

# *Service II (The Unaccustomed Face)*

Lesson plans for viewing the work by artist Candace Hunter



*“Like the air we breathe, art belongs to all.”*

— Candace Hunter

**Conversations with African American Art**

On exhibition January 5 - February 28, 2024

Artists' Cooperative Gallery of Westerly,  
44 Railroad Avenue, Westerly, RI

Wednesday – Saturday, 11 a.m. – 7 p.m.  
Sunday, 1-5 p.m.

Opening Receptions, 5-8 p.m.  
Friday, January 5, 2024  
Friday, February 2, 2024

On exhibition: A selection of pieces of the Bill and Paula Alice Mitchell Collection of African-American Art, selected and interpreted by Westerly ARC members April Dinwoodie, Leslie Dunn, and Kevin Lowther.

Free and open to the public.

Visit our website for more information and lesson plans:

<https://westerlyarc.weebly.com/arc-art-exhibit>

This lesson plan was created by Tim Flanagan for the Westerly ARC exhibit “Conversations with African American Art.” The plan follows Lincoln Center Education’s Learning Framework: *The Capacities for Imaginative Thinking*.



The Westerly Anti-Racism Coalition, is a community coalition unaffiliated with any state, national, or international organization. ARC embraces multiculturalism to address racism. Join our weekly gatherings on the steps of the Westerly Post Office each Sunday, 11 a.m. to 1 p.m. Learn more and subscribe to ARC’s newsletter at [westerlyarc.weebly.com](https://westerlyarc.weebly.com). Contact us at [westerlyarc@gmail.com](mailto:westerlyarc@gmail.com).

## Service II (The Unaccustomed Face)

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### Line of Inquiry

In *Service II (The Unaccustomed Face)*, how does Candace Hunter juxtapose mixed materials and color to suggest themes of patriotism and injustice?

### Student Learning Goals

#### National Core Art Standards

- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
- Additional subject-specific goals for English language arts, social studies, or other areas will depend on which post-viewing lessons are developed.

### Grade Level

“Service II” is most appropriate for middle and high school, but it can be adapted for any grade level.

### Capacities for Imaginative Thinking

Notice deeply  
Pose questions  
Make connections  
Empathize

## Teacher Preparation

Teachers using the lessons in this series should familiarize themselves with topics that may come up during these student-centered lessons.

It is important to be prepared to have conversations about race and racism while considering the various identities of students and their needs. The resources below have specific suggestions for preparing teachers and their students for these conversations.

Fostering Civil Discourse (Facing History & Ourselves)

<https://drive.google.com/file/d/1m7lrg90w0fug6lcLCJq60-0cKcBv2VTT/view?usp=sharing>

How Should I Talk about Race in My Mostly White Classroom? (ADL)

<https://drive.google.com/file/d/1MZ7FWvzHrbAnTLsX5Y2Vu91vpqGloCi/view?usp=sharing>

Let's Talk! Facilitating Critical Conversations with Students (Learning for Justice)

<https://www.learningforjustice.org/magazine/publications/lets-talk>

Preparing for a Conversation about Policing and Racial Injustice (Facing History & Ourselves)

<https://www.facinghistory.org/resource-library/preparing-conversation-about-policing-racial-injustice>

Race Talk: Engaging Young People in Conversations about Race and Racism (ADL)

<https://www.adl.org/resources/tools-and-strategies/race-talk-engaging-young-people-conversations-about-race-and-racism>

Talking about Race (National Museum of African American History and Culture)

<https://nmaahc.si.edu/learn/talking-about-race/audiences/educator>

Toolkit for Talking About Racism and Police Violence with Students (Learning for Justice)

<https://www.learningforjustice.org/magazine/spring-2015/toolkit-for-talking-about-racism-and-police-violence-with-students>

## Attention to Safe Spaces

It is important to consider how students of color might be impacted by conversations about race as well as by the works of art. Some of the works of art in these lessons and in the exhibit contain racist language and images and can trigger strong emotions. Teachers should intentionally curate spaces that will create the conditions for all students to feel as safe as possible with particular attention paid to students who might not be comfortable with the works of art or the conversations during the lessons. Teachers should also prepare for possible feelings of discomfort and defensiveness on the part of white students while learning about racial inequality and injustice. With this in mind it is important that as educators you are also listening to what may be activating in you as you prepare for these lessons.

## Pre-Viewing Lesson: Art with Images and Flags

Note: Suggested times are given for each portion of the lesson, but these can vary widely depending on how deep you go into the concepts. This could be completed over one class period or extended to more class periods as time allows.

### Warm-Up: Turn and Talk (5 minutes)

Have students turn and talk to a partner for 1-2 minutes about the question: What does the US flag represent to you?

Record student responses on chart paper.

### Activity 1: Analyze Images (20-30 minutes)

Open the slideshow in the following link and display it for the students.

<https://docs.google.com/presentation/d/1RzW-Y3y1E7j6K6G545mo27zfZvByNtDUX-WIOZwHch8/edit?usp=sharing>

Lead students in a discussion about each image using the prompts on slide two. Ask students to provide evidence for their thinking.

Some ideas students may notice are listed here. It is not necessary that they state all of these ideas, and they will undoubtedly come up with even more. All responses that can be backed up with evidence are valid.

- Each poster is targeting a specific audience (white men, white women, black men).
- The posters show a sense of honor, patriotism and adventure for those who sign up for the war.
- None of the images show Black and white soldiers together.
- The photo of Black soldiers shows that they earned some type of medal.
- The images do not show the realities of war or the discrimination faced by Black soldiers.

Links to sources for the images are provided in the notes under each slide. If there is time and interest, share the links with students so that they can find answers to questions they came up with after viewing the images.

### Activity 2: Make Art with Photos and Flags (30 minutes)

Tell students that they will be viewing a work of art that incorporates a photograph of a soldier and a US flag into the piece. (They will learn more about the work of art and the artist later; do not give them any more information about it at this time.)

Have a variety of US flag images printed out for students. They can be of various sizes.

Also provide magazines and newspapers for students to use to find images. Another option is for students to bring in their own photograph and/or print images they find online.

Task: Tell students that they will make a simple collage using one image, a flag, and markers. They should think about what idea they want their collage to convey and how they can get that idea across by using the image, the flag, and anything they add to it using markers.

Before students begin, remind them of the list created earlier of “What does the flag mean to you?” An idea from the list could become a theme for a collage.

Set a specific amount of time for the activity; tell students that they might not finish. Encourage them to work quickly and not worry about making something beautiful or complete - it will be a work in progress.

Once the allotted time is up, have each student display their collage. Have students go on a silent gallery walk by visiting each collage and jotting down what they notice and any questions they have.

Lead a whole-class discussion on what students noticed about the collages. Notice the different ways students might have incorporated the flag into the piece.

### **Closing**

Exit slip (or turn and talk to a partner): What is one question you have about the work of art you are going to view?

## Contextual Information

### **Candace Hunter**

Share all or some of this information either before or after viewing the work of art.

Excerpts from: <https://chleart.com/artist-statement/>

Much of my work is concerned with social inequality along both national and global fronts. My imagery explores historical moments. Moments that celebrate the beauty of a people or the necessary light upon violence against humanity, in its many forms, with special attention to the plight of women and children.

Through research, I engage with the past and use my art to give a public and present voice to those whose voices have been silenced or just plainly, ignored. I create collage, paintings, and installations that often interweave text. Although I am well known for my collage-based work, I implement a wide variety of media to manifest my work.

## Viewing the Work of Art: Analyzing Service II

Preferably, students will view the actual work of art. If this is possible, consider dividing the class in half to have the discussion about the art. If viewing the work in person is not possible, the teacher can project an image of it for the students in class or share a link to the work of art:

<https://www.flickr.com/photos/pfisterhotel/23716715114>

As you view the work of art with students, lead them in a discussion. Choose questions from below to help your students describe, analyze and interpret the work of art. Encourage multiple interpretations and ask students to provide evidence for their interpretation.

**Describe:** Open questions that elicit pure noticing.

**A few examples:**

- What do you notice?
- What do you see?
- How would you describe . . . “

**Analyze:** Open questions that ask the students to analyze various aspects of the work.

**A few examples:**

- What relationships do you notice among the elements?
- What do you see
  - that is similar;
  - that is different;
  - that is a pattern?
- How is the work of art put together?
- What patterns or relationships do you identify in the work of art?
- What questions do you have?

**Interpret:** Open questions that help us find our own meaning in the work of art after considering our responses to the prior descriptions and analyses.

**A few examples:**

- What connections do you make
  - to your life?
  - to your world?
  - to things you have read?
  - to things you are studying in school?
- What do you think is going on in the work of art? What is it about?
- What ideas was the artist trying to convey in this work of art?
- What does it mean? What does it mean to you?
- Does it represent something? If yes, what?
- Does the work of art evoke any emotions? What does it express?
- If this work of art is a metaphor for something - what might it be?

Questions come from Lincoln Center Education materials which were adapted from:  
Weitze, Morris, “The Role of Theory in Aesthetics,” *The Journal of Aesthetics and Art Criticism* (1956): 27-35.



## Post-Viewing: Reflecting, Art-Making, Celebrating

### Activity 1: What does a hero look like?

Have students draw a quick sketch of a hero and think about the idea of heroism as they view the work of art.

### Activity 2: Art-Making Explorations

Use as many classes as time allows to develop post-viewing activities for your subject area. Incorporate concepts and vocabulary students have learned from exploring the work of art. Below are some ideas for developing lessons and activities in specific areas.

#### Social Studies/English Language Arts

- Research the story of the 369th Army Infantry Regiment. Work with other students to create an illustrated children's book about these soldiers, their accomplishments, and the challenges they faced. Share your book with an elementary class and/or read it to another class.
- Create an illustrated timeline of the major events of the 369th Army Infantry Regiment, starting with the fight to create the regiment.
- Research the history of racism in the US military and record the major events towards integrating the troops and combating racism. Share your findings in the form of a collage with words and pictures that represent these events.
- Only a small percentage of Black soldiers saw combat during WWI. Most were assigned to dig trenches, build camps, make roads, and other forms of manual labor due to racist policies and practices. The Harlem Hellfighters were able to fight on the front lines because they were put under the supervision of the French rather than the US Army. Find out more about racist policies and practices in the US military. Consider how racism weakened the military and had a negative impact on all Americans. Create a short public service announcement (PSA) that shows viewers how racism harms us all.

#### Arts

- Lieutenant James Reese Europe led the famous Harlem Hellfighters band which is credited with bringing jazz to France. Research Lieutenant Europe, find out more about jazz music, and share what you have learned. Start with this short video: [Harlem Hellfighters: The black soldiers who brought jazz to Europe](#). Create a playlist of jazz music that represents the history of jazz and its influence on other types of music.
- View artist Bisa Butler's quilt titled [Don't Tread on Me, God Damn, Let's Go! — The Harlem Hellfighters](#) which is based on an actual photograph. Compare it with *Service II (The Unaccustomed Face)*. What similarities and differences do you notice between these two works of art? Consider materials used, the feelings evoked, the meaning, etc. Find a historical image and create a work of art based on the image by manipulating colors, materials and more.

## Final Lesson: Celebrating Student Work

Be sure to save time to celebrate student work while reflecting on what was learned in this unit.

### About the Work of Art

Candace Hunter (chlee) (20th Century); American

#### ***Service II (The Unaccustomed Face)***

2014

Photo collage and acrylic on paper, with American flag

Collection of Bill and Paula Alice Mitchell

*In remembrance of all the Black service persons that proudly served yet were not proudly honored - I take a long pause to give gratitude.*

— April Dinwoodie

In the words of artist Stan Squirewell, a portrait means the sitter was a “somebody,” not a “nobody.” This World War I soldier was attached to the 369th Army Infantry Regiment, an all-Black regiment known as the Harlem Hellfighters. During World War I, white US soldiers refused to fight alongside their Black counterparts. Instead, the Hellfighters shared the trenches with French Army units. Spending 191 days in continual combat, more than any other American regiment, the Hellfighters never lost a foot of ground, nor were any men ever taken prisoner. In gratitude, the Black regiment was awarded every honor France could bestow.

Thinking that racial discrimination would dissipate once they returned to American soil, members of the 369th found that, if anything, things had gotten worse during the Jim Crow era. Blatant racism would be at its worst until World War II. To their country, despite their accomplishments, these Black soldiers were still “nobody.”

## Additional Resources

chlee art: <https://chleeart.com/>

*Service II (The Unaccustomed Face)* (Candace Hunter):

<https://www.flickr.com/photos/pfisterhotel/23716715114>

*Service I* (Candace Hunter):

<https://www.flickr.com/photos/pfisterhotel/23716715154/in/photostream/lightbox/>

*Service III* (Candace Hunter):

<https://www.flickr.com/photos/pfisterhotel/24344894665/in/photostream/lightbox/>

Portrait of the Artist: Candace Hunter:

<https://art.newcity.com/2009/08/24/portrait-of-the-artist-candace-hunter/>

A coach house in Chicago's land of mansions:

<https://chicagoreader.com/city-life/a-coach-house-in-chicagos-land-of-mansions/>

Artist Candace Hunter Opens Her Doors To You | Chicago Defender:

<https://chicagodefender.com/artist-candace-hunter-opens-her-doors-to-you/>

Candace Hunter: <https://www.3arts.org/artist/candace-hunter/>

One Hundred Years Ago, the Harlem Hellfighters Bravely Led the U.S. Into WWI:

<https://www.smithsonianmag.com/history/one-hundred-years-ago-harlem-hellfighters-bravely-led-us-wwi-180968977/>

Shining new light on the contributions of the Harlem Hellfighters: <https://youtu.be/aDBf1N2ak5g>

African American Troops in World War I: A Military Experience Based on Separate and Unequal Treatment:

<https://postalmuseum.si.edu/african-american-troops-in-world-war-i-a-military-experience-based-on-separate-and-unequal-treatment>

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