Pamela Espeland. Out of print but obtainable. This book has great information and an excellent survey on sexual harassment that students can use to gather information.

Speak, by Laurie Halse Anderson. 1999 National Book Award Finalist. Beautifully written novel about a high school girl speaking up for herself. Highly recommended.

Young Women's Lives: Building Self-Awareness for Life, by M. Nell Myhand and Paul Kivel. Curriculum to help young women know themselves better and to connect social and political realities with their everyday experiences.

Womanhouse, directed by Johanna Demetrakas. This documentary film about Judy Chicago and Miriam Schapiro's inspiring 1972 art installation can be purchased at www.wmm.com.

COUNCIL BOOK LIST FOR OPENING CIRCLES

Dreaming the Dark: Magic, Sex & Politics, by Starhawk.

The Way of Council, by Jack Zimmerman in collaboration with Virginia Coyle.

ART BOOKS FOR YOUNG PEOPLE

Frida Kahlo, Artists in Their Time Series (Scholastic), by Jill A. Laidlaw. A Franklin Watts book.

Georgia O'Keeffe, Artists in Their Time Series (Scholastic), by Ruth Thomson. A Franklin Watts book.

Runaway Girl: The Artist Louise Bourgeois, by Jan Greenberg and Sandra Jordan. YA.

ART BOOKS FOR ADULTS

Exhibiting Student Art: The Essential Guide for Teachers, by David Burton. This is an excellent practical guide for exhibiting art that emphasizes an active role for students through an empowering, collaborative process. Published by Teachers College Press.

Art on My Mind: Visual Politics, by Bell Hooks. The author talks about producing, exhibiting, and critiquing art with special focus on the Black struggle in the art world.

The Power of Feminist Art: The American Movement of the 1970s, History and Impact, edited by Norma Broude and Mary D. Garrard.

Additional resources are listed online at www.kesakivel.com.