

MEDIA CONSTRUCTION OF SOCIAL JUSTICE



A Media Literacy Curriculum Kit

PROJECT
**LOOK
SHARP**

 ITHACA
COLLEGE

Media Construction of Social Justice

by
Sox Sperry



www.projectlooksharp.org

Providing materials, training, and support to help teachers prepare students
for life in today's media-saturated world.



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Mission Statement

Project Look Sharp is a not-for-profit, mission-driven initiative committed to providing teachers with the training and materials they need to integrate media literacy, critical thinking, and twenty-first century learning into the curriculum.

Project Look Sharp provides staff development workshops and consulting.

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All our curriculum kits are available **free** of charge on our website.
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About The Kit

This kit explores how social justice movements over the past 180 years have been perceived by people in the United States and how the U.S. media have constructed that public perception. Each unit includes three lessons, each one devoted to a different media form, including visual images, film clips, and song excerpts. The subject areas covered include U.S. history, African-American studies, criminal justice studies, immigrant studies, labor studies, Latino studies, LGBT studies, media studies, peace studies, sociology, and women's studies, among many others. This kit will be of particular interest to high school American history teachers and college-level social justice studies professors.

All materials can be accessed for free on our website and are also available through mobile non-Internet based versions viewed on a digital media device. Digital devices include a master PDF as well as all specified media within lesson folders purchased from the Ithaca College Bookstore. Access the bookstore through our website.

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Media Construction of Social Justice

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OVERVIEW OF THE KIT

Overview, Objectives, Learning Standards, Accessing Materials

Overview

This kit provides teachers, college faculty, and other educators with the materials needed to engage students in a dynamic and constructivist process of learning how social justice movements have been perceived by the people in the United States and how the U.S. media has constructed that public perception. The subject areas covered include U.S. history, African-American studies, criminal justice studies, immigrant studies, labor studies, Latino studies, LGBT studies, media studies, peace studies, sociology, and women's studies, among many others.

The kit contains eight units with three Lessons each, including a PowerPoint slide history and film and song case studies. This kit and its companion, *Media Construction of Peace*, together examine the interrelationship between the ideals of peace and social justice in the context of U.S. history.

Objectives

- To teach core information and vocabulary about the history of U.S. social justice movements.
- To teach students to understand historical perspective as communicated through various media.
- To train students in visual literacy and media literacy skills, especially the ability to identify persuasion in marketing ideas.
- To engage all students, but particularly those disengaged from traditional school work, in complex critical thinking and the development of reading, listening, and visual decoding skills and attitudes that support lifelong democratic citizenship.

Learning Standards

This kit addresses specific standards from the following:

National Council for the Social Studies:

Social studies programs should include experiences that provide for the study of:

- culture and cultural diversity
- the ways human beings view themselves in and over time
- people, places, and environments
- individual development and identity
- interactions among individuals, groups, and institutions
- how people create and change structures of power, authority, and governance
- global connections and interdependence
- the ideals, principles, and practices of citizenship in a democratic republic.

National Council of Teachers of English:

- To apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate print and non-print texts
- To apply knowledge of media techniques, figurative language, and genre to critique and discuss print and non-print texts.

This kit addresses the core learning goals as identified by **The Peace and Justice Studies Association**, specifically:

- to explore alternatives to violence
- to share visions and strategies for peace building, social justice, and social change.

This kit also addresses many of the core learning skills that have been identified as essential skills for **21st Century Literacy**, specifically:

- Information and media literacy skills: analyzing, accessing, managing, integrating, and evaluating information in a variety of forms and media.
- Critical thinking and systems thinking: exercising sound reasoning in understanding and making complex choices and understanding the connections, conflicts, and changes among systems

Finally, the activities foster group discussion. Skills can be easily linked to related lessons in other disciplines such as art, economics, or multicultural studies.

Access Materials:

Slides, Video, Audio, and Print

All materials for this kit are available for free at www.projectlooksharp.org. Materials include the PowerPoint Slide Shows, video and audio clips, and all print materials (PDF). Educators will need access to a computer and digital projector or large monitor so that the class can identify key details in each slide. Teachers may want to print and review the lessons and make copies of student readings and assessments prior to instruction.

Educators may purchase a mobile non-Internet based version of the curriculum kit on a digital media device from the Ithaca College Bookstore. Digital devices include a master PDF with all lesson plans and teacher guides as well as all specified media within lesson folders. Check the Project Look Sharp website for more information.

www.projectlooksharp.org

OVERVIEW OF THE KIT

How to Use these Materials

Lesson #1: PowerPoint Slide Show

Each unit in this kit begins with a slide lesson that explores the social justice movement of that unit with a particular focus on the summary question presented in the culminating assessment for that unit. For example, for Unit 3 on the early labor movement, Lesson #1 includes twenty slides, the majority of which explore the assessment question on the ways in which the early labor movement both embraced and rejected traditionally disenfranchised workers.

Each slide lesson begins with students reading the two-page handout for the unit that gives key dates and vocabulary needed for “decoding” the slides. It may be given for homework or read in class. Each slide typically presents one or two documents that range from oil paintings, advertisements, and book covers to DVD jackets, editorial cartoons, and Web pages. The teacher typically introduces each slide/document with brief background information adapted to reflect the knowledge, level, and subject area of the class. As each slide/document is projected, the teacher asks document-based probe questions that require students to apply core knowledge while analyzing the historical and media context in which the document was created. The teacher follows the decoding by adding additional information on the topic or document and by asking open-ended discussion questions.

For selected slides, teachers may want to begin the decoding process with a general question such as, “What do you notice” or “What are we looking at here?” Then, the teacher can proceed to a deeper analysis before providing background information. Such general questions can help the teacher discover what students know about the topic or media form prior to the decoding and also set the stage for student participation in constructivist dialogue about what they see and what they know.

Initial open questions like, “What were suffragists like?” or “What is an immigrant’s life like?” followed with, “Where did you learn that?” allow teachers to probe for preconceived notions and stereotypes. There is generally room on the second page of each slide lesson within the **Teacher Guide** for teachers to add their own notes and questions.

This interactive decoding process is detailed in the **Teacher Guide**, which includes a two-page lesson for each of the slides. Each slide lesson begins with **Background Information** that students may need in order to answer the probe questions. This should be communicated to the class before decoding each slide, where appropriate. Probe **Questions** ask students to apply their knowledge of history and the media in each slide. **Possible Answers** are included to model evidence-based responses that address key historical and media literacy concepts and information. However, there is rarely one right answer to any of these interpretative questions, and the teacher should encourage multiple readings and a diversity of responses as long as students present **Evidence** to back up their interpretations. It is important that students recognize that all people do not interpret media messages in the same way. It is also important to encourage students to begin to ask their own media literacy questions, especially as they become more familiar with this form of critical analysis.

The **Teacher Guide** includes **Additional Information**, which adds information from the source document, including text that may be too small to read when projected or additional historical details that the teacher may choose to share during or after the decoding. The **Additional Information** section often includes brief excerpts from text-based documents that teachers may read aloud for student analysis.

Further Questions prompt students to move beyond text-based analysis to discuss issues, make personal connections, do follow-up research, or take social action. Teachers can add their own questions to these suggestions as a means to encourage big picture understanding. The slides/documents provide an opportunity for teachers to probe into fundamental questions about how we come to know history and how social justice movements intersect with one another. Teachers may also want to encourage students to further their understanding by taking action steps such as producing media relating to their personal perspectives on social justice questions or research on the history of local movements.

Connections link each slide to related topics in this and other kits, with abbreviated references to specific slides and lessons. Elsewhere in this **Introduction**, you will find a **Thematic Listing** that includes broad thematic categories, each containing a list of specific documents found in this kit that can be used as a group to explore that theme or issue.

Lessons #2-3: Film and Song

Each unit includes lessons consisting of film and song excerpts that look at a particular theme relating to that social justice movement. For example, for Unit 4 on Black Freedom / Civil Rights, Lesson #2 includes film clips that explore the role of youth activists in the movement. In Unit 7 on Gay Liberation, Lesson #3 includes songs that explore the ways people challenge homophobia. These lessons also ask students to identify the creative techniques used by the storytellers such as the choice of style, tempo, and recording techniques for songs and the choice of dialogue, visual effects, and soundtrack for films. Each film and song lesson includes a one-page **Lesson Plan**, a **Student Worksheet**, and a detailed **Teacher Guide**. Clips of each audio and video document can be accessed on our website. All of the clips can be accessed at our website (www.projectlooksharp.org) or via the digital media device under the corresponding Unit and Lesson.

Assessment

The **Assessment** asks students to demonstrate their knowledge gained from Lesson #1 and from their critical thinking and media literacy skills. This exercise can be given at the end of Lesson #1 as a take-home assignment or as a small group activity. In cases where teachers use all three lessons, it might be appropriate to suggest including information from the films and songs in addition to the documents in their analysis.

Time and Coverage

The time it takes to deliver these lessons will vary depending upon the knowledge of the students, the experience of the teacher with this form and these materials, the amount of additional information delivered and further questions asked, and how many of the documents the teacher uses. Although teachers may sometimes need to edit the number of documents used, they should avoid the temptation to sacrifice student interaction for content coverage. The power of the lessons emerges when students actively apply their knowledge, identify evidence, articulate their interpretations, analyze authorship and point of view, and discuss meaningful issues.

Do No Harm

One of the key requirements of this constructivist pedagogy is to pay deep and constant attention to the power of words and images both to heal and to harm. The issues raised in this kit can provoke powerful emotions from students who have personal experiences that may be unknown to other classmates or the teacher. It is essential that the teacher monitors the emotional climate of the class and be willing to ask, "How are you feeling?" It is essential that the teacher creates a setting in which personal sharing of feelings will not be obstructed by laughter, side comments, or crosstalk that can hurt individuals and make it harder to discuss the sensitive issues that are at the core of this kit.

OVERVIEW OF THE KIT

Media Literacy and Democratic Citizenship

The founders of the United States articulated the need for a literate citizenship as core to the development of a deep and enduring democracy. We live in an age when the most influential messages about pressing social issues and events are delivered through mass media such as television, magazines, and the Internet. Most students use the Internet as their primary source of information, yet few have any formal training in assessing the credibility of information in the media. It is essential to the success of our democracy that young people consciously and consistently analyze and evaluate media messages. They need to be taught to seek out current, accurate, and credible sources of information; they need to understand the influence of media messages on their understanding of the world; and they need training in identifying and using various techniques for communicating messages in different media forms. Without these critical skills, we risk losing the diversity and freedom of thought that underpins a culture of true democracy.

Collective Reading of Media Messages

This curriculum is based on the classroom practice of collective reading, in which the teacher leads the class through the process of decoding images, sounds, and text as a way of developing a range of critical thinking skills while teaching core knowledge. This constructivist approach encourages the development of moral reasoning as students clarify their own interpretations, listen to the analyses of their peers, and discuss ethical issues. Decoding the documents in this curriculum will help train students to distinguish fact from opinion, analyze point of view and

identify bias, interpret historical documents, and use evidence to back up a thesis. The classroom decoding process is particularly effective in involving students who rarely share their opinions about print-based material, including students with reading disabilities, visual learners, and students for whom English is a second language. The teacher should consider calling on students or going around the room to ensure participation by all students in the collective reading process.

Encouraging Multiple Readings

Although the *Teacher Guides* for each lesson include possible answers to the questions, the teacher should encourage multiple readings and a diversity of responses for most of the questions posed. It is important that students give evidence from the documents to explain their conclusions. Occasionally a question has only one right answer (e.g., “Who created this video?”). Students should learn to distinguish between objective and subjective questions. The suggested answers given in the scripts are intended to reflect typical responses that address key historical and media literacy concepts and information. However, it is important that students recognize that all people do not interpret media messages the same way. Depending upon each reader’s background, including life experience, age, gender, race, culture, and political views, he or she may have very different interpretations of a particular text. The collective reading experience provides the opportunity to explore these differences and discuss the important concept that readers interpret messages through their own lenses.

Reading Bias

A major theme of these materials is the recognition that all media messages come from a particular point of view and have a bias that reflects the intent and perspective of the producer and sponsor. With these materials, teachers can train students to recognize bias and point of view. The teacher should encourage students to ask critical questions about any media messages encountered inside or outside the classroom using the Key Questions To Ask When Analyzing Media Messages found at www.projectlooksharp.org.

Bias in this Curriculum and in the Classroom

This series of lessons, like all media, also has a point of view and a bias. As teachers use the lessons, they may identify opinionated language, selective facts, missing information, and many other subjective decisions that went into constructing this view of history. The same questions the curriculum applies to other documents can be applied to this media construction: Who produced this curriculum, for what purpose, and what is its bias? Teachers and students could and should be asking critical questions about the editorial choices that went into constructing these lessons. For instance, why did we choose to focus on certain topics, but not others? And, what is your evidence for these conclusions? When using these materials, teachers will make their own decisions of what to include and to edit, what questions to use, and what issues to avoid.

All of these decisions, both by the creators and users of the curriculum, will influence the view of history that students receive. Teachers should encourage students to thoughtfully analyze and discuss the stories, perspectives, and biases celebrated and criticized within our own classrooms. Those skills and practices are core to an educated democratic citizenship.

Additional Resources

For more information about media decoding, download these documents from the Project Look Sharp website:

- *Key Questions to Ask When Analyzing Media Messages*
- *Tips for Media Decoding*
- *Core Principles for Media Literacy Education*

Fair Use of Media Documents

The classroom critique of political and cultural documents (e.g., paintings, TV news clips, excerpts from films, Web pages) is essential to the development of core literacy skills in our media-saturated democracy. To enable educators to fulfill the mission of teaching these core civic objectives, Project Look Sharp has created media literacy integration kits using a variety of different media documents for critical analysis in the classroom. Project Look Sharp provides these media documents and lessons free of charge for the purpose of commentary, criticism, and education as provided for by the Fair Use Clause of the U.S. Copyright Act of 1976. The documents in this curriculum are presented for the purpose of direct critique and are solely to be used in an educational setting.

For more information about Fair Use in Media Literacy Education, go to the Media Education Lab at Temple University at www.mediaeducationlab.com.

OVERVIEW OF THE KIT

Thematic Listing, Focusing Ideas, and Connections

Teachers may want to arrange particular slides, film or song excerpts into their own thematic lessons. We have listed below 12 possible groupings with the media documents and lessons that relate to each theme.

Art and Social Justice: Documents that underscore how art is used to further social justice

Economics: Documents having to do with economic systems, theories and tactics

Photojournalism: Documents that portray how photography is used to report and persuade

Law and policy: Documents that review public law and policy relating to social issues

Civil disobedience and direct action: Documents about the tactics of resistance

Youth audience: Documents that address students of college, high school or younger ages

Violence and nonviolence: Documents that explore violent and nonviolent approaches

Dueling perspectives: Documents that present conflicting views of a particular topic

Opposing change: Documents that oppose movements for social justice

Independent media: Documents produced by independent media

Remembering people's history: Documents of contemporary representations of past events

Identity: Documents dealing with personal and collective identity

ART AND SOCIAL JUSTICE			
Documents that underscore how art is used to further social justice			
U1	Slide #5	Abolitionist Trading Cards	trading cards
U1	Slide #18	On to Liberty	oil painting
U2	Slide #4	Savagery to "Civilization"	cartoon
U2	Slide #17	VOTE	poster
U3	Slide #2	Images of Labor	poster
U3	Slide #13	Union labels	labels
U4	Slide #2-R	Southern Negro Youth Congress	poster
U4	Slide #8 -R	Footsoldier Tribute	sculpture
U5	Slide #2	Home Front	lithograph
U5	Slide #21	Title IX	poster
U6	Slide #6 - L	Nuestro Labor	poster
U6	Slide #9	Read Between the Lines	mural
U7	Slide #5	Ignorance = Fear, Silence = Death	poster
U7	Slide #16	Gay, Lesbian and Straight Educational Net	poster
U8	Slide #13	Family Life Behind Bars	web page
U8	Slide #17	Abolition Democracy	book cover
U9	Slide #3	Mothers of East Los Angeles	poster
U9	Slide #20	Climate Justice Alliance	mural

ECONOMICS			
Documents having to do with economic systems, theories and tactics			
U1	Slide #2	The Farmer	lithograph
U1	Slide #3-R	Auction	poster
U3	Slide #6	Horatio Alger	Book frontispiece
U3	Slide #7	The Workingman's Mite	cartoon
U3	Slide #9	Supplied with Immigrant Labor	cartoon
U3	Slide #12	Pyramid of Capitalist System	poster
U3	Slide #17	We Are Human 'Round Here	poster
U3	L2	Unions and Race	film
U6	Slide #6 - L	Nuestro Labor	poster
U6	Slide #13	American Apparel on Immigration	newspaper ad
U8	Slide #11	Budget: Is It Worth It?	magazine cover
U8	Slide #12	Prison Profiteers	book cover
U9	Slide #9	Poverty Rates and Surface Mining	map
U9	L3	Environmental Injustice at Work	song
PHOTOJOURNALISM			
Documents that portray how photography is used to report and persuade			
U3	Slide #16	Making Human Junk	poster
U4	Slide #8	Birmingham Police Dogs	wire service photo
U4	Slide #10	One Man One Vote	poster
U4	Slide #15	Newark: The Predictable Insurrection	magazine cover
U6	Slide #10	Immigrants Take to U.S. Streets	front page
U7	Slide #2	Homophile Groups Picket	magazine cover
U7	Slide #7	Thank Gods for AIDS	news photo
U9	Slide 9	Witness: Cancer Alley	online magazine
U9	L2	From Witness to Action	documentary film
LAW AND POLICY			
Documents that review public law and policy relating to social issues			
U1	Slide #13	Dred Scott Case	poster
U1	Slide #15	Effects of the Fugitive Slave Law	print
U2	Slide #11	Woman Suffrage in Wyoming	front page
U2	Slide #12 - R	Retouching on Old Masterpiece	magazine cover
U2	Slide #16	Women Vote in 12 States	poster
U3	Slide #8	Regular Workingman's Ticket	flyer
U3	Slide #15	Is Massachusetts in America?	poster
U4	Slide #5-L	Little Rock School Desegregation	magazine cover
U4	Slide #11	A Civil Rights Turning Point	VHS jacket
U4	Slide #19	Wiretapping Innocent American	advertisement
U4	L2	Youth Activism	film
U5	Slides #12/13	Equal Rights Amendment	history textbooks
U5	Slide #14	Pro-Life/Pro-choice	button
U6	Slide #8	Torn Apart by Deportation	magazine cover
U6	Slide #11	Public Patience on Immigration Reform	cartoon
U6	Slide #14	Immigration '08	blog
U6	L2	What Immigrants Want	film

U7	Slide #9	Gays in the Military	cartoon
U7	Slide #10	Gay Marriage	web page
U7	L2	Gay Affirmative or Gay Negative?	film
U8	Slide #3	More Than One in Every Hundred	news article
U8	Slide #6	Guantanamo	web page & poster
U8	L2	Doing Family Time	film
U9	Slide #18	EPA Rejects Own Science	online article
U9	Slide #19	Devastated Puerto Rico	webpage
CIVIL DISOBEDIENCE AND DIRECT ACTION			
Documents about the tactics of resistance			
U1	Slide #16	John Brown	textbook
U1	Slide #17	Underground Railroad	poster & lithograph
U1	L2	Abolitionists on Film	film
U2	Slide #6	Shoemakers Strike	front page
U2	Slide #7	The Revolution	front page
U2	Slide #15 - R	The Suffragist	newspaper cover
U2	L2	Suffragists on Film	film
U3	Slide #15	Is Massachusetts in America?	poster
U3	Slide #18	The Wail of the Kept Press	cartoon
U3	Slide #20	A General Strike	poster
U4	Slide #3	Montgomery Bus Boycott	comic book cover
U4	Slide #7	Freedom Rides	map
U4	Slide #8	Birmingham police & Footsoldier Tribute	news photo & sculpture
U4	Slide #12	Malcolm X	poster
U4	Slide #13	The Savage Season Begins	magazine cover
U4	L2	Youth Activism	film
U5	Slide #16	Violence Against Women	magazine cover & poster
U6	Slide #10	Immigrants Take to U.S. Streets	front page
U7	Slide #4	Out and Outraged	book cover
U9	Slide #2	Transforming Environmentalism	book cover
U9	L2	From Witness to Action	film
YOUTH AUDIENCE			
Documents that address students of college, high school or younger ages			
U1	Slide #11	The Antislavery Alphabet	book pages
U1	Slide #16	John Brown	textbook
U2	Slide #14ctr	Votes for Women	advertisement
U4	Slide #3	Montgomery Bus Boycott	comic book cover
U4	L2	Youth Activism	film
U4	L3	Black Identity	song
U5	Slide #8	My Love	comic book cover
U5	Slide #20	Colonize This!	book cover
U5	L2	Identity and Satire	film
U5	L3	Naming Oppression	song
U7	Slide #16	Gay, Lesbian and Straight Educational Net	poster
U7	L2	Gay Affirmative or Gay Negative?	film
U7	L3	Challenging Homophobia	song

VIOLENCE AND NONVIOLENCE			
Documents that explore violent and nonviolent approaches			
U1	Slide #5	Abolitionist Trading Cards	trading cards
U1	Slide #12	Horrid Massacre – Nat Turner	illustration
U1	Slide #16	John Brown	textbook
U3	Slide #8	Regular Workingman’s Ticket	flyer
U3	Slide #15	Is Massachusetts in America?	poster
U3	L2	Unions and Race	film
U4	Slide #9	Civil Rights Workers’ Murders	poster
U4	Slide #12	Malcolm X	poster
U4	Slide #14	I Got One & Rights Militants	cartoon
U4	L2	Youth Activism	film
U5	Slide #15	Sex, Lies and Politics	magazine cover
U5	Slide #16	Violence Against Women	magazine cover & poster
U7	Slide #6	The War Over Gays	magazine cover
U7	Slide #8	Hate Group / Tolerant Group	cartoon
U8	Slide #7	The Death Penalty	magazine cover
U8	Slide #16	Restorative Justice	web page
U8	L3	Life on the Inside	song
U9	Slide #2	Transforming Environmentalism	book cover
U9	Slide #15	Between Standing Rock and a Hard Place	editorial cartoon
DUELING PERSPECTIVES			
Documents that present conflicting views of a particular topic			
U1	Slide #16	John Brown	textbooks
U1	Slides #17/18	Underground Railroad leadership	poster, illustration, painting
U2	Slide #9	Women’s Rights conventions	newspaper headlines
U2	Slides #13/14	Pro-Suffrage and Anti-Suffrage	various – 6 documents
U3	Slide #10	Pullman Strike	illustration & headlines
U4	Slide #2	Southern Negro Youth Congress	posters
U4	Slide #9	Civil Rights Workers’ Murders	posters
U4	Slide #14	The Tactics of Violence	cartoons
U5	Slides #12/13	Equal Rights Amendment failure	textbooks
U5	Slide #14	Pro-Life/Pro-choice	button
U5	Slide #16	Violence Against Women	magazine cover & poster
U5	Slide #19	Supreme Court Justice Sonia Sotomayor	magazine covers
U6	Slides #3/4	Early 20 th Century Immigration	magazine covers
U7	Slide #3	Stonewall Rebellion	front pages
U7	Slides #14/15	Christine Jorgensen	poster & web page
U8	Slide #6	Guantanamo	web page & poster
U8	Slides #8/9	Public opinion on the death penalty	poll charts
U9	Slides #11/12	Cancer Alley impacts	web pages
U9	Slides # 14/15	Fossil fuel pipelines	editorial cartoons

OPPOSING CHANGE			
Documents that oppose movements for social justice			
U1	Slide #9	Thompson the Abolitionist	flyer
U1	Slide #14	\$200 Reward	poster
U2	Slide #8	The Age of Brass	cartoon
U2	Slide #13	Anti-Suffrage	poster, card, cartoon
U3	Slide #7	The Workingman's Mite	cartoon
U3	Slide #17	We Are Human 'Round Here	poster
U4	Slide #4	MLK at Communist Training School	billboard
U4	Slide #9L	Death to All Race Mixers	poster
U5	Slide #3	Show Her It's A Man's World	advertisement
U6	Slide #4	Riff Raff Immigration	cartoon
U6	Slide #15	Minuteman Project	web page
U7	Slide #3- Top	Homo Nest Raided	front page
U7	Slide #7	Thank Gods for AIDS	news photo
U9	Slide #12	Fighting the Cancer Alley Myth	web page
U9	Slide #18	EPA Rejects Own Science	web page
INDEPENDENT MEDIA			
Documents produced by independent media			
U1	Slide #6-R	Freedom's Journal	front page
U1	Slide #8	Liberator	front page
U2	Slide #7	The Revolution	front page
U2	Slide #15	Woman's Journal & The Suffragist	front page
U3	Slide #16	Making Human Junk	poster
U3	Slide #18	The Wail of the Kept Press	cartoon
U4	Slide #6	We Insist	album cover
U4	Slide #17	Black Panthers	front page & news photo
U5	Slide #10	Ms	magazine cover
U5	Slide #19	Supreme Court Justice Sonia Sotomayor	magazine covers
U6	Slide #8	Colorlines	magazine cover
U7	Side #2	The Ladder	magazine cover
U7	Slide #12	GLAAD	web page
U8	Slide #11	The Angolite	magazine cover
U9	Slide #4	Journal of Multicultural Environmental Education	periodical cover
U9	Slide #10	Witness Cancer Alley	online magazine
REMEMBERING PEOPLES' HISTORY			
Documents of contemporary representations of past events			
U1	Slide #20	Slave Narratives & Sanctuary	book cover & mural
U1	L2	Abolitionists on Film	film
U2	Slide #2	The First Women's Rights Convention	web page
U2	Slide #18	Sisters in Spirit, Ain't I a Woman, Arrest	book cover & poster
U2	L2	Suffragists on Film	film
U3	Slide #2	Images of Labor	poster
U3	Slide #21	Solidarity Forever	calendar

U3	L2	Unions and Race	film
U4	Slide #11	A Civil Rights Turning Point	VHS jacket
U4	Slide #9	Silent Gesture	book cover
U4	L2	Youth Activism	film
U6	Slide #9	Read Between the Lines	mural
U7	Slide #15	Christine Jorgensen	web page
U9	Slide #3	Mothers of East Los Angeles	poster
U9	L2	From Witness to Action	film
IDENTITY			
Documents dealing with personal and collective identity			
U1	Slide #4	Frederick Douglass	illustration & frontispiece
U1	Slide #6-R	Freedom's Journal	front page
U1	Slide #7	Am I Not a Man and a Brother?	image and web page
U2	Slide #3	Declaration of Sentiments	book pages
U2	Slide #10	The Progress of Colored Women	report cover
U2	Slide #12	Woman's Bible/ Decl of Independence	page draft & magazine cover
U2	L3	We Will Be Heard	song
U3	Slide #2	Images of Labor	poster
U3	Slide #13	Union labels	label
U3	Slide #16	Making Human Junk	poster
U4	Slide #2	Southern Negro Youth Congress	posters
U4	Slide #10	One Man, One Vote	poster
U4	Slide #18	White Problem & Black Revolution	magazine covers
U4	L3	Black Identity	song
U5	Slide #5	The Feminine Mystique	book & audio book cover
U5	Slide #17	Hysterical Female	cartoon
U5	Slide #22	Beautiful Women	film
U5	L2	Identity and Satire	film
U5	L3	Naming Oppression	song
U6	Slide #2	Uncle Sam is a Man of Strong Features	magazine cover
U6	Slide #4	Riff Raff Immigration	cartoon
U6	Slide #16	I'll Help You Pack	cartoon
U6	L3	Immigrant Realities	song
U7	Slide #8	Hate Group/Tolerant Group	cartoon
U7	Slide #11	Southwest.com	advertisement
U7	L3	Challenging Homophobia	song
U8	Slide #14	Habitual Offender	magazine cover
U8	Slide #15	Record Breaker & Violence is Learned	posters
U8	L3	Life on the Inside	film
U9	Slide #7	About CSED	web page
U9	Slide #13	Indigenous Rising	web page

Connections to Other Project Look Sharp Curriculum Kits

Lessons and documents in other Project Look Sharp kits that relate specifically to units in this kit:

Unit 1 Abolition of Slavery	<i>Media Construction of Presidential Campaigns</i>	1864 #3 – Lincoln Ruin poster 1868 #1 – First Vote cover 1868 #2 – White Man’s Gov’t cartoon
	<i>Media Construction of Peace</i>	U1 #4-5 – Thoreau
Unit 3 Early Labor Movement	<i>Economics in U.S. History</i>	Lesson #4 – World War One posters Lesson #5 – Perspectives on Labor & Mgt
	<i>Media Construction of Presidential Campaigns</i>	1872 #2 – The Workingman’s Banner 1904 #2 – Debs Socialist Party poster 2004 #3 – Child’s Pay commercial
	<i>Media Construction of Peace</i>	U3 #10 – Fruits of War cartoon U3 #11 – Agitation poster U3 #13 – Debs Speech web page
Unit 4 Black Freedom/Civil Rights	<i>Media Construction of Presidential Campaigns</i>	1964 #4 – Fannie Lou Hamer testimony 1988 #1 – Jesse Jackson cover & poll 2008 #5 – Historic Election covers
	<i>Media Constructions of Martin Luther King, Jr.</i>	This entire kit connects to this unit
	<i>Media Construction of Peace</i>	U1 #8, 9, 12 – Martin Luther King Jr. U1 L2 – MLK interview U4 #16-17 – Justice at Home flier & logo U6 #3-4 – MLK & Ali web page & poster U6 L2 – Ali film
Unit 5 Women’s Liberation	<i>Media Construction of Presidential Campaigns</i>	1956 #1 – Women’s Appeal comic book 1984 #4 – Ferraro interview
	<i>Media Construction of Peace</i>	U5 #7 – Women Strike for Peace book cover U5 #12-13 – Women’s Peace Camp covers U8 #6 – Lysistrata poster
Unit 6 Immigrant Rights	<i>Global Media Perspectives</i>	L2 – Latin American immigration cartoons
Unit 7 Gay Liberation	<i>Creativity & Aging Through the Lens of Film</i>	Theme 5 #2 – Living with Pride
Unit 8 Prison Justice	<i>Media Construction of Presidential Campaigns</i>	1968 #6-7 – Law & Order ads 1988 #2 – Revolving Door commercial
	<i>Media Construction of Peace</i>	U3 #7-12 – Prisoner cover and poster U4 L2 #4 – Draft resister film U5 #9 – Plowshares cover
Unit 9 Environmental Justice	<i>Media Constructions of Sustainability: Food, Water & Agriculture</i>	L3 – Defining Sustainability L10 – Sustainable Cultures L11 – The Value of Water
	<i>Media Constructions of Sustainability: Finger Lakes</i>	L23 – Onondaga Lake L25 – Sustainable Food Security Systems

Unit 1: Abolition of Slavery

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Abolition Means Freedom

Abolition means the act of putting an end to something. The history of slavery as an institution in the United States is linked to the history of the movement for the abolition of slavery. This social justice movement began the moment the first fugitive slave fled into the swamps of Virginia in the early seventeenth century. That act marked the intention of an African to end his condition of bondage and regain his freedom. The economic wealth accumulated by Europeans in the New World was made possible by the enslavement and forced labor of people of African descent. This occurred throughout areas where Africans had been sold: North and South America and the Caribbean. The institution of slavery benefitted the white owners of southern plantations and small farms as well as the white people in the North who profited from the trade of rum, cotton, and human beings. This “peculiar institution” was kept in place by laws, religious teachings, brutality, and violence. Each of the institutional elements behind slavery had a human face – the face of the slave, the face of the auctioneer, the face of the slave owner, and the face of the overseer.



What is the message in this early nineteenth century book illustration about women in slavery?

Running away from slavery was perhaps the most common form of resistance. Most of the time this was an act of solitary courage. Individuals risked their lives running north toward freedom. Being recaptured meant violent punishment. Anyone caught giving aid to an escaped slave also faced severe consequences, especially after the U.S. government passed the Fugitive Slave Law in 1850, which made it a crime to aid runaway slaves.

Despite the danger, many courageous “conductors” helped to create the underground railroad, a network of “safe houses” where runaway slaves could get food, shelter, and assistance on the way north. Abolitionists like Harriet Tubman and William Still risked their own lives many times over to help fugitive slaves to freedom. Messages about this network were passed in whispers and quiet songs from slave to slave as a means to give hope and direction to those who dared to make their way out of bondage.

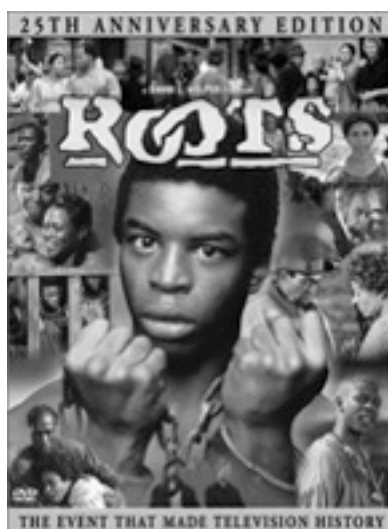
Armed rebellion was an even riskier form of resistance to slavery. The military force of the slaveholders and their governments was such that to rebel meant almost certain death. Nevertheless, there were many examples of slave rebellions in the first decades of the nineteenth century, including the slave revolts led by Gabriel Prosser, Denmark Vesey, and Nat Turner, and the mutiny of Africans held on the slave ship *Amistad*.

Armed resistance to slavery reached another level with the 1859 raid by John Brown and his followers on the federal arsenal in Harper’s Ferry, Virginia. Although Brown’s hopes to inspire a general rebellion throughout the South were not fulfilled, his example of militant action to end slavery inspired Union troops to sing in honor of “John Brown’s Body” during the Civil War three years later.

Independent Media for Abolition

African American demands for freedom found a voice in the media forms of the day. In 1827, the first black newspaper in the U.S., *Freedom's Journal*, was founded. Two years later, David Walker published an "Appeal to the Colored Citizens of the World," which urged a violent overthrow of slavery. In 1845, escaped slave Frederick Douglass published his autobiography and shortly thereafter began editing his own anti-slavery newspaper, *The North Star*. Former slave Sojourner Truth took to the lecture circuit, where she connected issues of racism and sexism in her appeals for a change in consciousness regarding the rights and capacities of black women. White abolitionists followed with their own anti-slavery commentary, including William Lloyd Garrison's newspaper *The Liberator* and Harriet Beecher Stowe's wildly popular novel *Uncle Tom's Cabin*.

Abolitionists initiated one of the first sustained organizing efforts where one group of people, free African Americans and their white allies, came to the aid of another group of people, the majority of the African American population still enslaved in the South. The American Anti-Slavery Society organized conventions and distributed almanacs containing poems, drawings, essays, and other abolitionist material. In 1846, the Philadelphia



Why might have the TV mini series *Roots* been so popular upon its release in the late 1970s?

Female Anti-Slavery Society held their annual anti-slavery fair, which included the sale of a children's book, *The Anti-Slavery Alphabet*, published by the committee of the fair.

During the mid-1800s, Congress passed laws and the Supreme Court issued decisions reinforcing the rights of slave owners to hold other people as property. The Fugitive Slave Law of 1850 required federal marshals to arrest without warrant any African American in a free state who was alleged to be a runaway by a white man claiming ownership. African Americans who were captured under this law, whether they were fugitive slaves or freemen, had no right to a jury trial or to testify on their own behalf. In 1857, the Supreme Court ruled that Dred Scott, a slave, could not sue for his freedom since black men were inherently inferior to their white owners.

These legislative and judicial supports for slavery fueled the passion of the anti-slavery movement. Public protest meetings urged citizens to violate the Fugitive Slave Law by giving sanctuary to African Americans who were hunted by slave catchers in the North. The combined efforts of abolitionists, former slaves, and their descendants provided the grounds on which President Lincoln decided to issue the Emancipation Proclamation in 1863. This freed the slaves and welcomed them into the Union Army in the fight against the southern confederacy and for abolition.

The abolitionist movement provided the foundation for the passage of the thirteenth, fourteenth, and fifteenth amendments to the Constitution, which banned slavery, gave citizenship to former slaves, and gave black men the right to vote, respectively. But the impact of the anti-slavery movement did not end there. It continued into the subsequent movements for women's suffrage, led by women devoted to the abolitionist cause, and it provided inspiration for the black freedom movement, which began a full century after the end of slavery.

LESSON PLAN

Slide Lesson: Arguing For Freedom



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of the abolition movement in the United States.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on how arguments for and against slavery were depicted in the media of the time.

Vocabulary:

abolition, abolitionist, George Washington, Eli Whitney, cotton gin, king cotton, Frederick Douglass, *North Star*, Abraham Lincoln, emancipation, Civil War, Union army, Quaker, *Freedom's Journal*, David Walker, William Lloyd Garrison, *The Liberator*, George Thompson, Harriet Beecher Stowe, *Uncle Tom's Cabin*, Nat Turner, Dred Scott decision, C.L. Remond, Robert Purvis, Fugitive Slave Law, underground railroad, John Brown, Harper's Ferry, Henry "Box" Brown, Emancipation Proclamation, Thirteenth Amendment, Fourteenth Amendment, Fifteenth Amendment, slave narratives, Harriet Tubman

Media:

lithograph, magazine illustration, poster, book frontispiece, book illustration, trading cards, newspaper front page, computer screen grab, advertisement, book cover, textbook pages, oil painting, mural

Materials Needed:

- 19 slide PowerPoint Slide Show (access online or via Unit 1 Lesson 1 digital media folder)
- 38-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time:

50 minutes to two hours, depending upon how quickly the teacher moves through the slides.

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *The Farmer*, 1853 lithograph

BACKGROUND INFORMATION

The brutal reality of slavery and the ongoing struggle for freedom have been part of the history of the United States from the very beginning. In the immediate decades after Columbus' first voyage, Europeans forcibly brought African people in chains to do manual labor as slaves in the New World. In 1619, a small group of kidnapped Africans were taken to Jamestown, Virginia, where they became the first enslaved Africans within the thirteen original colonies, all of which participated in slavery. In 1776, when Thomas Jefferson wrote the famous words, "All men are created equal," in the Declaration of Independence, Africans were excluded. Enslaved Africans resisted slavery as soon as they arrived in the New World. They often found sanctuary among Native Americans and went on to make their lives as the first free people of African descent in the land that would become the United States of America.

QUESTION

Who is the farmer in this 1853 lithograph, and what does he have to do with slavery?

POSSIBLE ANSWER

The farmer is George Washington. He is a slaveholder overseeing the work of his slaves at his Mount Vernon plantation.

EVIDENCE

George Washington's face is easily recognizable because it appears on the dollar bill. The familiar facade of Mount Vernon is shown clearly in the distance and the people working behind him are of African descent. They represent the slaves he held as property.

QUESTION

What is the message about the nature of slavery in this document? Give evidence for your conclusion.

POSSIBLE ANSWER

Slavery is a harmless American institution.

EVIDENCE

Harmless – The slaves are well dressed and relaxed as they take a water break; the children play calmly and happily in the foreground.
American – What could be more American than an institution approved of by the father of the country?

SLIDE #2



***The Farmer*,
1853 lithograph**

ADDITIONAL INFO

The original oil painting is by Junius Brutus Stearns, who made a series of five paintings to document Washington's life. The lithograph is by Regnier. Stearns tried and failed to get the American Art-Union to commission the series, so he completed them on his own ("George Glazer Gallery").

FURTHER QUESTIONS

What are the visual clues that identify the farmer in this painting?

Since the slaves did most all of the physical labor, why is the man who owned the slaves and plantation identified as a farmer rather than the people who actually did the work of farming?

What might be the job of the man in the long white coat?

This lithograph was produced in 1853. What was the historical context at that time that might have impacted its representation of slavery?

The American Art-Union was an organization that sold works to its members via a lottery. It had previously commissioned Stearns to create another painting, *Washington and the Indians*. Why might have the American Art-Union declined to fund the series?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #2, 5, 10, 18, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

ADDITIONAL INFO

From "That Species of Property: Washington's Role in the Controversy Over Slavery" (2009) by Dorothy Twohig:

No one was more aware than Washington of the potential the slavery issue had for the destruction of the Republic. As he had written to Alexander Spotswood in 1794, "I shall be happily mistaken if [slaves] are not found to be a very troublesome species of property ere many years pass over our heads." From Washington's occasional comments on slavery expressing his desire to see it disappear from the new American nation it is difficult to decipher how deep his sentiments ran. It is likely that he had come to disapprove of the institution on moral grounds and that he considered it a serious impediment to economic development.

Although he did not make sufficient comments on the institution of slavery for us to be certain, it appears that his opposition dealt more with the immorality of one man holding ownership over another than with the cruelty and abuse to individuals that slavery might engender. But there is no indication in his correspondence that he advocated any immediate policy of abolition...

When Washington freed his own slaves at his death, he made relatively elaborate arrangements to prevent them from becoming a liability to the community. Washington specified that those of his slaves who were too old, too young, or too infirm to support themselves should be "comfortably clothed & fed by my heirs while they live." Young slaves were to be taught to read and write. Like his most of his peers Washington regarded stability and the sanctity of property as basic tenets of the new Republic.

TEACHER GUIDE

SLIDE #3: *Auction, 1849* poster

BACKGROUND INFORMATION

Eli Whitney's invention of the cotton gin in 1793 enabled the quick and efficient separation of cotton seeds from fiber, allowing cotton to become the most valuable export commodity of the southern United States. The economic justification for slavery grew with the market for "King Cotton." Large plantation owners in the South made great fortunes on the backs of their slave workforce. Textile mill owners in the northern United States and England also became wealthy through the purchase of cotton picked by the millions of people of African descent who were held as slaves in the South. Many small farmers in the South owned slaves as well. The text on the auction poster reads: "At the same time I will sell my 6 negro slaves. Two men, 35 and 50 years old; two boys, 12 and 18 years old; two mulatto wenches, 40 and 30 years old. We will sell all together to same party but will not separate them."

QUESTION

Who paid for this image and who was the target audience?

POSSIBLE ANSWER

The farmer selling his property paid for this advertisement, and it was targeted toward possible customers of his property.

QUESTION

What is the message about the nature of slavery?

POSSIBLE ANSWER

One message is that human beings are property, less valuable than a team of oxen. Another message might be that slavery is a profitable enterprise for white slave owners and a labor institution binding whole families of slaves to the profit motive.

EVIDENCE

Property – "I will sell my 6 negro slaves."
Less valuable – The lead item for sale in large font at the top of the list is ox teams, implying that the cattle are more valuable than the 6 negro slaves listed at the bottom.
Profitable – The white slave-seller stands to make money from selling his property.
Families bound to profit motive – The poster's advertisement of two men, two boys, and two mulatto wenches suggests that this was a family for sale.

SLIDE #3



***Auction,
 1849 poster***

FURTHER QUESTIONS

What are your physical and emotional responses to this and the previous image?

What is the relationship between physical labor and economic status as evidenced by this and the previous image?

Is work represented as honorable and worthy of reward? What is your evidence from the documents?

The previous slide is a painting clearly intended to convey a message about slavery. This poster is a business document. Unlike the painting, it wasn't created with the intention to send a message about slavery. Should it be judged differently than the painting, which was created with the intention of sending a message? Why or why not?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

ADDITIONAL INFO

From "The Lash and the Loom: The Road To Fortune Was Lined With Cotton. What Matter If It Was Picked By Slaves?" (2002) by Liz Petry:

As cotton grew, so grew slavery. The slave population of the United States more than doubled in 30 years, to 1.5 million by 1820. That year, the nation produced 73,222 bales of cotton (a bale is about 500 pounds). Forty years later, most of the country's 3.8 million slaves were engaged in planting, weeding, picking, ginning and packaging 3.9 million bales...

On the plantations, slaves worked from "can see to can't see," from first light until dark. At the full moon, work continued into the night. Frederick Law Olmsted, a Hartford native who traveled widely through the antebellum South as a journalist before he became a renowned landscape architect, estimated that the average workday lasted 16 hours on the cotton plantation he visited in 1854 in Natchez, Miss. At noon, the 67 field hands stopped hoeing, planting or weeding long enough to swallow a few mouthfuls of cold bacon. Then they returned to the fields until the overseer called a halt, well after sunset.

The slaves most dreaded harvest time, when they "toted" their baskets of cotton to the gin house to be weighed. Solomon Northrup, a free New Yorker who was kidnapped and endured 12 years of slavery in Louisiana, said this was the worst part of the worst season. If a slave had picked more than his usual weight of cotton, the overseer would expect that much extra each day; if he picked less, everyone knew the consequences...

"After weighing, follow the whippings."

TEACHER GUIDE

SLIDE #4: *Narrative of the Life of Frederick Douglass, an American Slave*

BACKGROUND INFORMATION

Frederick Douglass was the best-known and most widely respected African American of the abolitionist era. In 1838, Douglass escaped from slavery in Baltimore, Maryland. Three years later, he attended an anti-slavery convention where his eloquent articulation about life as a slave and his struggle to become a free man brought him national and eventually international fame. Douglass published his autobiography in 1845 and shortly thereafter began editing his own anti-slavery newspaper, *The North Star*. He became an advisor to President Abraham Lincoln, advocating emancipation and full civil rights for all slaves. During the Civil War, Douglass was instrumental in creating the black regiments in the Union army. He wrote: "Once let the black man get upon his person the brass letter, U.S., let him get an eagle on his button, and a musket on his shoulder and bullets in his pocket, there is no power on earth that can deny that he has earned the right to citizenship" ("Black Soldiers in the Civil War").

QUESTION

Look at the title page image on the right. Who published Douglass' autobiography, and for what reason?

POSSIBLE ANSWER

The anti-slavery society in Boston published this in order to demonstrate the humanity and capacity of people held in slavery.

EVIDENCE

The title page says that the book was "published at the anti-slavery office." The portrait of Douglass and the note "written by himself" suggest the dignity and ability of the author.

QUESTION

What is the message about the nature of slavery in illustration to the left?

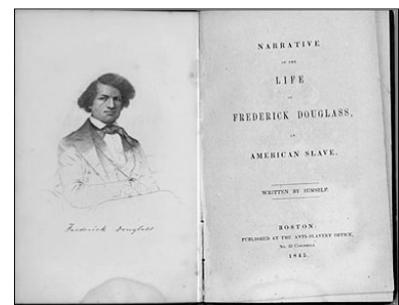
POSSIBLE ANSWER

Slavery is an inhumane and brutal institution demanding submission and inviting rebellion.

EVIDENCE

Inhumane and brutal – The image and caption, "The whipping of old Barney." Demands submission – The slave is on his knees with his shirt pulled off. Invites rebellion – Frederick is shown witnessing in the background, a foretelling of his escape (see *Additional Info*).

SLIDE #4



Narrative of the Life of Frederick Douglass, 1845 frontispiece & illustration

FURTHER QUESTIONS

Who might be the target audience for this book?

Slave owners and traders used brutality to keep slaves “in line.” It is clear how whipping would be a deterrent for the one being whipped. What about those who witnessed or heard about the whipping? What was the effect on them?

What messages about power relationships can be derived from the position of the three individuals in the illustration?

Frederick Douglass’ life was truly extraordinary. The vast majority of African Americans during his lifetime were slaves and thereafter had no such position, standing, or record of achievement. Given the extremely unusual nature of his life, why do you think his story is so often repeated in history textbooks?

What kind of actions in 1845 might a person your age have considered taking in response to this book? Who among your peers at the time would not have had access to Douglass’ writings? Why?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15;
U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6
#7, 15; U7 #2-4, 5-9; U8 #6-10, 16;
U1 L2; U2 L2; U3 L2; U4 L2; U8 L3
(Violence & Nonviolence)
U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3
#2-4, 11, 13, 19; U4 #3, 6, 17; U8
#12, 15; U3 L2
(African American Labor)

ADDITIONAL INFO

From Douglass’ autobiography (1845):

One of the most heart-saddening and humiliating scenes I ever witnessed was the whipping of old Barney by Col. Lloyd. These two men were both advanced in years; there were the silver locks of the master, and the bald and toil-worn brow of the slave - superior and inferior here, powerful and weak here, but equals before God. "Uncover your head," said the imperious master; he was obeyed. "Take off your jacket, you old rascal!" and off came Barney's jacket. "Down on your knees!" down knelt the old man, his shoulders bare, his bald head glistening in the sunshine, and his aged knees on the cold, damp ground.

In this humble and debasing attitude, that master, to whom he had devoted the best years and the best strength of his life, came forward and laid on thirty lashes with his horse-whip. The old man made no resistance, but bore it patiently, answering each blow with only a shrug of the shoulders and a groan.

I do not think that the physical suffering from this infliction was severe, for the whip was a light riding-whip; but the spectacle of an aged man – a husband and a father – humbly kneeling before his fellow-man, shocked me at the time; and since I have grown older, few of the features of slavery have impressed me with a deeper sense of its injustice and barbarity than this exciting scene. I owe it to the truth, however, to say that this was the first and last time I ever saw a slave compelled to kneel to receive a whipping.

TEACHER GUIDE

SLIDE #5: Abolitionist Trading Cards, 1863

BACKGROUND INFORMATION

The first-person testimony of former slaves like Frederick Douglass fueled the abolition movement. During the 1830s, several groups formed with the intention of working to abolish slavery in the United States. These groups included the New England Anti-Slavery Society and the American Anti-Slavery Society. These groups were primarily composed of white women and men who opposed slavery on moral grounds, much like the Quakers in the U.S. and activists in the Anglican Church in England.

These trading cards drawn by artist Henry Louis Stephens are part of a set of twelve that tell the story of a slave who runs away to join the Union Army in the fight for freedom.

QUESTION

What values are implied in these images?

POSSIBLE
ANSWER

Identity, family unity, and compassion

EVIDENCE

Identity – “The Sale” highlights the loss of identity within slavery by showing one man selling another on an auction block.
Family unity – “The Parting” highlights the anguish of family division by showing a woman pleading to be sold with her partner.
Compassion – “The Lash” highlights the terror of slavery by showing a man whipping a shackled slave whose back is dripping blood.

QUESTION

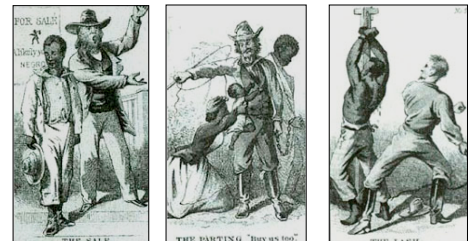
Who might have benefited from this message? Who might have been harmed by it?

POSSIBLE
ANSWER

Slaves might have benefited if more people took action to end slavery. The Union Army might have benefited if slaves took the message to run away and join. Anti-slavery activists might have benefited by drawing more support for their cause.

Slave owners might have been harmed economically if the message was successful in encouraging their property to flee.

SLIDE #5



**“The Sale”
 “The Parting”
 “The Lash,”
 1863 trading cards**

FURTHER QUESTIONS

Who might have been the target audience for these trading cards?

What made trading cards a good medium for the exchange of this message? What are contemporary examples of similar means used to convey messages about social justice?

(Read *Additional Info*) What ideas do the poem, poster, and the trading cards share? Which provokes the more emotional response, the words or the images?

Why would activists want to use a variety of media forms to communicate messages about their cause?

What is the benefit for activists in reaching people on both emotional and rational levels?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #2, 5, 7, 10, 18, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

The poem excerpt is from "The Negro's Complaint" (1788) by English poet William Cowper. The annotations are from the poster of the poem as sold at the American Anti-Slavery Office:

FORCED from home and all its pleasures
Afric's coast I left forlorn,
To increase a stranger's treasures
O'er the raging billows borne.
Men from England* bought and sold me,
Paid my price in paltry gold;
But, though slave they have enrolled me,
Minds are never to be sold...

By our blood in Afric wasted
Ere our necks received the chain;
By the miseries that we tasted,
Crossing in your barks the main;
By our sufferings, since ye brought us
To the man-degrading mart,
All sustained by patience, taught us
Only by a broken heart;

Deem our nation brutes no longer,
Till some reason ye shall find
Worthier of regard and stronger
Than the colour of our kind.
Slaves of gold, whose sordid dealings
Tarnish all your boasted powers,
Prove that you have human feelings
Ere you proudly question ours!

- - - -

He that stealeth a man and selleth him, or if he be found in his hand, he shall surely be put to death. Exodus xxi. 16.

England had 800,000 Slaves and she has made them FREE.

America has 2,250,000!—and she HOLDS THEM FAST!!! (Dodson 91).

TEACHER GUIDE

SLIDE #6: *An Oration*, 1808 poster and *Freedom's Journal*, 1827 front page

BACKGROUND INFORMATION

By the early nineteenth century, free men in the North, mostly former slaves who had escaped from the South, began to organize among themselves to worship, speak, and write in the ongoing quest for freedom for their “brethren in bondage.” Their actions laid the ground for Congress’ decision to enact a law banning the overseas slave trade beginning January 1, 1808. Although this law would be broken many times in the coming decades, it marked an important victory for the abolition movement.

In 1827, Samuel Cornish, pastor of the African Presbyterian Church in New York City, and John Russwurm, the first African American to receive a college degree in the U.S., founded *Freedom's Journal*, the first black newspaper in the U.S. In 1829, David Walker published his *Appeal to the Colored Citizens of the World*, which called for a violent overthrow of slavery. Distributing such a pamphlet was made a capital offense in several southern states, and the state of Georgia put a price on Walker’s head. The fact that print media, like newspapers, were targeted to African Americans is especially interesting because in many places it was illegal to teach slaves to read. Even where it wasn’t illegal, many blacks and poor people did not have access to schooling.

QUESTION

Who are the target audiences? Give evidence from the documents.

POSSIBLE ANSWER

African Americans

EVIDENCE

An Oration is delivered in the African Church by “a descendant of Africa” and the *Freedom's Journal* editorial begins, “We wish to plead our own cause. Too long have others spoken for us.”

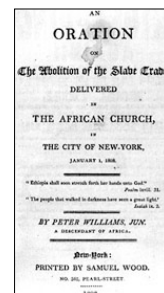
QUESTION

Where were these media forms offered to the public and why might that have been the chosen venue?

POSSIBLE ANSWER

New York City. There are many reasons why New York City was a good place for African American abolitionists to speak and write. As a port town, it had had a diverse population that was familiar with abolition struggles overseas. It was also far enough from the Mason-Dixon line to be considered a safer locale for free blacks than cities on the east coast such as Washington, D.C.

SLIDE #6



***An Oration*, 1808 poster**



***Freedom's Journal*, 1827 front page**

FURTHER QUESTIONS

The *Oration* notice contains two Biblical verses, and the masthead of *Freedom's Journal* includes the phrase "Righteousness Exalteth a Nation." Why might abolitionists have used religious references to make their case against slavery?

If the target audience for these documents were African Americans, who among the African American population would not have had access to these ideas?

Human slavery still exists in the twenty-first century. What media form might be used to make similar appeals to end contemporary slavery today?

CONNECTIONS

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

ADDITIONAL INFO

From Peter Williams' oration (1808):

Review, for a moment, my brethren, the history of the Slave Trade. Engendered in the foul recesses of the sordid mind, the unnatural monster inflicted gross evils on the human race. Its baneful footsteps are marked with blood; its infectious breath spreads war and desolation; and its train is composed of the complicated miseries of cruel and unceasing bondage.

Before the enterprising spirit of European genius explored the western coast of Africa, the state of our forefathers was a state of simplicity, innocence, and contentment. Unskilled in the arts of dissimulation, their bosoms were the seats of confidence; and their lips were the organs of truth. Strangers to the refinements of civilized society, they followed with implicit obedience the (simple) dictates of nature. Peculiarly observant of hospitality, they offered a place of refreshment to the weary, and an asylum to the unfortunate. Ardent in their affections, their minds were susceptible of the warmest emotions of love, friendship, and gratitude.

Although unacquainted with the diversified luxuries and amusements of civilized nations, they enjoyed some singular advantages from the bountiful hand of nature and from their own innocent and amiable manners, which rendered them a happy people. But alas! this delightful picture has long since vanished; the angel of bliss has deserted their dwelling; and the demon of indescribable misery has rioted, uncontrolled, on the fair fields of our ancestors.

TEACHER GUIDE

SLIDE #7: *Am I Not a Man and a Brother?*, 1850 poster & *Abolition of Slavery*, 2009 screen grab

BACKGROUND INFORMATION

Graphic imagery and international communication play an essential role in the social justice movements of the twenty-first century. This was also the case two centuries ago. In his book *Blessed Unrest*, author Paul Hawken argued that “abolitionists were the first group to create a national and global movement to defend the rights of those they did not know” (5). One of the motivational tools of the movement was this design, created by a craftsman under the supervision of Josiah Wedgwood, a white member of the British committee on the slave trade in 1788. The image quickly spread throughout the African Diaspora, being used and adapted by anti-slavery activists in the British Caribbean, French Haiti, and as a symbol in handbills published by the American Anti-Slavery Society. Women’s anti-slavery groups adapted the image to include a woman of African descent kneeling above the phrase “Am I Not a Woman and a Sister?”

QUESTION

What is the message about the nature of African slaves in this image?

POSSIBLE ANSWER

They are youthful, male, pleading victims.

EVIDENCE

The image is of a young man on his knees looking and raising his shackled hands upward as though to implore a rescuer for freedom.

QUESTION

What is the message about those who could bring about freedom in this document? Give evidence for your conclusion.

POSSIBLE ANSWER

They are above the African and are probably white.

EVIDENCE

The slave is looking up to someone to whom he asks, “Am I not a brother?” a question most likely meant for a white person, since it was designed by a British abolitionist to appeal to other white people.

QUESTION

What does the image to the right suggest about the resonating power of this image over time?

POSSIBLE ANSWER

It remains a well-known image more than two hundred years after it was introduced, appearing in three of seven of the top Google image picks.

SLIDE #7



***Am I Not a Man and a Brother?*, 1850 poster**



***Abolition of Slavery*, 2009 screen grab**

FURTHER QUESTIONS

From the previous slides, which image might Peter Williams or Frederick Douglass have chosen to represent the struggle to abolish slavery?

What image might former women slaves turned abolitionists like Sojourner Truth or Harriet Tubman have chosen to represent the struggle to abolish slavery?

What are the qualities of *Am I Not a Man and a Brother?* that make it a top hit in Google image searches for “the abolition of slavery”?

Discuss whether this image empowers African Americans. [NOTE: It empowers by pointing to the injustice of slavery and asserting equality with the word “brother.” It disempowers by not threatening white’s status as the ones in control. It is both threatening and non-threatening to the status quo.]

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #2, 5, 7, 10, 18, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

From *Bury the Chains: Prophets and Rebels in the Fight to Free an Empire’s Slaves* (2005) by Adam Hochschild:

Wedgwood asked one of his craftsmen to design a seal for stamping the wax used to close envelopes. It showed a kneeling African in chains, lifting his hands beseechingly, encircled by the words “Am I Not a Man and a Brother?” Reproduced everywhere from books and leaflets to snuffboxes and cufflinks, the image was an instant hit. Wedgwood’s kneeling African, the equivalent of the lapel buttons we wear for electoral campaigns, was probably the first widespread use of a logo designed for a political cause.

Antislavery sympathizer Benjamin Franklin knew a good piece of propaganda when he saw it and declared the impact of the image “Equal to that of the best written Pamphlet.” (British abolitionist pioneer Thomas Clarkson gave out five hundred medallions with this figure to people he met. “Of the ladies, several wore them in bracelets, and others had them fitted up in an ornamental manner as pins for their hair.” In this way women could show their antislavery feelings at a time when the law barred them from voting, and tradition from participating in political groups (Hochschild 129).

TEACHER GUIDE

SLIDE #8: *The Liberator*, 1831 front page

BACKGROUND INFORMATION

William Lloyd Garrison was one of the most well-known and controversial leaders of the abolitionist movement. He was a white man who opposed all racial discrimination, choosing to ride in the “blacks only” railroad cars. Garrison urged the use of “moral suasion” and the disruption of organized state and religious institutions that supported slavery while calling for immediate and unconditional emancipation. He believed in direct action to end slavery, such as sending thousands of mailings opposing slavery to individuals in the North and South and mounting a successful campaign to pressure the Massachusetts state legislature to ban school segregation (Bennett). Abolitionists like Garrison and Douglass became media-makers who deliberately created media and media distribution strategies to further their cause. In the decade before the Civil War, people were inundated with frequent messages about slavery and abolition from both sides.

QUESTION

How do the messages in the masthead of Garrison’s paper proclaim his abolitionist principles?

POSSIBLE ANSWER

The title of the paper, *The Liberator*, and the left hand image of the liberty flag advocate liberation. The image of the slave auction at top center is a visual denunciation of the institution of slavery. The slogan beneath, “Our country is the world, Our countrymen are mankind,” suggests universal equality and harmony.

QUESTION

Who is the target audience for this newspaper? Give evidence from the document.

POSSIBLE ANSWER

Northerners who are interested in or committed to the abolitionist cause.

EVIDENCE

The clear messages in the masthead are likely to draw interest among those already leaning toward or convinced of the need to abolish slavery. In the far left column, all but one of the agents selling the paper from states in the North (the agent in Baltimore is the exception). [NOTE: Most Northerners were not abolitionists and many depended on the slave trade, either directly or indirectly, for their livelihoods.]

SLIDE #8



***The Liberator*,
1831 front page**

ADDITIONAL INFO

Garrison supported women’s equality, choosing to boycott the World Anti-Slavery convention when women were rejected as voting members. He was an advocate of “nonresistance” and refused to vote, hold public office, or accept honors within a system of “unjust laws” and “illegitimate authority.”

FURTHER QUESTIONS

What are contemporary media forms that Garrison might have used in his anti-slavery organizing if he were alive today?

Discuss Garrison's comment in his opening editorial (see *Additional Info*): "I am aware, that many object to the severity of my language [opposing slavery]; but is there not cause for severity?"

What imagery might the editors of a pro-slavery newspaper have chosen for their masthead?

William Lloyd Garrison was a white man who owned his own newspaper. Discuss how people working for social justice are able to take different kinds of risks depending on their social and economic status.

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From Garrison's opening editorial (1831):

Assenting to the "self-evident truth" maintained in the American Declaration of Independence, "that all men are created equal, and endowed by their Creator with certain inalienable rights -- among which are life, liberty and the pursuit of happiness," I shall strenuously contend for the immediate enfranchise-ment of our slave population. In Park-street Church, on the Fourth of July, 1829, in an address on slavery, I unreflectingly assented to the popular but pernicious doctrine of gradual abolition. I seize this opportunity to make a full and unequivocal recantation, and thus publicly to ask pardon of my God, of my country, and of my brethren the poor slaves, for having uttered a sentiment so full of timidity, injustice and absurdity. A similar recantation, from my pen, was published in the *Genius of Universal Emancipation* at Baltimore, in September, 1829. My conscience is now satisfied.

I am aware, that many object to the severity of my language; but is there not cause for severity? I will be as harsh as truth, and as uncompromising as justice. On this subject, I do not wish to think, or speak, or write, with moderation. No! no! Tell a man whose house is on fire, to give a moderate alarm; tell him to moderately rescue his wife from the hand of the ravisher; tell the mother to gradually extricate her babe from the fire into which it has fallen; -- but urge me not to use moderation in a cause like the present. I am in earnest -- I will not equivocate -- I will not excuse -- I will not retreat a single inch -- AND I WILL BE HEARD. The apathy of the people is enough to make every statue leap from its pedestal, and to hasten the resurrection of the dead (Garrison).

TEACHER GUIDE

SLIDE #9: *Thompson, The Abolitionist*, 1835 poster

BACKGROUND INFORMATION

Some defenders of slavery used the Bible for justification, quoting verses like Ephesians 6:5–8, “Slaves, be obedient to those who are your earthly masters, with fear and trembling, in singleness of heart, as to Christ.” Presbyterian minister Thomas Smyth summarized the argument in an 1861 sermon: “If the mischievous abolitionists had only followed the Bible instead of the godless Declaration [of Independence], they would have been bound to acknowledge that human bondage was divinely ordained. The mission of southerners was therefore clear; they must defend the word of God against abolitionist infidels” (Sierichs). Others criticized the abolitionists for difference reasons as evident in this handbill. George Thompson was a prominent English abolitionist who was invited to speak, along with Garrison, by the Boston Female Anti-Slavery Society. Thompson left town when he heard of the threats against him. Garrison faced the mob, was attacked, and was only saved when the mayor of Boston had him placed in a jail cell for protection.

QUESTION **What is this?**

POSSIBLE ANSWER It was a poster made to encourage people to attack Thompson.

EVIDENCE “A fair opportunity... to snake Thompson,”
“to reward the individual who shall first lay violent hands on Thompson.”

QUESTION **What arguments are given as to why Thompson should be assaulted?**

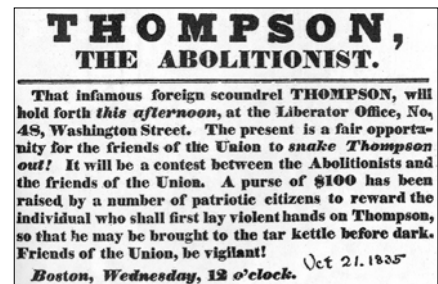
POSSIBLE ANSWER He is a foreign abolitionist and an enemy of the Union.

EVIDENCE Foreign – “Infamous foreign scoundrel”
Abolitionist – “Thompson, the abolitionist”
Enemy of the Union – Implied in the line, “a contest between the Abolitionists and the friends of the Union”

QUESTION **Who was the target audience for this poster?**

POSSIBLE ANSWER Boston citizens who opposed abolitionists, who identified themselves as “Friends of the Union,” or who were simply looking for a good fight.

SLIDE #9



*Thompson,
The Abolitionist,
1835 poster*

FURTHER QUESTIONS

Discuss the competing moral claims of the pro-slavery forces and the abolitionist forces. Which of the moral arguments was correct and why?

Are there notices like this in the twenty-first century? If so, how might such a notice be communicated today? Would it be legal?

Discuss different ways that media are used to discredit people who fight for social justice.

What words are used to describe Thompson? Given that most people in Boston at the time had foreign-born parents or grandparents, why might the term “foreign” have been used to demean him?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

In his 1845 “Letter to an English Abolitionist,” South Carolina governor and former U.S. Senator James Henry Hammond blamed abolitionism on:

A transcendental religion . . . a religion too pure and elevated for the Bible; which seeks to erect among men a higher standard of morals than the Almighty has revealed, or our Saviour preached; and which is probably destined to do more to impede the extension of God’s kingdom on earth than all the infidels who have ever lived. Error is error...

And to sum up all, if pleasure is correctly defined to be the absence of pain—which, so far as the great body of mankind is concerned, is undoubtedly its true definition—I believe our slaves are the happiest three millions of human beings on whom the sun shines. Into their Eden is coming Satan in the disguise of an abolitionist (Sierichs).

From Garrison’s account of the mob’s attack:

Thus was I dragged through Wilson's Lane into State-street, in the rear of the City Hall, over the ground that was stained with the blood of the first martyrs in the cause of Liberty and Independence, in the memorable massacre of 1770; and upon which was proudly unfurled, only a few years since, with joyous acclamations, the beautiful banner presented to the gallant Poles by the young men of Boston. What a scandalous and revolting contrast! My offence was in pleading for Liberty,—liberty for my enslaved countrymen, colored though they be,—liberty of speech and of the press for All! And upon that 'consecrated spot,' I was made an object of derision and scorn, some portions of my person being in a state of entire nudity (Loring 581).

TEACHER GUIDE

SLIDE #10: *Uncle Tom's Cabin*, 1859 advertisement

BACKGROUND INFORMATION

Few books have had as profound an impact on their times as Harriet Beecher Stowe's *Uncle Tom's Cabin*. President Lincoln is said to have remarked to its author upon meeting her, "So you are the little lady who has brought this great war?" Stowe's portrayal of life under slavery was published initially as a series of chapters in the abolitionist weekly newspaper *The National Era*. From the start, the book provoked intense interest and controversy. Frederick Douglass praised it as a "work of marvelous depth and power" (Hughes 144) while William Lloyd Garrison felt that it encouraged "submission and nonresistance for the black man" (Nelson, Truman 240). The book was forbidden in many places in the South, and pro-slavery authors offered up titles in response such as *Uncle Tom's Cabin As It Is*. The controversy over the book's meaning continued into the twentieth century as film and stage productions reinforced stereotypes like the faithful, long-suffering Uncle Tom and the loving Mammy.

QUESTION

Does this cover image challenge or reinforce stereotypes about African Americans?

POSSIBLE ANSWER

It challenges stereotypes.

EVIDENCE

It presents African Americans as humans and as a family, not as chattel; they live in their own cabin rather than under a slave master; and the father with the fishing pole is working hard to feed his family, which counters the stereotypical image of the lazy, non-working black man.

QUESTION

What does the text of the advertisement convey about the book?

POSSIBLE ANSWER

This is a widely popular book that readers will want to buy.

EVIDENCE

Popular – Statistics about the hundreds of thousands of volumes sold internationally
Buy – "For Sale Here"

SLIDE #10



***Uncle Tom's Cabin*, 1859 advertisement**

FURTHER QUESTIONS

Who might have been the target audience for this book?

Who would most likely not have had the chance to read *Uncle Tom's Cabin* upon publication in 1851? Why?

Can you think of other novels that have had a similar deep impact on the way people think about social and moral questions?

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #2, 5, 7, 10, 18, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

From a review of *The Annotated Uncle Tom's Cabin* by Vanessa Bush in *Booklist* (2009):

Celebrated when it was published in 1852 and later vilified, *Uncle Tom's Cabin* unquestionably changed American history and has had an enduring impact on American literature. In this annotated version of the novel, college professors Gates and Robbins explore changes in perspective on race, sex, and literature since the publication of the novel and its subsequent critique in the 1950s by James Baldwin.

Throughout the book are illustrations of Uncle Tom across the years, including posters, postcards, woodcuts, and advertisements, all reflecting changing images of Uncle Tom and black Americans. Gates and Robbins explore images of heroism and subservience, contrasting the unctuous sentimentality of the novel with the implicit sexual tension between Uncle Tom and Little Eva, and explore the reason the novel remains so strong in the public imagination. Both new readers and those familiar with the work will appreciate the scholarly insight into the culture and social conventions that directed Stowe's writing. She sought to rouse abolitionist sentiments and, in the process, rendered Uncle Tom as no threat to white men. The editors ultimately applaud the novel as an enduring part of the American literary canon.

TEACHER GUIDE

SLIDE #11: *The Anti-Slavery Alphabet*, 1846 book pages

BACKGROUND INFORMATION

A week before Christmas 1846, the Philadelphia Female Anti-Slavery Society held their annual anti-slavery fair. Among the items for sale was a children's book, *The Anti-Slavery Alphabet*, which was published by the committee of the fair. The Society's January 1847 minutes included this report on the sales of the book:

The Committee [of the Fair] published an *Anti-Slavery Alphabet*, written and presented to the Fair by Hannah and Mary Townsend, of this city. This little book was not only a source of much pecuniary profit, but we believe will sow anti-slavery seed in the heart of many a child, who, in future years, will pledge that 'his brother of a darker hue' may have an 'equal liberty' with himself. (Sledge)

QUESTION

Who are the victims, heroes, and villains in this excerpt? Give evidence for your conclusion.

POSSIBLE ANSWER

The black slave is the victim, the male abolitionist is the hero, and the slave driver is the villain.

EVIDENCE

Victim – "The wretched slave," "injured brother"

Hero – "A man who wants to free the wretched slave and give to all an equal liberty"

Villain – "Cold and stern, whip in hand, to punish those who dare to rest, or disobey command"

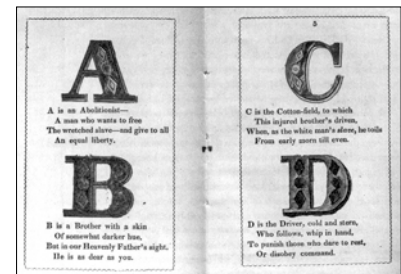
QUESTION

What are the potential effects of portraying African Americans as victims and white abolitionists as heroes?

POSSIBLE ANSWER

Portraying African Americans as victims can reinforce a sense of black powerlessness in the face of the institution of slavery and discourage resistance. Portraying white abolitionists as heroes can reinforce racist stereotypes of whites as all-powerful sources of good (abolitionists) or evil (slave owners).

SLIDE #11



The Anti-Slavery Alphabet,
1846 book pages

FURTHER QUESTIONS

Which children would have been most likely to be exposed to this *Anti-Slavery Alphabet* in 1846, and which least likely to see it?

How might labeling the slave as a victim; the male abolitionist as a hero; and the slave driver, often a slave himself, as a villain help to shape the ideas of how best to resist slavery in the minds of young white readers?

How might different people understand this message differently?

What techniques do the book authors use to engage children in their message?

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

ADDITIONAL INFO

William Lloyd Garrison recommended this booklet to abolitionists in his newspaper. "The little children, when they meet to eat sugar plums or at the Sunday Schools are to be taught that AB stands for abolition" (Nelson, Truman 82). Garrison disturbed many by forming children's anti-slavery groups under the leadership of H.C. Wright, a former preacher and devout abolitionist.

Wright wrote a letter published in the April 7, 1837 issue of the *Liberator* about his meeting with the Boston Juvenile Anti-Slavery Society:

I addressed the children assembled, an honor and a half. Showed them – 1. What is slavery. 2. In what consists the sin of slavery. 3. What to call the sin of slavery...Children cannot conceive of a circumstance in which it can be right, in the sight of God, to hold a slave for one moment. Did I say children never offer an excuse? I am perhaps mistaken for one boy in Boston asked me, 'Mr. Wright, would you have all the slaves set free now?' 'Yes-today.' 'I would not.' 'Why?' 'They would cut all our throats.' 'How do you know?' 'Father says so.' How can a father dare to instruct his son in such wicked lies?

Those dear children would tell you that slavery is – to hold and use a fellow man as property. They would tell you what property is, what God allows us to hold and use as property, and what is meant by using a man as property – i.e. to kick or knock him about as you please. These children would tell you, that the essential sin of slavery consists of holding and using man as property. They would tell you that God never gave to man the right to have dominion over man-that he never designed it in the Gospel, that man should coerce the will of man by physical force. Never-under any circumstances. They would tell you, that slaveholding is theft and robbery and slaveholders thieves and robbers (Nelson, Truman 114-115).

TEACHER GUIDE

SLIDE #12: *Horrid Massacre in Virginia,* 1831 illustration

BACKGROUND INFORMATION

One of the forms of resistance to slavery on the part of slaves was rebellion. There were scores of slave revolts prior to emancipation and many more conspiracies to revolt that were discovered and squashed. Slave owners and the white public in slave states were terrified of the prospect of mass insurrection by their enslaved workforce. Many laws were passed following slave revolts to tighten restrictions on slaves, requiring whites to be present when black men preached (Genovese 257) and further restricting education for slaves as “inexpedient and improper as it is calculated to cause them to be dissatisfied with their condition and furnishes the slave with the means of absconding from his master” (Dodson 152). In 1831, a slave preacher named Nat Turner led approximately 70 slaves in revolt in Southampton, Virginia. They killed fifty-seven whites before being captured and executed by state and federal troops. This illustration is from a book by Samuel Warner published one month after Turner’s rebellion. The book is called *Authentic and Impartial Narrative of the Tragical Scene*.

QUESTION

What is the message about slaves and slave owners in this illustration?

POSSIBLE ANSWER

Slaves are cruel murderers. Slave owners are brave victims.

EVIDENCE

“Mr. Travis cruelly murdered by his own slaves.”

QUESTION

What is left out of this message that might be important for students of slave rebellions to know?

POSSIBLE ANSWER

Why did the slaves revolt? Was this a common or rare occurrence? How did slave revolts impact the institution of slavery? Were slaves themselves victims of violence? In what way?

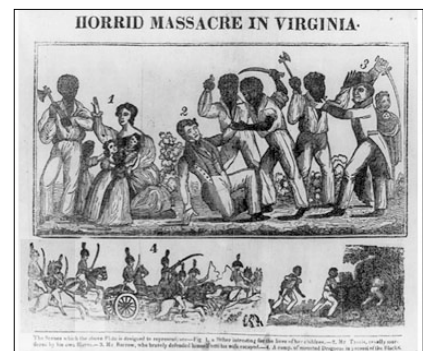
QUESTION

What techniques does the illustrator use to make the slaves seem powerful?

POSSIBLE ANSWER

They have more weapons, they stand over the white characters, and they are portrayed at the center of the image.

SLIDE #12



***Horrid Massacre in Virginia,* 1831 illustration**

FURTHER QUESTIONS

Do you think that Samuel Warner, the author of the book, was an abolitionist? Why or why not?

Samuel Warner was an abolitionist. [NOTE: Teacher may want to read last paragraph of *Additional Info* at this point.] How might have this illustration been used as an argument to end slavery?

[Read Warner's text excerpt in *Additional Info*.] How does he characterize Nat Turner? The slaves he recruited? Why might he have chosen to represent them this way?

During the Civil War, Frederick Douglass referred to Nat Turner in heroic terms. "Remember Nathaniel Turner of South Hampton... Remember that in a context with oppression, the Almighty has no attribute which can take sides with oppressors" (Hughes 172). Why might Douglass' view differ with Warner's?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3 (Violence & Nonviolence)
U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2 (Civil Disobedience & Direct Action)

ADDITIONAL INFO

From Samuel Warner's book (1831):

The melancholy and bloody event was as sudden and unexpected, as unprecedented for cruelty--for many months previous an artful black, known by the name of Nat Turner, (a slave of Mr. Edward Travis) who had been taught to read and write, and who hypocritically and the better to enable him to effect his nefarious design, assumed the character of a Preacher, and as such as sometimes permitted to visit and associate himself with many of the Plantation Negroes, for the purpose (as was by him artfully represented) of christianizing and to teach them the propriety of their remaining faithful and obedient to their masters; but, in reality, to persuade and to prepare them in the most sly and artful manner to become the instruments of their slaughter!

In this he too well succeeded, by representing to the poor deluded wretches the Blessings of Liberty, and the inhumanity and injustice of their being forced like brutes from the land of their nativity, and doomed without fault or crime to perpetual bondage, and by those who were not more entitled to their liberty than themselves!--and he too represented to them the happy effects which had attended the united efforts of their brethren in St. Domingo, and elsewhere, and encouraged them with the assurance that a similar effort on their part, could not fail to produce a similar effect, and not only restore them to liberty but would produce them wealth and ease!...

Yet we cannot hold those entirely blameless, who first brought them from their native plains--who robbed them of their domestic joys--who tore them from their weeping children and dearest connections, and doomed them in this "Land of Liberty" to a state of cruel bondage!

TEACHER GUIDE

SLIDE #13: Dred Scott Case, 1857 poster

BACKGROUND INFORMATION

In the mid-nineteenth century, the divisions between states that allowed slavery and those that did not became ever clearer. In 1846, Dred Scott, a slave who had been born in slavery in Virginia and subsequently taken by his master to the free states of Illinois and Minnesota, sued for liberty on the grounds that he had established residence on free soil. The case went to the Supreme Court. In 1857, the court decided that Scott could not sue for his freedom since Negroes were “considered as a subordinate and inferior class of beings” and thus “had no rights which the white man was bound to respect” (Hughes 50). C.L. Remond was the first African American lecturer for the Massachusetts Anti-Slavery Society who called for “immediate, unconditional emancipation for every human regardless of tongue or color” (Editors 66). Robert Purvis was a wealthy African American abolitionist, a co-founder of the American Anti-Slavery Society, and a supporter of the Free Produce movement, which used no food or materials produced by the work of slaves (Editors 65).

QUESTION

Who is the target audience?

POSSIBLE ANSWER

African Americans, abolitionists, and those who support their views.

EVIDENCE

The primary speakers are famous African American abolitionists; they refer to “the outrages to which the colored people are subject to under the Constitution of the United States.”

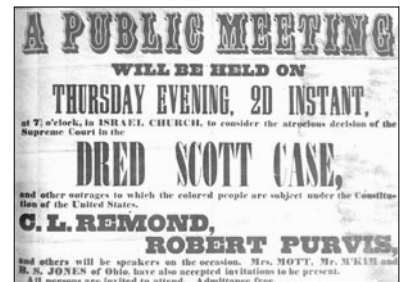
QUESTION

What kinds of actions might have a local person from Philadelphia taken in response to this message?

POSSIBLE ANSWER

Answers will vary. Some readers might have been moved to attend the meeting to find out more or to support the work of abolitionists with money or labor. Some might have read about the Dred Scott decision in the press or talked to friend about it. Others probably laughed, sneered, pulled the poster down, or planned to disrupt the meeting.

SLIDE #13



**Dred Scott Case,
1857 poster**

FURTHER QUESTIONS

Free African Americans played a central role as organizers in the abolitionist movement. Why might free African Americans like C. L. Remond and Robert Purvis have acted so strongly and spoken out so boldly against slavery if they were already free?

What risks were they taking at the time to publicly criticize the Supreme Court?

Can you think of other Supreme Court decisions that have aroused social justice concerns?

Frederick Douglass said of the Dred Scott decision, “My hopes were never brighter than now... [Supreme Court Chief Justice] Taney cannot bail out the ocean, annihilate the firm old earth, or pluck the silvery star of liberty from our Northern sky” (Hughes 50). Discuss whether the Dred Scott decision might have accelerated or slowed the abolitionist movement, and why.

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2 (Law & Policy)

ADDITIONAL INFO

Excerpts from a speech by C.L. Remond referring to Chief Justice Roger Taney and the Dred Scott decision (1857):

I look at Massachusetts, and I see our State, as an entire State, silently acquiescing in the recent disgraceful decision given by Judge Taney in the United States Supreme Court, whereby it is declared that the black man in the United States has no rights which the white man is bound to respect! Shame on Judge Taney! Shame on the United States Supreme Court! Shame on Massachusetts, that she does not vindicate herself from the insult cast upon her through my own body, and through the body of every colored man in the State! (Loud cheers.)

My God and Creator has given me rights which you are as much bound to respect as those of the whitest man among you, if I make the exhibitions of a man. And black men did make the exhibition of manhood at Bunker Hill, and Lexington, and Concord, as I can well testify. But in view of the ingratitude of the American people, in view of the baseness of such men as Judge Taney, in view of the dough-face character that degrades our State, I regret exceedingly that there is one single drop in my own veins that mingled with the blood of the men who engaged in the strife on Bunker Hill and at Lexington. Better that any such man had folded his hands and crossed his knees, during the American Revolution, if this is the reward we are to derive from such hypocrites, such cowards, such panders to American slavery, as Judge Taney and his co-operators.

TEACHER GUIDE

SLIDE #14: \$200 Reward, 1860 poster

BACKGROUND INFORMATION

Another legal support for the institutionalization of white domination was Congress' passage of the Fugitive Slave Law of 1850. This law required federal marshals to arrest, without a warrant, any African American in free states who was alleged to be a runaway if a white man claimed ownership. African Americans who were captured under this law, whether they were fugitive slaves or freemen, had no right to a jury trial and could not testify on their own behalf. Anyone aiding a runaway slave in any way was subject to six months imprisonment and a thousand dollar fine. Capturers were entitled to a fee for their work, enticing many unprincipled slave catchers to become kidnappers of free African Americans. Frederick Douglass said, "Under this law, the oaths of any two villains (the capturer and the claimant) are sufficient to confine a free man to slavery for life" (Hughes 44). In the poster, K.T. refers to the Kansas Territory where pro-slavery and anti-slavery forces contended for control of the territory and the right to determine whether it would become a slave state or free state.

QUESTION

Who might benefit and who might be harmed by this message, and why?

POSSIBLE ANSWER

The slave owner and slave catcher might benefit economically if Jim and Jack are captured and returned. Other slave owners would benefit from a law that further institutionalized slavery since their property (slaves) would also be returned. Jim and Jack would be harmed if this led to their return to slavery. Other African Americans might be harmed because they could become victims of slave catchers looking for a reward.

QUESTION

How might different people respond differently to seeing this posted in their community?

POSSIBLE ANSWER

It might frighten some blacks (or white abolitionists) and anger others. Some would see in it a reinforcement of the status quo of white power. For some activists, it might reaffirm the need to end slavery and/or make sure that the Underground Railroad was functioning. Other whites might see it as an opportunity to make some money.

SLIDE #14



\$200 Reward, 1860 poster

FURTHER QUESTIONS

What techniques did the designer of this poster use to convey the message?

Did you have an emotional or physical reaction to this?

Discuss the role economics played in maintaining the institution of slavery.

Are Jim and Jack abolitionists? Why or why not?

How could you discover how much \$200 in 1860 would be worth in today's dollars?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From Henry David Thoreau's "Slavery in Massachusetts" speech (1854):

Much has been said about American slavery, but I think that we do not even yet realize what slavery is. If I were seriously to propose to Congress to make mankind into sausages, I have no doubt that most of the members would smile at my proposition, and if any believed me to be in earnest, they would think that I proposed something much worse than Congress had ever done. But if any of them will tell me that to make a man into a sausage would be much worse — would be any worse — than to make him into a slave — than it was to enact the Fugitive Slave Law, I will accuse him of foolishness, of intellectual incapacity, of making a distinction without a difference. The one is just as sensible a proposition as the other.

I hear a good deal said about trampling this law under foot. Why, one need not go out of his way to do that. This law rises not to the level of the head or the reason; its natural habitat is in the dirt. It was born and bred, and has its life, only in the dust and mire, on a level with the feet; and he who walks with freedom, and does not with Hindoo (sic) mercy avoid treading on every venomous reptile, will inevitably tread on it, and so trample it under foot...

It has come to this, that the friends of liberty, the friends of the slave, have shuddered when they have understood that his fate was left to the legal tribunals of the country to be decided. Free men have no faith that justice will be awarded in such a case... I would much rather trust to the sentiment of the people. In their vote you would get something of some value, at least, however small; but in the other case, only the trammelled judgment of an individual, of no significance, be it which way it might.

TEACHER GUIDE

SLIDE #15: *Effects of the Fugitive Slave Law*, 1850 print

BACKGROUND INFORMATION

The Fugitive Slave Law galvanized resistance to slavery in the North. Due to the fact that escaped slaves now had to cross into Canada to avoid being captured and returned to slavery, the Underground Railroad, a network of individuals working to liberate escaped slaves, now extended north to the border. Protests and civil disobedience to oppose the law included mock trials of officials complicit in the arrest of fugitive slaves, mass confrontation of slave catchers, and rescues of captured African Americans. During its August 1858 gathering, the Convention of the Colored Citizens of Massachusetts passed a resolution: "That we heartily endorse the petition to be addressed to the Massachusetts Legislature by the Massachusetts Anti-Slavery Society, for the enacting that no person who has been held as a slave shall be delivered up by any officer or court, State or Federal, within this Commonwealth, to anyone claiming him on the ground that he owes 'service or labor' to such claimant by the laws of one of the slave States of this Union" (Nelson, Truman 246).

QUESTION

Who do you think made this, and for what purpose?

POSSIBLE ANSWER

An abolitionist made this image to protest the Fugitive Slave Law.

EVIDENCE

The detailed depiction of the four African American men in the foreground running from armed white men above the title "Effects of the Fugitive Slave Law" suggests sympathy for the targets of the law.

QUESTION

What human values are suggested in this print and what arguments do the designers make to support them?

POSSIBLE ANSWER

Liberty, solidarity, and equality

EVIDENCE

Liberty - Thou shalt not deliver unto the master his servant which has escaped from his master unto thee.
Solidarity - He shall dwell with thee.
Equality - We hold that all men are created equal.

QUESTION

Why might the author have chosen quotes from the Bible and the Declaration of Independence?

POSSIBLE ANSWER

To suggest that "real" Christians or patriots would oppose the Fugitive Slave Law.

SLIDE #15



Effects of the Fugitive Slave Law, 1850 print

The original image is by Theodor Kaufmann, a German immigrant who had escaped the German Revolution of 1848. He created this work as a personal statement of conscience and sold it in a gallery in New York rather than through the mail, as was often the case with similar prints (Reilly 69). He is the artist of the painting in Slide 18, "On To Liberty."

FURTHER QUESTIONS

Both abolitionists and supporters of slavery used the Bible and the words of the founders of the United States to support their arguments. Discuss the use of “sacred texts” to support and oppose slavery.

What people today are escaping to freedom? What is the nature of their bondage? Who is helping to support their liberty?

Did the Fugitive Slave Law help to preserve or to end slavery? Why do you think that?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2

(Law & Policy)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14,
15, 18; U3 #10, 15, 18, 20, 21; U4
#2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6
#7, 10, 15; U1 L2, U1 L3; U2 L2, U2
L3; U3, L2, U3 L3; U4 L2, U4 L3; U7
L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From an account by fugitive slave William Parker of his confrontation with a slave catcher:

Before daylight, Joshua Kite rose, and started for his home. Directly, he ran back to the house, burst open the door, crying, "O William! Kidnappers! Kidnappers!" He said that, when he was just beyond the yard, two men crossed before him, as if to stop him, and others came up on either side. As he said this, they had reached the door. Joshua ran up stairs (we slept up stairs), and they followed him; but I met them at the landing, and asked, "Who are you?" The leader, Kline, replied, "I am the United States Marshal." I then told him to take another step and I would break his neck.

He again said, "I am the United States Marshal." I told him I did not care for him nor the United States. At that he turned and went down stairs. Pinckney (Parker's brother-in-law) said, as he turned to go down, -- "Where is the use in fighting? They will take us." Kline heard him, and said, "Yes, give up, for we can and will take you anyhow." I told them all not to be afraid, nor to give up to any slaveholder, but to fight until death. "Yes," said Kline, "I have heard many a Negro talk as big as you, and then have taken him; and I'll take you." "You have not taken me yet," I replied; "and if you undertake it you will have your name recorded in history for this day's work."

Mr. Gorsuch (the slaveowner) then spoke, and said,--"Come, Mr. Kline, let's go up stairs and take them. We can take them. Come, follow me. I'll go up and get my property. What's in the way? The law is in my favor, and the people are in my favor." At that he began to ascend the stair; but I said to him, "See here, old man, you can come up, but you can't go down again. Once up here, you are mine" (Waldstreicher 140).

TEACHER GUIDE

SLIDE #16: John Brown in history textbooks

BACKGROUND INFORMATION

John Brown was a revolutionary abolitionist. On October 16, 1859, he led a group of twenty-one men, including five African Americans, in a raid on the federal arsenal in Harper's Ferry, Virginia. He hoped to arm local slaves and to inspire an "army of emancipation" that would bring an end to slavery. During the raid, Brown's two sons and eight others were killed. Brown himself was wounded, taken prisoner, and executed along with six other raiders. Shortly after his capture, he said, "You may dispose of me very easily. I am nearly disposed of now, but this question is still to be settled – this Negro question, I mean – the end of that is not yet" (Hughes 149). On the day of his execution he wrote, "I, John Brown, am now quite certain that the crimes of this guilty land will never be purged away but with blood" (Hughes 150). In subsequent years, the meaning of his life and death were interpreted differently as is evident in these excerpts from history texts written thirteen and thirty-one years after his raid.

QUESTION

How does the 1872 text characterize John Brown?

POSSIBLE ANSWER

He is a committed man with patriotic roots.

EVIDENCE

Committed – "Determined," "[n]ever swerved from what he thought was right"
Patriotic roots – Descended from a "humble Pilgrim on the Mayflower"

QUESTION

How does the 1890 text characterize John Brown?

POSSIBLE ANSWER

He is a rash and inflammatory invader.

EVIDENCE

Rash – "This rash movement had no support"
Inflammatory – "Excited a rage of resentment"
Invader – "Invaded the state of Virginia"

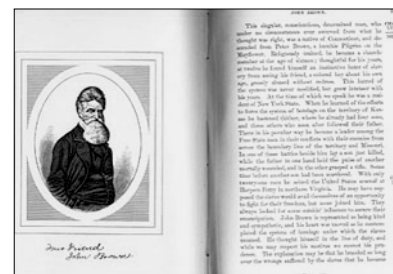
QUESTION

How might the historical contexts at the time of the texts' writing have influenced the different interpretations?

POSSIBLE ANSWER

The first text was written less than ten years after the Union victory in the Civil War. Brown's act was commonly seen as prophetic and heroic. The second was written after the dismantling of reconstruction and resurgence of white supremacy. Then, Brown was often judged to be misguided or mad.

SLIDE #16



Four Hundred Years of American History, 1872 textbook pages



New Eclectic History of the United States, 1890 textbook page

FURTHER QUESTIONS

How do the illustrations match the messages of the texts?

How do textbooks reflect the prevailing sentiments of those in power at the time of publication?

Before this lesson, what did you know about John Brown? Where did your information come from? What does your textbook say about John Brown? If you didn't know anything about John Brown, why do you think his story isn't well known in your community?

Are there people today who see themselves as rebels for justice and who have chosen to use violence? Do you see them in the same heroic ways that John Brown has been depicted?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People's History)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From a letter written by John Copeland, African American member of John Brown's party, to his brother on the eve of his execution (1859):

Dear Brother, I am, it is true, so situated at present as scarcely to know how to commence writing...not that I am terrified by the gallows which I see staring me in the face, and upon which I am so soon to stand and suffer death for doing what George Washington, the so-called father of his great but slavery-cursed country, was made a hero for doing, while he lived, and when dead his name was immortalized, and his great and noble deeds in behalf of freedom taught by parents to their children. And now, brother, for having lent my [faith?] to a General no less brave, and engaged in a cause no less honorable and glorious, I am to suffer death. Washington entered the field to fight for the freedom of the American people- not for the white men alone, but for both black and white. Nor were they white men alone who fought for the freedom of this country. The blood of black men flowed as freely as that of white men. Yes, the very first blood that was spilt was that of a negro. It was the blood of that heroic man, (though black he was,) Crispus Attucks. And some of the very last blood shed was that of black men. To the truth of this, history, though prejudiced is compelled to attest. It is true that black men did an equal share of the fighting for American Independence, and they were assured by the whites that they should share equal benefits for so doing. But after having performed their part honorably, they were by the whites most treacherously deceived- they refusing to fulfill their part of the contract... It was a sense of the wrongs which we have suffered that prompted the noble but unfortunate Captain Brown and his associates to attempt to give freedom to a small number, at least of those who are now held by cruel and unusual laws, and by no less cruel and unjust men.

TEACHER GUIDE

SLIDE #17: *Caution!! Colored People*, 1851 poster *The Resurrection of "Box" Brown*, 1850 lithograph

BACKGROUND INFORMATION

The Dred Scott decision, Fugitive Slave Act, and the raid on Harper's Ferry gave rise to increasingly militant and wide scale resistance to slavery on the part of abolitionists in the North and South. Increasingly, African Americans in the North worked with white allies to help provide a means of escape for African Americans in the South who were able to survive and flee slavery. The poster on the left was created by Reverend Theodore Parker, who was one of the "secret six"—a group of northern abolitionists who financed John Brown's raid. At the 1858 New England Anti-Slavery Convention, Parker said, "I hate war, but injustice worse than war" (Nelson, Truman 249). The other print depicts the daring escape by Henry "Box" Brown who had himself shipped from Richmond, Virginia to freedom in the North with the help of abolitionist friends on the Underground Railroad. The print was created by artist Samuel Rowse to help Henry Brown finance a multi-scene mural, or panorama, which Brown developed for exhibiting on the "abolition circuit" after his successful escape ("Resurrection").

QUESTION

Who is the primary target audience for the poster on the left?

POSSIBLE ANSWER

African American citizens of Boston, both fugitive slaves and freemen, are the target.

EVIDENCE

The caution is addressed to "colored people of Boston" and warns of slave catchers who might prey upon African Americans.

QUESTION

Who else might be interested in this poster and why?

POSSIBLE ANSWER

Police and slave catchers might want to know who is making their work more difficult. White abolitionists might be interested as a means to support African Americans in a time of peril.

QUESTION

What is the message about abolitionist organizing and tactics in the print on the right?

POSSIBLE ANSWER

Abolitionists executed complex and risky plans across racial lines to contest slavery.

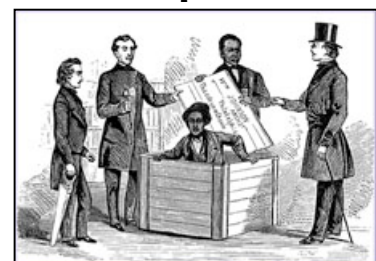
EVIDENCE

Black and white men help Brown from a crate that had been mailed from the South requiring several conspirators and risk to all.

SLIDE #17



Caution!! Colored People, 1851 poster



The Resurrection of Henry "Box" Brown, 1850 lithograph

FURTHER QUESTIONS

Where did these initiatives take place, and what does that tell you about the strongholds of abolitionist sentiment?

Who would have the skills to read the poster, and what function did they play in informing their communities?

What does the sign reveal about the risks to free people of color living in the North?

Discuss the tactics chosen by abolitionists to unseat the legal and enforcement powers that kept slavery in place.

Discuss the role of risk-taking in choosing to support social movements in opposition to government policy.

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From the account of William Still (1872), the man holding the lid of the box and one of Philadelphia's chief "conductors" on the Underground Railroad:

Brown was a man of invention as well as a hero. In point of interest, however, his case is no more remarkable than many others. Indeed, neither before nor after escaping did he suffer one-half what many others have experienced.

He was decidedly an unhappy piece of property in the city of Richmond, Va. In the condition of a slave he felt that it would be impossible for him to remain. Full well did he know, however, that it was no holiday task to escape the vigilance of Virginia slave-hunters, or the wrath of an enraged master for committing the unpardonable sin of attempting to escape to a land of liberty. So Brown counted well the cost before venturing upon this hazardous undertaking. Ordinary modes of travel he concluded might prove disastrous to his hopes; he, therefore, hit upon a new invention altogether, which was to have himself boxed up and forwarded to Philadelphia direct by express. The size of the box and how it was to be made to fit him most comfortably, was of his own ordering. Two feet eight inches deep, two feet wide, and three feet long were the exact dimensions of the box, lined with baize. His resources with regard to food and water consisted of the following: One bladder of water and a few small biscuits. His mechanical implement to meet the death-struggle for fresh air, all told, was one large gimlet. Satisfied that it would be far better to peril his life for freedom in this way than to remain under the galling yoke of Slavery, he entered his box, which was safely nailed up and hoped with five hickory hoops, and was then addressed by his next friend, James A. Smith, a shoe dealer, to Wm. H. Johnson, Arch street, Philadelphia.

TEACHER GUIDE

SLIDE #18: *On To Liberty*, 1867 oil painting

BACKGROUND INFORMATION

The vast majority of runaway slaves did not have the resource network that was available to Henry Brown. Brown relied on a friend in Richmond to nail his crate shut, take him to the railroad station, and pay for his shipment. He then relied on more friends in Philadelphia to retrieve the crate, carry him to a safe location, and deliver him to freedom. Many slaves ran away into the dark and dangerous unknown of swamps, forests, farms, and cities that lay between their bondage and their freedom, often many hundreds of miles away.

This oil painting is by the German immigrant artist Theodor Kaufmann, who also painted the image of the men running from slave catchers in Slide 15. Kaufmann was a soldier in the Union Army during the Civil War. The Union lines can be seen in the top right corner of the painting.

QUESTION

Who might these people be?

**POSSIBLE
ANSWER**

They might be escaped slaves.

EVIDENCE

The title, “On to Liberty,” and the Union lines in the distance suggest that these African American women and children might be runaway slaves seeking freedom.

QUESTION

What might be their relationship to each other?

**POSSIBLE
ANSWER**

They might be extended family.

EVIDENCE

The fact that the infants are being carried and the young children pulled along suggests the responsibility for one another that accompanies family relations.

QUESTION

Can you guess when this painting might have been made?

**POSSIBLE
ANSWER**

Sometime after the Civil War began in 1860.

EVIDENCE

The image of the Union army in the top corner places this painting no earlier than the early 1860s. [NOTE: It was painted in 1867, shortly after the end of the war.]

SLIDE #18



***On To Liberty*,
1867 oil painting**

FURTHER QUESTIONS

What techniques does the artist use to convey the feeling of freedom?

Compare this image with the previous image of the escape of “Box” Brown. Which might be more representative of the way to freedom for most escaped slaves? Why?

Which image is more consistent with popular views of the Underground Railroad? Why?

As a German immigrant who had fled war in his home country, why might have the artist, Theodor Kaufmann, been drawn to this subject matter?

CONNECTIONS

U1 #2, 5, 7, 10, 18, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

Laws allowed slaveholders the choice about whether to recognize families, permit marriages, or break up families by selling off selected family members. In the face of that legal context, traveling as an extended family was an assertion of control and identity. It also has similarities with the role of extended families in African American communities today, where cousins, aunts, and uncles are nearly interchangeable with parents and siblings.

From the *Exhibition* blog, “Stories of War and Reconciliation, 1860–1877” on the website of the Metropolitan Museum of Art, which owns this painting:

As a Union soldier, Kaufmann may have seen retreating Confederate troops take adult male slaves with them, leaving women and children to fend for themselves. His portrayal of a group of fugitives includes symbolic details that suggest the lack of either a clear path to liberty or a guarantee of what it would bring to African Americans. The figures flee toward the flag that looms large but remains frighteningly close to the ongoing battle.

One of them wears red beads, which signified victory in nineteenth-century African American folklore; another wears blue beads, which were considered amulets of protection. Three of the women carry forked sticks, which slaves believed would ward off witches. Although the figures emerge from darkness into light, the anxious expression on the face of the boy at right acknowledges the danger of their endeavor. A ledge of boulders separates the rocky path underfoot from the smooth road leading to the Union forces. (“On To Liberty”)

TEACHER GUIDE

SLIDE #19: *Emancipation*, 1863 magazine illustration

BACKGROUND INFORMATION

In January 1863, President Abraham Lincoln issued the Emancipation Proclamation, freeing all slaves in the rebel states. He also, for the first time, authorized recruitment of African American soldiers. Ninety thousand southern blacks joined the Union Army along with a similar number of northern freemen. In so doing, they aided an effort, now made explicit by presidential order, to affirm the end of slavery in the United States. Following the Emancipation Proclamation, Congress passed three amendments to the Constitution – the thirteenth, banning slavery; the fourteenth, declaring all former slaves to be citizens; and the fifteenth, giving voting rights to African American men. But a paper order alone could not bring true liberty to a people and a country so long divided by the practice of human bondage for economic profit. One freeman, Houston Hartsfield Holloway, wrote of the enormous challenge that the Emancipation Proclamation posed: "For we colored people did not know how to be free and the white people did not know how to have a free colored person about them."

QUESTION

What techniques did Thomas Nast, the artist, use to mark the end of slavery?

POSSIBLE ANSWER

He places a joyful African American family gathering in the center of the image and puts the word "Emancipation" at the top. He puts images of the painful nature of slavery—an auction block and whipping—to the left, and images of the promise of freedom—children going to school and workers collecting pay—to the right. There is a reason for the placement of the old on the left and the new on the right. We read from left to right, so the eye begins with what's on the left and moves to the right, and the narrative moves from left to right.

QUESTION

According to Nast, who is responsible for freeing African Americans from slavery?

POSSIBLE ANSWER

Abraham Lincoln

EVIDENCE

Lincoln's portrait is prominently displayed at the center bottom, beneath "Emancipation" and the celebrating family.

SLIDE #19



***Emancipation*, 1863 magazine illustration**

Thomas Nast made this engraving. It appeared in the January 24, 1863 issue of *Harper's Weekly* magazine. Nast was the best-known cartoonist of the late nineteenth century.

FURTHER QUESTIONS

As with Nast's representation, many people feel that "Lincoln freed the slaves." Is this true?

What are Nast's predictions for the future of freed slaves in the Union?

Is the inner circle an accurate portrayal of life after slavery?

Discuss whether the end of slavery brought about a fundamental change to power relations within the U.S.

What profound social changes have occurred in your lifetime? In the lifetime of your parents?

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From "The Emancipation Proclamation: An Act of Justice" by renowned historian John Hope Franklin:

A veritable galaxy of leading literary figures gathered in the Music Hall in Boston to take notice of the climax of the fight that New England abolitionists had led for more than a generation...Toward the close of the meeting, Ralph Waldo Emerson read his "Boston Hymn" to the audience. In the evening, a large crowd gathered at Tremont Temple to await the news that the President had signed the Proclamation. Among the speakers were Judge Thomas Russell, Anna Dickinson, Leonard Grimes, William Wells Brown, and Frederick Douglass. Finally, it was announced that "It is coming over the wire," and pandemonium broke out! At midnight, the group had to vacate Tremont Temple, and from there they went to the Twelfth Baptist Church at the invitation of its pastor, Leonard Grimes. Soon the church was packed, and it was almost dawn when the assemblage dispersed. Frederick Douglass pronounced it a "worthy celebration of the first step on the part of the nation in its departure from the thralldom of the ages." The trenchant observation by Douglass that the Emancipation Proclamation was but the first step could not have been more accurate. Although the Presidential decree would not free slaves in areas where the United States could not enforce the Proclamation, it sent a mighty signal both to the slaves and to the Confederacy that enslavement would no longer be tolerated. An important part of that signal was the invitation to the slaves to take up arms and participate in the fight for their own freedom. That more than 185,000 slaves as well as free blacks accepted the invitation indicates that those who had been the victims of thralldom were now among the most enthusiastic freedom fighters. (Dodson 207-208)

TEACHER GUIDE

SLIDE #20: *Slave Narratives*, 2006 book cover and *Sanctuary: The Spirit of Harriet Tubman*, 1986 mural

BACKGROUND INFORMATION

How do we know today about the realities of slavery more than one hundred fifty years ago? What media were available during the times of slavery that offer a mirror into the lives of enslaved people seeking freedom in the antebellum United States? You have seen and heard some of these forms in this lesson, including Frederick Douglass' autobiography and the newspaper *Freedom's Journal*. One important way that we know about the history of slavery and abolition is from the work of the Federal Writer's Project in the 1930s. This project gave unemployed writers a chance to earn a paycheck and do their work during Franklin Roosevelt's presidency. Artist David Fichter created the mural on the right for the exterior of the Paul Robeson Theater in Atlanta, Georgia. Its main character, Harriet Tubman, was a renowned "conductor" on the Underground Railroad and scout for the Union Army.

QUESTION

What does the document at the left suggest about who is the most credible source for information on slavery?

POSSIBLE ANSWER

Former slaves are the most credible.

EVIDENCE

The book is titled *Slave Narratives* and the cover shows a worn photograph of an old man, perhaps a former slave. The quote beneath suggests that only former slaves can tell the truth about slavery.

QUESTION

What is the message in the right hand image about the contemporary meaning of "The Spirit of Harriet Tubman"?

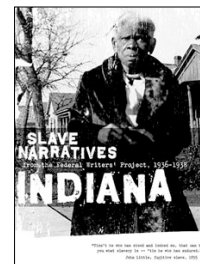
POSSIBLE ANSWER

Her efforts to get to safety are a model for refugees escaping from harsh lives in Latin America, Africa, and elsewhere.

EVIDENCE

Harriet is followed by Latin Americans (in her cape) and Africans (on the blue rope above).

SLIDE #20



***Slave Narratives*,
2006 book cover**



***Sanctuary: The Spirit
of Harriet Tubman*,
1986 mural**

FURTHER QUESTIONS

What do these documents suggest about alternative ways to tell a story?

What are the historical contexts that might have given rise to these media expressions at the time when they were made?

What have social justice movements today learned from the abolition movement?

Discuss the roles of the individual and the collective in the abolition movement.

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17
(Art & Social Justice)
U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

ADDITIONAL INFO

From The Federal Writers Project collection of Indiana Slave Narratives:

Mrs. Angie Boyce was born in slavery, Mar. 14, 1861, on the Breeding Plantation, Adair County, Kentucky. Her parents were Henry and Margaret King who belonged to James Breeding, a Methodist minister who was kind to all his slaves and no remembrance of his having ever struck one of them. It is said that the slaves were in constant dread of the Rebel soldiers and when they would hear of their coming they would hide the baby "Angie" and cover her over with leaves.

The mother of Angie was married twice; the name of her first husband was Stines and that of her second husband was Henry King. It was Henry King who bought his and his wife's freedom. He sent his wife and baby Angie to Indiana, but upon their arrival they were arrested and returned to Kentucky. They were placed in the Louisville jail and lodged in the same cell with large Brutal and drunken Irish woman. The jail was so infested with bugs and fleas that the baby Angie cried all night. The white woman crazed with drink became enraged at the cries of the child and threatened to "bash its brains out against the wall if it did not stop crying". The mother, Mrs. King was forced to stay awake all night to keep the white woman from carrying out her threat.

The next morning the Negro mother was tried in court and when she produced her free papers she was asked why she did not show these papers to the arresting officers. She replied that she was afraid that they would steal them from her. She was exonerated from all charges and sent back to Indiana with her baby.



Document-Based Essay: Arguing For and Against Slavery

Write a well-organized essay discussing how media were used to either support slavery or abolition. Include an introduction, several paragraphs, and a conclusion. Use evidence from at least two documents in your essay. Support your response with relevant facts, examples, and details. Include additional outside information.

In your essay:

- Choose whether to discuss a pro-slavery or pro-abolition position.
- Reference at least two of the documents below.
- Explain how the documents you have chosen were used to argue for slavery or for abolition.

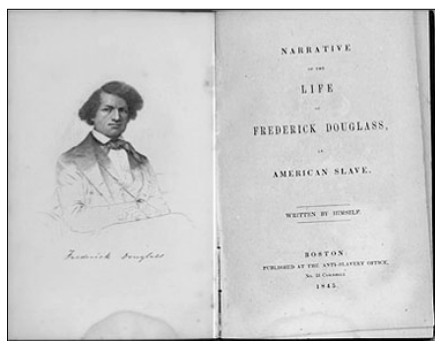
1.



2.



3.



4.



5.



6.

LESSON PLAN



Video Clips

Case Study: Abolitionists on Film

Lesson Objectives:

- Students will review arguments for abolition of slavery and the tactics used by abolitionists.
- Students will reflect on how we learn today about abolition in the past.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

Harriet Tubman, overseer, Quaker, Underground Railroad, William Still, Jacob Blockson, Sojourner Truth, Alice Walker, Howard Zinn, Amistad, John Quincy Adams, Martin Van Buren, Cinque, John Calhoun, Executive Review, Patrick Henry

Media Types: children's cartoon, documentary, feature film

Media on DVD or Website:



Harriet Tubman
(3:50)



Underground Railroad
(3:47)



The People Speak
(2:06)



Amistad
(3:57)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 1 Lesson 2 digital media folder)
- One-page Student Worksheet

Time: 50 minutes

Lesson Procedures:

- Present the *Lesson Introduction* to the class.
- Distribute the student worksheet for logging the clips.
- Play the video clips while students log their answers.
- Lead students through a decoding of the video clips using *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis.
- Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE

Case Study: Abolitionists on Film



1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the time of the abolition movement, there were no television news reports on the Underground Railroad or feature film releases on heroes in the fight against slavery. One reason for this is that the invention of motion pictures was still decades away. The first movie theaters would not open until forty years after the end of slavery. Even if movies had existed at the time of the abolitionist movement, it would have been highly dangerous for abolitionists to let their stories be told to the general public. Activities in support of abolition were illegal in the South and dangerous in the North and West where pro-slavery mobs were known to attack abolitionists.

The film excerpts that you are about to see were all made in the late twentieth and early twenty-first centuries, one hundred thirty years and more after the triumph of the abolition movement. They are part of longer productions by different filmmakers, and they are not meant to show the full story as told in the much longer works from which they are taken. As you view these film clips, you will be asked to compare the different tactics chosen by abolitionists in their efforts to end slavery, how the filmmakers used techniques to communicate to a particular target audience, and how we come to know about the history of an underground movement many years after its end.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide for potential student responses.



Harriet Tubman
Discovery Channel, 2007

Film 1 Introduction

This cartoon representation of the life of Harriet Tubman was made by Nest Entertainment as part of their “Animated Hero Classics” series. It shown on the Discovery Channel. Nest Entertainment’s website for the film describes Harriet Tubman as “an African-American abolitionist, intelligence gatherer during the Civil War, a refugee organizer, a raid leader, nurse, lumberjack, cook, and fundraiser. Born in Maryland, [Tubman] led 17 dangerous missions as a runaway slave, freeing over 300 slaves from the Confederate South” (“Animated”). The producers’ “goal is to help loved ones share with each other their values, morals, knowledge, and wisdom through personal interaction and online community” (Nest Entertainment).

Media Sample Questions & Answers

1) Who is the target audience, and what techniques does the filmmaker use to engage them?

Possible Answer: The target audience would be children who watch the Discovery Channel’s educational programming. The use of a brightly colored cartoon with a story line that focuses on Tubman as a young person are intended to capture the interest of young children.

2) What anti-slavery arguments did the producer(s) of this media present?

Possible Answer: Slavery is a cruel and brutal institution, which is depicted by the overseer’s unwanted advances, his threats to whip Tubman, and his instructions to the man to knock down the wood that Tubman had piled up.

3) Which abolitionist tactics did the media maker(s) feature?

Possible Answer: Tactics include the decision to run away, seeking the support of the Underground Railroad with the help of Quaker allies, and the advice to go north following the mossy side of the trees.

4) What does the document suggest as to how the history of abolitionism has passed down to us today?

Possible Answer: The clip itself is the answer. We pass along the history by telling the stories on video, by finding heroes (historical celebrities) that people can focus on rather than presenting the Underground as a mass movement, and including lessons in classrooms. The Discovery Channel product is intended to be used by teachers as well as viewed at home.



Underground Railroad **History Channel, 2002**

Film 2 Introduction

Jeff Lengyel directed this film in 2002. It was a part of a three film series aired by the History Channel in 2002 to “explore the world of America’s first civil rights movement” (“Underground Railroad DVD”). The other films in this series include a biography of Frederick Douglass and a film on the slave ships crossing the Middle Passage between the west coast of Africa and North America. The section you will see, “The Angel of Philadelphia,” concerns the work of Philadelphia abolitionist William Still. The narrator is actress Alfre Woodard.

Media Sample Questions & Answers

1) Who is the target audience, and what techniques does the filmmaker use to engage them?

Possible Answer: The target audience is viewers of the history channel. The filmmaker chose to explore history through the narrative of a descendant of the abolitionist William Still. He chose a historian, Charles Blockson, to tell the story, and presents original sources, a nineteenth century book and letter, to engage the interest of history buffs.

2) What anti-slavery arguments did the producer(s) of this media present?

Possible Answer: Families are divided by slavery, as shown by Jacob Blockson’s letter as a freeman in Canada to his enslaved wife.

3) Which abolitionist tactics did the media maker(s) feature?

Possible Answer: Tactics include William Still’s efforts to help smuggle escaped slaves to freedom and to transcribe and smuggle their letters back to family still held in slavery.

4) What does the document suggest as to how the history of abolitionism has passed down to us today?

Possible Answer: Abolitionist history is passed down through oral tradition as illustrated in the scene of Charles Blockson’s grandfather telling him family stories as a child. It is also passed down by way of surreptitious writing, William Still’s book, and Jacob’s letter, both shown and described on screen. Once again, abolitionist history is passed along by the production of mass media videos such as this History Channel production.



The People Speak History Channel, 2009

Film 3 Introduction

This History Channel documentary is based on historian Howard Zinn's *A People's History of the United States*. In this clip, Zinn introduces actress Kerry Washington, who reads the 1851 speech of abolitionist Sojourner Truth. Her reading was part of a collective reading from *Voices of a People's History of the United States*, which took place in Boston.

Media Sample Questions & Answers

1) Who is the target audience, and what techniques does the filmmaker use to engage them?

Possible Answer: The target audience is History Channel viewers as well as those who might be interested in Howard Zinn, people's history, or Sojourner Truth. Techniques of engagement include the choice of a famous actress, Kerry Washington, to read the selection and the introduction with a photo and poster from Truth's life

2) What anti-slavery arguments did the producer(s) of this media present?

Possible Answer: The phrase "Ain't I a Woman?" is a rejection of dehumanization and a demand to see blacks as full people, just like whites. The clip portrays the injustice and lack of compassion of denying equal rights to black women and the experiences of bearing the lash and selling children into slavery.

3) Which abolitionist tactics did the media maker(s) feature?

Possible Answer: Tactics include inspired oratory at abolitionist gatherings, such as the 1851 women's convention in Akron. That is where Truth affirmed the feminist and working class perspective that just because she does physical labor doesn't mean she is not a woman.

4) What does the document suggest as to how the history of abolitionism has passed down to us today?

Possible Answer: History is passed down through transcriptions of speeches given during abolitionist gatherings and dissemination of these words one hundred fifty years later via television programs, books, public readings, DVDs, and online videos. The original offering of this speech and the delivery shown here are examples of oral tradition as a primary means to preserve the voices of our ancestors.



Amistad DreamWorks, 1997

Film 4 Introduction

The excerpt you are about to see is from the 1997 film *Amistad*, which directed by Steven Spielberg. The film is based on the true story of the 1839 mutiny on board the slave ship *Amistad* by Africans who had been sold into slavery in Cuba. When the Africans reached the U.S., they were imprisoned and put on trial. An abolitionist lawyer argued their case and it went all the way to the Supreme Court. As this scene begins, the attorney for the Africans, former U.S. President John Quincy Adams (played by Anthony Hopkins), addresses the Supreme Court. The man asked to stand is the rebel leader Cinque (played by Djimon Hounsou). The film ends, true to the historical record, with the Supreme Court's ruling that the slaves had been illegally sold into slavery and with the order to return them home to Africa.

Media Sample Questions & Answers

1) Who is the target audience, and what techniques does the filmmaker use to engage them?

Possible Answer: The target audience is a mainstream movie-going audience, lured to the theater by the casting of well-known actors such as Anthony Hopkins and Morgan Freeman. The filmmaker gave a heroic glow to Cinque as he stands up by lighting him in bright sun, and added a swelling soundtrack of uplifting strings and horns. He underscored the ethical contradictions between the Declaration of Independence and the institution of slavery by having Adams tear up the document in front of statues of the founding fathers.

2) What anti-slavery arguments did the producer(s) of this media present?

Possible Answer: The argument is summed up in Adams' statement that "the natural state of mankind is freedom... the proof [of which is] the length to which a man, woman, or child will go to regain it once taken."

3) Which abolitionist tactics did the media maker(s) feature?

Possible Answer: Tactics include slave revolts, violence as an historical means of resistance used by Africans, and legal challenges to the rights of slaveholders.

4) What does the document suggest as to how the history of abolitionism has passed down to us today?

Possible Answer: From the historic time period, the film explicitly references the *Executive Review* article defending slavery and implicitly references the Supreme Court testimony, both available as Federal government documents. In the present, we know about the *Amistad* through feature films like this, subsequent excerpts on YouTube, and articles on the Internet.

FURTHER QUESTIONS

- While fictional film representations like *Amistad* and *Harriet Tubman* are based on historical research from a particular perspective, the dialogue in these clips isn't "true" in a factual sense. Discuss the differences in credibility between news, documentaries, and fictionalized feature films that recreate historical events.
- Who might benefit today from these films? Who might be harmed?
- What kind of actions might a person take today in response to these films about individuals and events one hundred fifty years ago?
- Discuss whether the portrayal of charismatic leaders in the abolition movement helps to encourage social justice movements today.
- Which of the abolitionist tactics might be considered revolutionary and which might be considered reformist? Why?
- What role did moral arguments play in the movement against slavery?
- Consider who the filmmakers chose as the voice(s) of authority and why. How did they make it clear who the voices of authority were?
- How might you find out about the filmmakers, and what might have influenced them to make these films?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #10, 18; U2 #5, 6, 13, 18; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People's History)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)



DATE _____

Title of Film Clip: _____

- 1) Who is the target audience, and what techniques does the filmmaker use to engage them?
- 2) What anti-slavery arguments did the producer(s) of this media present?
- 3) Which abolitionist tactics did the media maker(s) feature?
- 4) What does the document suggest as to how the history of abolitionism has passed down to us today?

LESSON PLAN



Audio Clip

Case Study: Carry Me To Freedom

Lesson Objectives:

- Students will review musical forms carrying abolitionist messages.
- Students will reflect on the historical legacy of slave songs in the modern era.
- Students will recognize the power of words and sounds to influence a target audience.
- Students will analyze diverse storytelling techniques in songwriting to convey messages.

Vocabulary:

Jordan, auction block, driver's lash, John Brown, drinking gourd

Media:

Song excerpts from four songs:

- "Swing Low, Sweet Chariot" (1:49)
- "No More Auction Block" (2:06)
- "Move On Over" (0:58)
- "Follow the Drinking Gourd" (1:12)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 1 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present *Lesson Introduction* to the class.
2. Distribute the student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Carry Me To Freedom

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

During the nineteenth century, musical expression and group singing were a central part of the quest for freedom. Sometimes abolition songs were voiced within the context of a religious or a secular gathering; other times by a group of slaves working together or by an individual walking alone. In 1903, African American scholar W.E.B. Du Bois wrote about what he called “the sorrow songs” in his classic study *The Souls of Black Folk*.

Through all the sorrow of the Sorrow Songs there breathes a hope—a faith in the ultimate justice of things. The minor cadences of despair change often to triumph and calm confidence. Sometimes it is faith in life, sometimes a faith in death, sometimes assurance of boundless justice in some fair world beyond. But whichever it is, the meaning is always clear: that sometime, somewhere, men will judge men by their souls and not by their skins. Is such a hope justified? Do the Sorrow Songs sing true? (262).

Nearly a century later, Ysaye Barnwell wrote about the setting in which the spiritual form was created in *Singing in the African American Tradition*: “In secret nocturnal religious meetings which the slaves held in forests or ravines, they created an invisible institution which sought a religion that answered their needs and responded to their condition. Here, out of a quiet sea of voices, spirituals evolved through a process of group improvisation and call and response” (14).

Some “map songs” contained sophisticated messages designed to help slaves know where, when, and how to escape. The seemingly innocent spirituals not only lifted slaves’ spirits but also provided essential information for attempts at freedom. Since it was illegal to teach slaves to read and write, the slave songs became an excellent means of coded communication for a group of people who had been denied access to the written word.

Singers within the folksong movement of the 1960s used songs about the slaves’ struggle for freedom to connect history with the black freedom movement. Some of these singers wrote their own topical songs to reflect the particular issues of the day. Other traditionalists sought to perform the songs as they might have been heard one hundred years before. Still others brought contemporary arrangements to songs rooted in the slave and abolition experience.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheets after the playing of the excerpt.
7. Lead a discussion of the songs using the *Media Sample Questions and Answers* as a guide.



“Swing Low, Sweet Chariot”
Fisk Jubilee Singers, 1903

Song 1 Introduction

The Jubilee singers of Fisk University were among the first choral groups to bring slave songs to the wider world. In the late nineteenth century they toured the U.S. and Europe, performing for kings, presidents, and common folk on both sides of the Atlantic. This song was recorded by the Fisk Jubilee Singers in 1909 and is included in the list of “Songs of the Century” by the National Endowment for the Arts and the Recording Industry of America (“CNN.com”).

Media Sample Questions & Answers

1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

Possible Answer: Christian faith is explicit in the references to “heavenly bound,” “looked over Jordan,” and “band of angels.” Escape via the underground railroad might be implied in the image of the “chariot coming for to carry me home.”

2) What emotions do you associate with this song and why?

Possible Answer: Emotions might include hope of a release from bondage or sadness about the expression of the hardships of a life that seeks freedom in death. This answer will vary from person to person.

3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?

Possible Answer: This song is a spiritual, marked by its references to Christian faith as noted above.



“No More Auction Block” Odetta, 1960

Song 2 Introduction

This song was also sung by the Fisk Jubilee Singers in the years following the Emancipation Proclamation (“No More”). Odetta inspired many singers and guitar players in the folk music revival of the 1960s, including Joan Baez and Bob Dylan. Dylan recorded this song himself.

Media Sample Questions & Answers

1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

Possible Answer: Determination is made explicit in the repeated phrase, “No more, no more.” The memory of injustice is explicit in references to the “auction block,” “pint of salt,” and “driver’s lash.” The legacy of others fallen in slavery is implicit in “many thousand gone.”

2) What emotions do you associate with this song and why?

Possible Answer: Emotions might include sadness or anger in the references to the inhumanity of life under slavery: “auction block,” “pint of salt,” and “driver’s lash.” This answer will vary from person to person.

3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?

Possible Answer: This song is in the traditional folk genre as evidenced by its simple arrangement for a single voice and guitar, accentuating the power of words over production.



“Move On Over”
Len Chandler, 1965

Song 3 Introduction

Len Chandler was a young participant in the black freedom movement when he wrote this song to the tune of the Union Army hymn of the Civil War, “John Brown’s Body.” Like many young people, Chandler was inspired by earlier generations of struggle. The lyrics to the original song include the verse:

He captured Harper's Ferry with his nineteen men so true;
He frightened old Virginia till she trembled through and through
They hung him for a traitor, themselves the traitor crew
His soul is marching on.

Media Sample Questions & Answers

1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

Possible Answer: The abolition and black freedom movement is explicit in the lyrics, “The movement’s movin’ on. Move on over or we’ll move on over you.” The sacrifice of the abolitionist martyr John Brown is explicit in the line, “John Brown knew what freedom was and died to win us some.”

2) What emotions do you associate with this song and why?

Possible Answer: Emotions might include anger at the betrayal and conspiracies of injustice and false promises. Emotions might also include defiance in the determination to “move on over” all obstacles. This answer will vary from person to person.

3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?

Possible Answer: This song is a topical song based on current issues within the black freedom movement of the early 1960s.



“Follow the Drinking Gourd” **Kim and Reggie Harris, 1996**

Song 4 Introduction

On the website devoted to their CD, “Steal Away: Songs of the Underground Railroad,” Kim and Reggie Harris wrote:

The Underground Railroad, as we are fond of saying, was NOT a train...it was people ... a rainbow coalition of various backgrounds, beliefs, colors and creeds who, in a variety of ways, created a lifeline out of slavery in pre-Civil War America. The songs...reveal the hope, power and ingenuity of an enslaved people who used their traditions, passion and resources to express their faith, strengthen their relationships and communicate important information that led many of them to freedom! (“Steal Away”).

“Follow the Drinking Gourd” is a “map song”—a song that encoded a map for safe traveling to freedom within its lyrics. The “drinking gourd” references the Big Dipper constellation with the north star prominently shining at its tip.

Media Sample Questions & Answers

1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

Possible Answer: Escaped slaves will be aided by the directions implied in the lyrics: to travel in the early spring (“When the Sun comes back and the first quail calls”) and to travel north (“Follow the Drinking Gourd,” or North Star) along the river (“The riverbank makes a mighty good road”).

2) What emotions do you associate with this song and why?

Possible Answer: Emotions might include hope at the promise of the passage to freedom. This answer will vary from person to person.

3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?

Possible Answer: This song is a contemporary folk song, marked by complex arrangements of two voices and acoustic guitar accompaniment.

FURTHER QUESTIONS

- Discuss why musicians in the 1960s might have chosen to record songs related to the realities of slavery more than one hundred years earlier.
- In the folksong movement of the 1960s, there was a debate over “authenticity” between traditionalists who attempted to reproduce folk songs in the “original” form and those who brought modern production techniques to the recording of traditional music. Discuss whether these are valid distinctions and why.
- Which of these songs were most engaging for you and why?
- Traditional songs rarely have identifiable authors. How can one determine the origins of a song that has been copied and transformed over decades or centuries?
- What other songs carry messages about the quest for freedom?
- How can the historical memory of past movements for social justice support current movements for social justice? Are there ways in which such memories can also impede current movements?
- Discuss what kinds of social justice messages are included in popular music today (on the radio, MTV, CMT, BET, VH1, YouTube, etc.).
- Because the Underground Railroad was intended to remain secret, information about it was not distributed via print. Instead, its history was better illustrated through songs like “Follow the Drinking Gourd.” Discuss which media of the abolitionist time (books, posters, handbills, or songs) might have been employed, and for what purposes.
- In what situation might slaves have sung “Swing Low, Sweet Chariot” and “No More Auction Block”? Would the songs have had more of an individual or collective message?
- What might be the difference in the Fisk Jubilee Singers version of these songs and their performance when slaves met secretly down in the woods?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2
(Civil Disobedience & Direct Action)

LYRIC SHEET

SONG 1

“Swing Low, Sweet Chariot” – performed by the Fisk Jubilee Singers, 1903

I’m sometimes up I’m sometimes down
Coming for to carry me home
But still my soul feels heavenly bound
Coming for to carry me home

I looked over Jordan and what did I see
Coming for to carry me home
A band of angels coming after me
Coming for to carry me home

Swing low, sweet chariot
Coming for to carry me home(2x)

Swing low, sweet chariot
Coming for to carry me home (2x)

SONG 2

“No More Auction Block” – performed by Odetta, 1960

No more auction block for me
No more, no more
No more auction block for me
Many thousand gone

No more pint of salt for me
Many thousand gone

No more pint of salt for me
No more, no more

No more driver’s lash for me
No more, no more
No more driver’s lash for me
Many thousand gone

SONG 3

“Move on Over” – written and performed by Len Chandler, 1965

You conspire to keep us silent
in the field and in the slum
You promise us the vote then sing us
We Shall Overcome
But John Brown knew what freedom was
and died to win us some

The movement’s movin on.
Move on over or we’ll move on over you
Move on over or we’ll move on over you
Move on over or we’ll move on over you
And the movement’s moving on.

SONG 4

“Follow the Drinking Gourd” – performed by Kim and Reggie Harris, 1996

(CHORUS)
Follow the Drinking Gourd.
Follow the Drinking Gourd.
The old man is a-waiting
for to carry you to freedom
Follow the Drinking Gourd.

CHORUS

The riverbank would make a mighty good road.
The dead trees will show you the way.
Left foot peg foot, travelin’ on.
Follow the Drinking Gourd.

When the Sun comes back
And the first quail calls

CHORUS



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusions.



"Swing Low, Sweet Chariot" **Fisk Jubilee Singers, 1903**

**I'm sometimes up I'm sometimes down
Coming for to carry me home
But still my soul feels heavenly bound
Coming for to carry me home**

**Swing low, sweet chariot
Coming for to carry me home (2x)**

**I looked over Jordan and what did I see
Coming for to carry me home
A band of angels coming after me
Coming for to carry me home**

**Swing low, sweet chariot
Coming for to carry me home (2x)**

- 1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

- 2) What emotions do you associate with this song and why?

- 3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"No More Auction Block" **Odetta, 1960**

No more auction block for me
No more, no more
No more auction block for me
Many thousand gone

No more pint of salt for me
No more, no more

No more pint of salt for me
Many thousand gone

No more driver's lash for me
No more, no more
No more driver's lash for me
Many thousand gone

- 1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

- 2) What emotions do you associate with this song and why?

- 3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Move On Over" **Len Chandler, 1965**

**They conspire to keep us silent
in the field and in the slum
You promise us the vote then sing us
We Shall Overcome
But John Brown knew what freedom was
and died to win us some**

**The movement's movin on.
Move on over or we'll move on over you
Move on over or we'll move on over you
Move on over or we'll move on over you
And the movement's moving on.**

- 1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

- 2) What emotions do you associate with this song and why?

- 3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Follow the Drinking Gourd” **Kim and Reggie Harris, 1996**

(CHORUS)

**Follow the Drinking Gourd.
Follow the Drinking Gourd.
The old man is a-waiting
for to carry you to freedom
Follow the Drinking Gourd.**

**When the Sun comes back
And the first quail calls**

CHORUS

**The riverbank would make a mighty good road.
The dead trees will show you the way.
Left foot peg foot, travelin’ on.
Follow the Drinking Gourd.**

CHORUS

- 1) According to the lyrics, what will aid people in their quest for freedom? Is this implied or explicit?

- 2) What emotions do you associate with this song and why?

- 3) Which musical genre does this song fit most closely with: topical, contemporary folk, traditional folk, or spiritual? What is your evidence?

Unit 2:

Women's Suffrage

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Every Woman's Right

In the twenty-first century, social justice movements intersect at every turn. Issues related to race, gender, class, war, peace, globalization, and sustainability all tie together. This convergence of concerns is not a new phenomenon. In July 1848, when the conveners of the first women's rights convention gathered together in the heat of summer in Seneca Falls, there was an implicit understanding of the deep connection between the social justice issues of the day.

Lucretia and James Mott had helped to form the Philadelphia Free Produce Society to encourage buying from stores that did not sell items produced by slave labor. Elizabeth Cady Stanton read the *Onandaga Standard* newspaper, which reported regularly on the efforts of the Iroquois nations to defend their sovereignty. Mary Ann and Thomas M'Clintock and Ansel Bascom were all abolitionists associated with the Progressive Friends movement within the Quaker Church. Renowned former slave, Frederick Douglass, printed the concluding statement of the conference, "The Declaration of Sentiments on Women's Rights," on the presses used to put out his *North Star* abolitionist newspaper.



What is the message about women's suffrage in this 1915 poster?

The mid-nineteenth century was a time of new media and new ideas. Philosopher Margaret Fuller published her groundbreaking essay, "Woman in the Nineteenth Century," in the new journal *The Dial*. Activist intellectual Sojourner Truth had her own postcards printed using the new medium of still photography to help support her work for women's rights and against slavery. The national newspapers of the time covered the early New England labor strikes like the Lynn Massachusetts shoemakers strike, where women played an important role.

The Seneca Falls conference passed most resolutions in favor of equal rights for women with little opposition. However, when Elizabeth Cady Stanton called for enfranchisement (voting rights or suffrage) for all women, there was division among the attendees, many of whom felt that such a demand was far too radical to be considered at the time. With the narrow passage of the resolution for women's suffrage, the Seneca Falls Convention established a goal that would take more than seventy years to reach.

Elizabeth Cady Stanton's partner in the long road toward women's suffrage was Susan B. Anthony, a tireless campaigner for the cause. The two friends published the feminist newspaper *The Revolution*, whose very title suggested the nature of the changes they were working so hard to bring about. A growing network of women's rights organizations published new women's periodicals like *The Suffragist* and *Woman's Journal*. These efforts, along with books like Stanton's *Woman's Bible*, helped to establish the first independent "women's press," which proclaimed the ideas of the *Declaration of Sentiments* that women should have "immediate admission to all the rights and privileges which belong to them as citizens of these United States" ("Declaration of Sentiments").

How to Achieve Equality

As is the case with all social justice movements, there was controversy about the goals and tactics of the movement for women's suffrage among both enemies and allies. Those men and women who opposed the idea of women's suffrage made their views known in the media of the day. They published anti-suffrage cartoons, editorials, and songs. They organized groups like the Anti-Suffrage League to counter the work of the National American Woman Suffrage Association. Some anti-suffragists argued that women were too delicate for the hard world of politics, while others warned that gender roles would be turned on their head, using the image of men holding babies in their arms to suggest the dangers implicit in women's suffrage.

Within the women's suffrage movement, there was widespread division over how to respond to the Fifteenth Amendment, which granted voting rights to African American men. Some suffrage supporters like Frederick Douglass felt that this was "the Negro's hour" and that linking voting rights for black men with the demand for women's suffrage would threaten the chances for either. Others, like Sojourner Truth, pressed for universal enfranchisement of women and men. Some of the leaders of the suffrage movement like Anthony and Stanton used racist arguments, like that supporting women's votes would counter the "uneducated" votes of immigrants and black men (Mankiller et al. 191).



What is the message about women's suffrage in this 1948 postage stamp?

These divisions over race and gender and the racism within the movement split African American suffragists and the middle class white women who were the leaders of the suffrage fight. Susan B. Anthony refused to allow African American women to join NAWSA for fear of alienating southern white women. African American suffragists like journalist Ida B. Wells Barnett and educator Mary Church Terrell elected to start their own organizations for African American women while continuing to join protests with their white sister suffragists in an effort to encourage self determination and unity.

Tactics varied in the final push for a constitutional amendment to affirm women's right to vote. Carrie Chapman Catt led a state-by-state campaign, hoping to persuade enough state legislators to support women's suffrage so that passage on the federal level would become inevitable. Alice Paul and Lucy Burns led a younger generation of feminists in the direct action tactics that they had learned from British suffragists. They organized parades of thousands in the streets of Washington and were among the first to picket the White House during the Wilson presidency.

These very public demonstrations resulted in written attacks in the media and physical attacks and arrests on the streets. Paul and Burns mounted hunger strikes after being sent to prison, an action that brought front-page coverage in the *New York Times* and put their own lives at risk. These actions were opposed by some in the movement who felt that such extreme measures would alienate the male legislators whose votes were needed.

In August 1920, after winning the President's support, gaining enough votes for passage in Congress, and receiving approval by thirty-six states legislatures, the Nineteenth Amendment to the Constitution became the law. The National American Woman Suffrage Association changed its name to the League of Women Voters. The ballot had been won, but new steps remained on the path to full equality.

LESSON PLAN

Slide Lesson: Hear Our Voices



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of the women's suffrage movement in the United States.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on how arguments for and against suffrage were depicted in the media of the time.

Vocabulary:

women's rights, National Register of Historic Places, Elizabeth Cady Stanton, Seneca Falls, Declaration of Sentiments, women's suffrage, abolitionist, Frederick Douglass, Anti-Slavery Society, Iroquois confederacy, Lucretia Mott, Sojourner Truth, Lynn shoemaker strike, Susan B. Anthony, *The Revolution*, enfranchisement, National Woman Suffrage Association (NWSA), National American Woman Suffrage Association (NAWSA), American Equal Rights Association, Fifteenth Amendment, Ida B. Wells-Barnett, Mary Church Terrell, National Association of Colored Women (NACW), Susan B. Anthony Amendment, Nineteenth Amendment, Alice Paul, Lucy Stone, American Woman Suffrage Association, Jeanette Rankin, Matilda Joslyn Gage, *The Woman's Bible*, Margaret Fuller, Abigail Adams, National Association Opposed to Woman Suffrage, state referendum, *Woman's Journal*, *The Suffragist*, hunger strike, Carrie Chapman Catt, Woodrow Wilson, League of Women Voters, Equal Rights Amendment

Media:

website, pamphlet, cartoon, postcard, lithograph print, newspaper front page, newspaper article headlines, magazine cover, handwritten book draft, handbill, stereo card, advertisement, song sheet, poster, book cover

Materials Needed:

- 17 slide PowerPoint Slide Show (access online or via Unit 2 Lesson 1 digital media folder)
- 34-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time:

50 minutes to two hours, depending upon how quickly the teacher moves through the slides

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: The First Women's Rights Convention, 2009 Web page

BACKGROUND INFORMATION

Native American historians tell us that indigenous women were central in the culture and life stories of the peoples that made up U.S. "pre-history." Women of Native American, African, and European ancestry all played a central role in the physical labor, struggle, and intellectual invention that enabled the founding of the nation. Today, we are fortunate to have stewards of this rich history near at hand.

The National Park Service (NPS) protects history as well as wilderness as it manages the thousands of sites within the National Register of Historic Places. In 2009, the registry included more than 80,000 places located in nearly every county in the nation ("National Register"). In addition to historic preservation, the Park Service also seeks to educate the public on the complex interweaving of the individuals, groups, and events that make up our nation's history.

QUESTION

Who created this Web page, and for what purposes?

POSSIBLE ANSWER

It was made by the National Park Service to educate the public about the first women's rights convention in 1848 in Seneca Falls, N.Y. On a deeper level, people created this because someone thought it was important enough to the heritage of the United States to get Congress and the Park Service to allocate government funds for it.

QUESTION

What do you learn from this Web page about other social movements and groups?

POSSIBLE ANSWER

Abolitionists, Quakers, and temperance advocates were all involved in the suffrage movement.

EVIDENCE

Abolitionists – Links to Antislavery and Underground Railroad Connections
Quakers – Quaker influence link
Temperance advocates – History and Culture link to Abolition, Women's Rights, and Temperance

SLIDE #2



The First Women's Rights Convention, 2009 Web page

FURTHER QUESTIONS

Name as many different media forms as you can find that are shown or referenced on this Web page that could help a person learn about women's history.

Discuss why the anti-slavery and women's movements were so closely linked (see *Additional Info*).

Your parents did not have access to a Web page like this, so how might they have learned about the struggles for women's suffrage?

Where do we see the principles and values within the women's rights and abolition movements today?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(Remembering People's History)

ADDITIONAL INFO

From the National Park Service website:

"...this is the only organization on God's footstool where the humanity of woman is recognized, and these are the only men who have ever echoed back her cries for justice and equality.... All time will not be long enough to pay the debt of gratitude we owe these noble men...who roused us to a sense of our own rights, to the dignity of our high calling." Elizabeth Cady Stanton, Address to the American Anti-Slavery Society, 1860.

At the 1848 First Women's Rights Convention, the Declaration of Sentiments, drafted by Elizabeth Cady Stanton and Elizabeth and Mary Ann M'Clintock, was read and signed by 100 men and women. Claiming that "all Men and Women are created equal," the signers called for extending to women the right to vote, control property, sign legal documents, serve on juries, and enjoy equal access to education and the professions...

The Civil War ended in 1865, followed by passage of the 13th Amendment which outlawed slavery. In 1870, the 15th Amendment gave African-American men the right to vote. Stanton and others fought, and lost, the battle to include women in expanded suffrage.

In victory over slavery, decades-long alliances were broken. The women's rights movement split and old friends in the abolition and women's rights movements parted company. Just as anti-slavery forces had divided, so too did organizations struggling for women's suffrage. ("Women's Rights National Historical Park – The First Women's Rights Convention")

TEACHER GUIDE

SLIDE #3: *Declaration of Sentiments*, 1848 pamphlet

BACKGROUND INFORMATION

On a Thursday morning in July 1848, Elizabeth Cady Stanton sat down with four friends in her hometown of Seneca Falls, N.Y. to draft a *Declaration of Sentiments*. The group then decided to hold a gathering to “discuss the social, civil, and religious condition and rights of woman” (Bausum 18). A week later, Stanton read the *Declaration* at the first women’s rights convention. One-third of the three hundred present chose to sign their names on the historic document. The most radical resolution presented at the conference was a demand for women’s suffrage, or voting rights. About these Stanton wrote: “The right is ours. Have it we must. Use it we will. The pens, the tongues, the fortunes, the indomitable wills of many women are already pledged to secure this right” (Ward, Geoffrey 41). The suffrage resolution passed by a small majority. The *Declaration of Sentiments* was then printed in the offices of Stanton’s friend, the famous abolitionist editor, Frederick Douglass. The masthead of his anti-slavery newspaper, *The North Star*, read, “Right is of no sex; truth is of no color.”

QUESTION

[Have students read the section labeled *Thursday Morning* reprinted below left.]

What do you learn from the document about what kinds of people participated in Thursday morning’s discussion?

POSSIBLE ANSWER

They included many abolitionists and men as well as women.

EVIDENCE

Frederick Douglass, Lucretia and James Mott, Mary Ann and Thomas M’Clintock and Ansel Bascom were all abolitionists. Frederick, James, Thomas and Ansel were men.

QUESTION

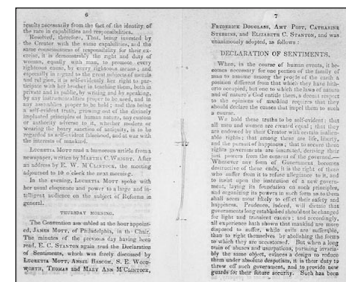
[Read the first two sentences of the *Declaration* on the right side.]

On what popular document was this modeled, and what messages did their word choice send to readers?

POSSIBLE ANSWER

It is taken verbatim from the Declaration of Independence with three important changes affirming women’s equality: Declaration of Sentiments – “all men *and women* are created equal”; “Governments are instituted” (leaving out “among men”); and the *Declaration of Sentiments* replaces “it is the Right of the People to alter or to abolish it” with “it is the right of those who suffer from it to refuse allegiance to it.”

SLIDE #3



Declaration of Sentiments, 1848 pamphlet

The Convention assembled at the hour appointed, JAMES MOTT, of Philadelphia, in the Chair. The minutes of the previous day having been read, E. C. STANTON again read the Declaration of Sentiments, which was freely discussed by LUCRETIA MOTT, ANSEL BASCOM, S. E. WOODWORTH, THOMAS AND MARY ANN MCCLINTOCK, FREDERICK DOUGLASS, AMY POST, CATHARINE STEBBINS, AND ELIZABETH C. STANTON, and was unanimously adopted.

FURTHER QUESTIONS

How could you research other differences between the Declaration of Independence and the *Declaration of Sentiments*?

[Read the excerpt of the Declaration of Sentiments in *Additional Info*.] Are any of the “repeated injuries and usurpations on the part of man toward woman” still a problem for certain women in the U.S.? If so, which women, and what injuries?

How did reading the *Declaration of Sentiments* make you feel? What did you learn about your own attitudes towards women’s rights from reading the document? If you had been present, do you think you would have endorsed it? Why or why not?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)
U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(Independent Media)

ADDITIONAL INFO

From the *Declaration of Sentiments* signed July 20, 1848 by sixty-eight women, “firmly relying upon the final triumph of the Right and the True” and by thirty-two “gentlemen present in favor of the movement”:

The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world. He has never permitted her to exercise her inalienable right to the elective franchise. He has withheld from her rights which are given to the most ignorant and degraded men - both natives and foreigners.

Having deprived her of this first right of a citizen, the elective franchise, thereby leaving her without representation in the halls of legislation, he has oppressed her on all sides. He has made her, if married, in the eye of the law, civilly dead. He has taken from her all right in property, even to the wages she earns...

He has endeavored, in every way that he could to destroy her confidence in her own powers, to lessen her self-respect, and to make her willing to lead a dependent and abject life. He has compelled her to submit to laws, in the formation of which she had no voice. Now, in view of this entire disfranchisement of one-half the people of this country, their social and religious degradation, in view of the unjust laws above mentioned, and because women do feel themselves aggrieved, oppressed, and fraudulently deprived of their most sacred rights, we insist that they have immediate admission to all the rights and privileges which belong to them as citizens of these United States.

TEACHER GUIDE

SLIDE #4: *Savagery to “Civilization,”* 1914 cartoon

BACKGROUND INFORMATION

Seneca Falls, the town where the first women’s rights convention was held, was named for one of the Native American tribes of the Iroquois confederacy. Contemporary historian Sally Roesch Wagner writes in her book, *Sisters in Spirit: Haudenosaunee (Iroquois) Influence on Early American Feminists*, “Even though they lived in very different cultural, economic, spiritual and political worlds during the early 1800s, Euro-American settlers in Central/Western New York were, at most, one person away from direct familiarity with Iroquois people” (Wagner 32). She notes that Lucretia and James Mott visited the Cattaraugus community of the Seneca Indian nation in the month before participating in the historic women’s rights convention. Elizabeth Cady Stanton’s neighbor had been adopted into the Onondaga tribe and her cousin, Peter Skenandoah Smith, was named for an Oneida chief and family friend (Ibid). Roesch Wagner argues that the founding mothers of the women’s movement were greatly influenced by the model of politically and culturally powerful Indian women, but that this history has been written out of our textbooks.

This cartoon by Joseph Keppler was published in *Puck*, his popular humor magazine, in 1914.

QUESTION

What does the cartoon suggest about how Iroquois women and suffragists viewed one another?

POSSIBLE ANSWER

It suggests that Iroquois women feel that women’s equality has been a long-standing part of their cultural tradition and that suffragists have overlooked and dismissed the advances of their Native American sisters.

EVIDENCE

Iroquois women’s equality – Specified in the textbox affirmation of the ways in which Iroquois women are valued with rights to own, supervise, and act as trustees within their societies
Long-standing – “Reached centuries ago the goal you are now nearing”
Overlooked – Image of suffragists looking straight ahead rather than toward the Native American women to their side.
Dismissed – “We whom you pity as drudges”

SLIDE #4



***Savagery to
“Civilization,”***
1914 cartoon

FURTHER QUESTIONS

Given that the suffragists in the cartoon clearly knew about the position of Native American women, why would the cartoonist create this scene?

Who would benefit from the repetition of the messages in this cartoon?

Given that this was published in a humor magazine, what did the artist expect his readers to find funny in this cartoon?

In your view, did the cartoonist (and the editor who chose to publish the cartoon) intend this as a pro- or anti-suffrage statement?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10
(Editorial Cartoons)
U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17
(Art & Social Justice)

ADDITIONAL INFO

Contrary to the message in this cartoon, it seems clear that the founders of the women's rights movement knew of the place that women held among Native American tribes. In her 1911 address to the National Council of Women, Elizabeth Cady Stanton noted:

"Among the greater number of the American aborigines (Native Americans) the descent of property and children were in the female line. Women sat in the councils of war and peace, and their opinions had equal weight on all questions" ("Transactions").

From the chapter "Matriarchate" in her book *Woman, Church, and State* by one of the early leading feminists, Matilda Joselyn Gage:

To the Matriarchate or Mother-rule is the modern world indebted for its first conception of inherent rights, natural equality of condition, and the establishment of a civilized government upon this basis. Although the reputation of the Iroquois as warriors appears most prominent in history, we nevertheless find their real principles to have been the true Matriarchal one of peace and industry...

Their history was preserved by means of wampum, while under their women the science of government reached the highest form known to the world. Among the Zunis of Mexico, woman still preserves supreme religious and political authority; the paramount council consisting of six priests under control of a supreme priestess who is the most important functionary of the tribe. (19)

TEACHER GUIDE

SLIDE #5: *Sojourner Truth*, 1864 postcard

BACKGROUND INFORMATION

The movements to end slavery and to enfranchise women were united from the start. Two of the central organizers of the Seneca Falls Women's Rights convention, Lucretia Mott and Elizabeth Cady Stanton, met at the 1841 World Anti-Slavery Convention in London. There, eight delegates from the U.S. were barred from full participation because they were women. Two African American abolitionists and former slaves, Frederick Douglass and Sojourner Truth, were lifelong advocates for women's rights. Douglass spent the last day of his life attending the National Council of Women and was honored by feminist friends like Stanton and Susan B Anthony. Sojourner Truth was a gifted speaker who gave a much-quoted speech in defense of women at an 1851 women's convention. She challenged a group of heckling clergymen saying: "I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman!" Truth traveled and spoke tirelessly for equal rights for women and African Americans, financing her work by selling these cards.

QUESTION

The technology that enabled the printing of photographic cards was new when Sojourner Truth produced and sold this card. What does she mean by, "I sell the shadow to support the substance?"

POSSIBLE ANSWER

The shadow refers to the photographic image. The substance refers to the content of her speeches. She sells the photos to support her educational work for abolition and women's rights.

QUESTION

What are the messages about what kind of person Sojourner Truth was in this photograph?

POSSIBLE ANSWER

She is straightforward in her approach and she values intellect, beauty, and practicality.

EVIDENCE

Straightforward – Direct and unflinching gaze into the camera
Intellectual curiosity – Book on the table and glasses
Appreciation for beauty – Flower arrangement and shawl
Practicality – Knitting tools in her hand

SLIDE #5



***Sojourner Truth*,
1864 postcard**

FURTHER QUESTIONS

Why do you think Sojourner Truth might have chosen this particular pose, setting, and outfit?

What made a card like this a good tool for both consciousness raising and fund raising in the years during and following the Civil War?

The feminist movement was split by the passage of the Fifteenth Amendment, which gave African American men the right to vote. Some activists like Sojourner Truth, Elizabeth Cady Stanton, and Susan B Anthony opposed this step, arguing for a united front in which black men and all women would stand united for universal suffrage. Others supported passage of the Fifteenth Amendment on the grounds that the success of the abolition movement meant that this was the “Negro’s hour” (McAlister 513). Which of these arguments makes the most sense to you and why?

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(Independent Media)
U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17
(Art & Social Justice)
U1 #10, 18; U2 #5, 6, 13, 18; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3
(Women & Work)

ADDITIONAL INFO

“The venerable” Sojourner Truth’s remarks at the First Annual Meeting of America Equal Rights Association in 1867 after being “greeted with loud cheers” as recorded by her friend, Elizabeth Cady Stanton:

There is a great stir about colored men getting their rights, but not a word about the colored women; and if colored men get their rights, and not colored women theirs, you see the colored men will be masters over the women, and it will be just as bad as it was before...

I want to keep the thing stirring, now that the ice is cracked. What we want is a little money. You men know that you get as much again as women when you write, or for what you do. When we get our rights we shall not have to come to you for money, for then we shall have money enough in our own pockets; and maybe you will ask us for money. But help us now until we get it.

It is a good consolation to know that when we have got this battle once fought we shall not be coming to you any more. You have been having our rights so long, that you think, like a slave-holder, that you own us. I know that it is hard for one who has held the reins for so long to give up; it cuts like a knife. It will feel all the better when it closes up again. I have been in Washington about three years, seeing about these colored people. Now colored men have the right to vote. There ought to be equal rights now more than ever, since colored people have got their freedom. (Stanton, Anthony, & Gage 193)

TEACHER GUIDE

SLIDE #6: The Shoemakers Strike in Lynn, 1860 front page

BACKGROUND INFORMATION

Most of the women who participated in the first women's rights convention at Seneca Falls in 1848 were upper middle class white women. In contrast the majority of women in the United States at that time were working women, whether they be African American women working as slaves in the south or as freewomen in the north, Native American women struggling to hold on to their traditional ways of life in the west or white women toiling for little pay in the mills and factories of the northeast.

In 1860 a mass meeting of the new Mechanics Association demanded higher wages. When the manufacturers refused the workers' demands, thousands of shoemakers across Massachusetts went out on strike. Women who worked at home shoe shops and in the new machine shops gathered to join the strike carrying signs that said "American Ladies Will Not Be Slaves: Give Us a Fair Compensation and We Will Labor Cheerfully." The women abandoned the strike when men failed to support the women's demands for an increase in pay for both factory workers and home workers ("1860").

QUESTION

Why might have the editors of *Frank Leslie's Illustrated Newspaper* chosen to use this image on the front page?

POSSIBLE
ANSWER

The image is a dramatic depiction of a conflict with local and national interest.

EVIDENCE

Dramatic – The image of large crowds gathering in a snowstorm for a labor strike, a new idea at the time, was quite dramatic.

Conflict – People holding placards and distributing handbills suggest efforts to persuade about a controversial issue.

Local and national interest – This would be of interest to Massachusetts residents since the strike happened in their state, and to other workers throughout the country who faced similar issues around pay.

QUESTION

What is the message about women?

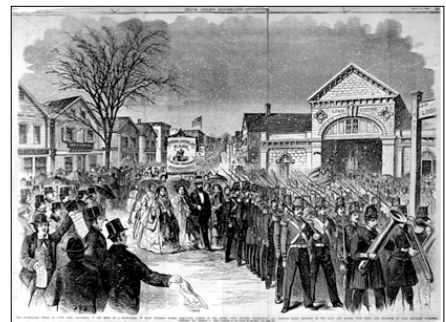
POSSIBLE
ANSWER

Women are workers and activists with community support for their concerns.

EVIDENCE

"800 women operatives joining in the strike, with banners, inscriptions, and working tools, preceded by the Lynn City Guards with music, and followed by four thousand workmen, firemen, etc."

SLIDE #6



**The Shoemakers
Strike in Lynn,
1860 front page**

FURTHER QUESTIONS

Why might women shoemakers in 1860 in Lynn, Massachusetts be more likely to join a labor strike than a women's rights convention?

Discuss the very different representations of women and men in this illustration.

What role might illustrated newspapers, a relatively new phenomenon at the time of the Civil War, have played in advancing discussions about workers' and women's rights?

CONNECTIONS

U1 #10, 18; U2 #5, 6, 13, 18; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From the Massachusetts AFL-CIO Web page on the 1860 shoemakers strike in Lynn, Massachusetts:

In 1852, shoe manufacturers adopted Singer sewing machines into their production system. These machines greatly increased output but reduced the need for binders who worked at home. In response to this change in the industry, many young women were forced to leave their parents' homes and work in the factories. These "machine girls" would work for over ten hours a day at their sewing machines, which was exhausting, and often dangerous. Factory workers were not paid much, although they received three times the pay of their domestic counterparts, whose wages were outrageously low.

Women workers from both the factories and homes began to organize and prepared a "high wage list." This list demanded an increase in pay for both factory workers and homeworkers. Their goal was to create a bottleneck in production that would pressure employers to accept their demands. On March 7, the women joined male shoemakers in their strike...

Although the men had stated their support for the female shoe workers, they did not include any of the women's demands in their proposals. The men were concerned that the addition of the women's demands would make the employers reluctant to consider their own. Instead, this served to discourage the women, who abandoned the strike by late March. At this point the strike was losing momentum and a number of men decided to return to work. By early April the employers had won, and only a few men remained on strike. ("1860 Shoemakers Strike in Lynn")

TEACHER GUIDE

SLIDE #7: *The Revolution*, 1868 front page

BACKGROUND INFORMATION

In March 1851, following an anti-slavery lecture in Seneca Falls, Susan B. Anthony and Elizabeth Cady Stanton were introduced by a mutual friend. This meeting was the beginning of a fifty year friendship between two tireless advocates for women's rights. According to Stanton, "I forged the thunderbolts; she fired them" (McAlister 513). Following a joint speaking tour to promote women's suffrage, the two founded a newspaper that had as its motto, "Men, their rights and nothing more; women, their rights and nothing less" (Ibid). Stanton wrote many of the theoretical articles with her co-editor, Parker Pillsbury, while Anthony worked as proprietor to fill subscriptions, enlist advertisers, and pay the rent. Although both Anthony and Stanton had been committed abolitionists, in the aftermath of black men's enfranchisement they used increasingly racist and class-based arguments to support their primary cause of women's suffrage. Stanton wrote that giving African American men and immigrants the vote was to "exalt ignorance above education, vice above virtue, brutality and barbarism above refinement and religion" (Ward 116).

QUESTION

What does the newspaper's masthead tell you about the intentions of the editors?

POSSIBLE ANSWER

The editors are revolutionary intellectuals devoted to principles of justice rather than political compromise.

EVIDENCE

The newspaper's title suggests its commitment to revolutionary change; its motto suggests that the principle of justice overrides the policy and favors implied in political deal making; and the choice of typeface conveys intellectual heritage, importance, and authority.

QUESTION

When was this published, and what does the historical context suggest about the choice of title for this new paper?

POSSIBLE ANSWER

In 1868, the Civil War had just ended with revolution in the air—an end to slavery, the promise of citizenship rights for African American men, and the radical Republican vision of reconstruction of the old South with active engagement of African Americans as co-equals with whites in government. This context gave the words "The Revolution" a legitimacy that would have been suspect a decade before or after.

SLIDE #7



***The Revolution*,
1868 front page**

FURTHER QUESTIONS

Suffragists and abolitionists found themselves divided over the question of who should get the vote first: black men or women. In the 1960s, there were similar divisions over the role and place of women in the black Freedom movement and the role of women of color in the feminist movement. Discuss the pros and cons of each position.

Other women revolutionaries chose to focus on issues other than women's suffrage. Ida Wells Barnett worked to stop lynching, Margaret Sanger worked for women's access to birth control, and Jane Addams worked to support poor women and to end war. How does an advocate for change select what issue or issues are most important in their lifetime?

[Read *Additional Info.*] Discuss the practice of "media wars," how media build sales by responding to one another, and where people might see that today.

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2
(Civil Disobedience & Direct Action)

ADDITIONAL INFO

At the end of its first month of publication, the editors of *The Revolution* reprinted a review of its initial effort from the *Kentucky Statesman* in a section titled "What the Press Says About Us":

"THE REVOLUTION" has come. Not, dear reader, the overturning of governments, the pulling down of the temple of liberty, and the destruction of things in general; oh no! but the paper named "THE REVOLUTION," published in New York City, by Susan B. Anthony, proprietor and manager, and edited by Elizabeth Cady Stanton and Parker Pillsbury. It is devoted very much indeed to the advocacy of woman's right to everything, especially to the right of voting and holding office and making political speeches. Now, husbands, all of you who are afraid that your wives and daughters will want you to expend two dollars in subscribing for this advocate of woman's rights, had better not read them this notice.

The editors then added their own response to the *Kentucky Statesman* review:

Yes, Kentucky, we do mean to devote ourselves "very much indeed" to woman's right to do everything her hands find to do. But under the new dynasty we shall not ask husbands or lovers for two dollars to take "THE REVOLUTION," but go to work and earn it ourselves. If these stupid men could only see the point, they would give woman the ballot tomorrow. In helping us to circulate our paper, you will help to circulate better blood the brains of the men of the next generation. Yes, you are right; ours is not a Revolution to destroy, but to build up the true family, the church, the state, a temple of liberty on the stable foundations of "Equal rights to all."
(*"Women's Advocacy Collection"*)

TEACHER GUIDE

SLIDE #8: *The Age of Brass*, 1869 cartoon

BACKGROUND INFORMATION

In 1869, Elizabeth Cady Stanton and Susan B. Anthony formed the National Woman Suffrage Association, which promoted direct action in support of their goal. Anthony traveled and spoke throughout the country on issues of abolition, temperance, and women's rights as a means to bring the suffrage struggle to a wider audience. In 1872, Susan B. Anthony and fifteen other women went to the polls in Rochester, N.Y. to engage in an act of civil disobedience and break the law by attempting to cast their votes in the presidential election. All were arrested but only Anthony was tried, an event that received widespread newspaper coverage. Upon her conviction, Anthony refused to pay a fine, saying she preferred to spend time in jail. The sentence was never carried out. On July 4, 1876, Anthony and other activists disrupted the celebrations in Philadelphia by passing out and reading copies of the *Women's Declaration of Rights*. In this title, "brass" refers to rude or bold self-assurance.

QUESTION

Do you think this cartoon is pro- or anti-women's rights?

POSSIBLE ANSWER

It is anti-women's rights.

EVIDENCE

The title, "The Age of Brass or the Triumphs of Women's Rights," suggests that the women are overly bold and disrespectful. Susan B. Anthony is drawn with a frown and her fist in the face of the man holding a baby; the sign urges a vote for "the celebrated man-tamer, Susan Sharp-Tongue"; and the images of women smoking, wearing bloomers (pants), and the man holding a baby, though common today, would have been seen as shocking and distasteful by many in 1868.

QUESTION

What pro-suffrage tactics are portrayed in this cartoon?

POSSIBLE ANSWER

Signing petitions (woman on far left)
Illegal voting (ballot box)
Persuasive writing (third woman on left holds a copy of a book titled *Rights of Women*)
Displaying placards ("Vote for the Celebrated Man Tamer")
Street corner speeches (Anthony on far right)

SLIDE #8



***The Age of Brass,*
1869 cartoon**

FURTHER QUESTIONS

Currier & Ives, one of the most popular and respected printmaking firms of the mid-nineteenth century United States, produced this print. Why might have such a reputable firm distributed such a pointed satire on the women's rights movement in 1868?

Discuss how knowing about the cultural norms of the time (women not smoking or wearing pants; men not holding babies) are essential to understanding satire. Can you think of contemporary examples of this?

Discuss the artist's possible intention in his representation of the seated woman at left center facing the viewer.

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From the text of a speech Anthony gave repeatedly in 1873 following her arrest:

Friends and fellow citizens: I stand before you tonight under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but, instead, simply exercised my citizen's rights, guaranteed to me and all United States citizens by the National Constitution, beyond the power of any state to deny...

It was we, the people; not we, the white male citizens; nor yet we, the male citizens; but we, the whole people, who formed the Union. And we formed it, not to give the blessings of liberty, but to secure them; not to the half of ourselves and the half of our posterity, but to the whole people – women as well as men. And it is a downright mockery to talk to women of their enjoyment of the blessings of liberty while they are denied the use of the only means of securing them provided by this democratic-republican government - the ballot...

The only question left to be settled now is: Are women persons? And I hardly believe any of our opponents will have the hardihood to say they are not. Being persons, then, women are citizens; and no state has a right to make any law, or to enforce any old law, that shall abridge their privileges or immunities. Hence, every discrimination against women in the constitutions and laws of the several states is today null and void, precisely as is every one against Negroes. ("S.B. Anthony")

TEACHER GUIDE

SLIDE #9: *Woman's Rights, 1866 headlines* *Battling For the Ballot, 1869 headlines*

BACKGROUND INFORMATION

The newspaper article headlines on the left report on the founding convention of the American Equal Rights Association in 1866. This was the first women's rights convention held following the Civil War. Here, Elizabeth Cady Stanton appealed for unity between members of the Anti-Slavery Society and the women's movement in order "to bury the black man and the woman in the citizen, and our two organizations in the broader work of reconstruction" (Ward, Geoffrey 104). In the following years, major tactical and ideological differences arose within the ranks of women's suffrage supporters over whether to support the Fifteenth Amendment, which granted voting rights to African American men but not to women. The article headlines on the right report on the American Equal Rights Association convention. Here, Stanton called for an end to "sarcasm and ridicule (and) unkind acts and words... (in order) to sink all petty considerations in the one united effort to secure woman's suffrage" (Ward, Geoffrey 118).

QUESTION

Look at the left hand headlines. Do they seem to support or oppose women's suffrage? Use evidence from the document to support your answer.

POSSIBLE ANSWER

They seem to support women's suffrage.

EVIDENCE

The characterizations are all positive: "Strong minded females," "Crowning right of civilization," "A great women's rights petition."

QUESTION

Look at the right hand headlines. Do they seem to support or oppose women's suffrage?

POSSIBLE ANSWER

They seem to oppose women's suffrage.

EVIDENCE

Many of the characterizations are negative: "Wrangling," "Hisses, cat-calls, yells and wild demonstrations," "Confusion first confounded"

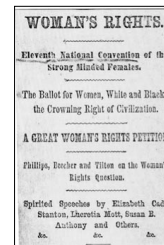
QUESTION

Which phrases in each headline set refer to the debate over the Fifteenth Amendment?

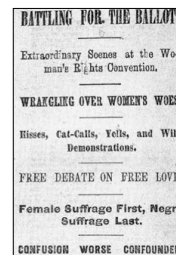
POSSIBLE ANSWER

Left – "Ballot for Women, White and Black, the Crowning Right of Civilization"
 Right – "Female Suffrage First, Negro Suffrage Last"

SLIDE #9



Woman's Rights, 1866 newspaper article headlines



Battling For the Ballot, 1869 newspaper article headlines

FURTHER QUESTIONS

Newspaper article headlines are often written by editorial staff rather than by the author of the article. Why might this be? What is the purpose of giving headlines to news stories?

[Read the *New York Times* article excerpt on the 1869 convention in *Additional Info*. You might want to note its headlines:

- Equal Rights – Another Interesting Debate by the Female Suffrage Agitators
- Moral Maps and Celestial Kites
- Proposition to Throw the Negro Overboard and Advocate Only Woman Suffrage]

Discuss Frederick Douglass' arguments in favor of the Fifteenth Amendment and Paulina Davis' arguments against it. Which is the more compelling argument and why?

What questions do these sets of headlines bring to mind for you?

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12 – 14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2
(Dueling Perspectives)

ADDITIONAL INFO

From an article in the *New York Times* concerning the May 14, 1869 convention:

The Equal Rights Association began its second day's session at Steinway Hall, at 10:30 A.M., yesterday. As on Wednesday, the audience was very large, the greater proportion of the auditors being ladies. The proceedings were of a livelier character than those of the first day, and the friendly tilts that took place between the speakers were highly enjoyed by the spectators...

Frederick Douglass asked and obtained leave to read a set of resolutions. They were, in substance, that the adoption of the Fifteenth Amendment to the Constitution, granting negro suffrage, was preeminent among all political reforms, and should be hailed as a step toward the attainment of the reform sought by this Convention--the securing of the ballot for women...

Mr. Douglass' resolution being called up for action, Mrs. Paulina W. Davis said that she had a preference for the Sixteenth (Woman's suffrage) amendment over the Fifteenth (negro suffrage) amendment. She gave an account of her late experiences in Florida, where she had seen the lately-emancipated negroes. The negro men, she said, were a race of tyrants, like all men who are suddenly raised from servitude to freedom. The women were in advance of the men, intellectually, because, having been servants in their masters' houses, they had superior chances for learning. Many of the men whipped their wives...

Fred. Douglass defended his resolutions in an earnest speech, as also did Mrs. Harper, (colored;) and Mrs. Stanton and Susan B. Anthony opposed their adoption. Considerable excitement and confusion arose toward the close of the session, the irrepressible C. C. Burleigh again making himself obnoxious receiving a storm of hisses. ("Equal Rights")

TEACHER GUIDE

SLIDE #10: *The Progress of Colored Women*, 1898 report cover

BACKGROUND INFORMATION

In 1894, African American women appealed to Susan B Anthony to start their own chapters of the National American Woman Suffrage Association. She turned them down on the grounds that the presence of black women in NAWSA would displease white southern suffragists and legislators. Anthony's friend, African American suffragist and anti-lynching journalist Ida B. Wells-Barnett, commented, "Although she may have made gains for suffrage, she had also confirmed white women in their attitude of segregation" (Ward, Geoffrey 185).

In 1896, African American women formed the National Association of Colored Women under the leadership of educator Mary Church Terrell, a suffragist who would later picket the White House in support of women's right to vote. The NACW united more than thirty clubs in twelve states to support projects of self-help and mutual aid in the African American community (Evans 152).

QUESTION

What is this document?

POSSIBLE
ANSWER

It is the printed text of a speech given by Mary Church Terrell to the National American Women's Suffrage Association in 1896.

QUESTION

What ideas are explicit in the document?

POSSIBLE
ANSWER

Explicit ideas include unity and advancement for African American women and voting rights for women.

EVIDENCE

The title of the speech and sponsoring organization names

QUESTION

What ideas are implied?

POSSIBLE
ANSWER

The mutual interest of African American women and white women are implied by the invitation of the president of the National Association of Colored Women to speak at the fiftieth anniversary of the host organization.

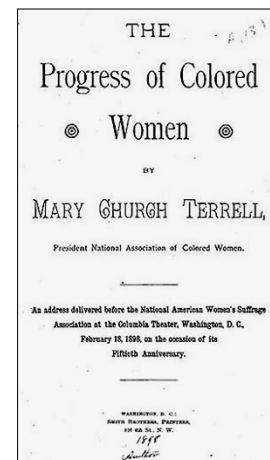
QUESTION

What information is left out of this document that might be important to know?

POSSIBLE
ANSWER

NAWSA banned black women from joining.

SLIDE #10



***The Progress of Colored Women*, 1898 report cover**

FURTHER QUESTIONS

Why might NAWSA have extended the invitation for Terrell to speak at their convention, given that Anthony had recently refused black women's participation in NAWSA?

Why might Terrell have accepted the invitation?

Who might have benefitted and who might have been harmed by NAWSA's exclusion of black women's organizations?

How might this speech have benefited and/or harmed the woman's suffrage cause? How might it have affected the colored women about whom Terrell speaks?

Discuss whether Terrell was speaking *about* black women or *for* them, and what gives a person authority to speak as a representative of others.

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)

ADDITIONAL INFO

From Terrell's address:

To me this semi-centennial of the National American Woman Suffrage Association is a double jubilee, rejoicing as I do, not only in the prospective enfranchisement of my sex but in the emancipation of my race. When (the first suffragists) began that agitation...their sisters who groaned in bondage had little reason to hope that these blessings would ever brighten their crushed and blighted lives, for during those days of oppression and despair, colored women were not only refused admittance to institutions of learning, but the law of the States in which the majority lived made it a crime to teach them to read. Not only could they possess no property, but even their bodies were not their own. Nothing, in short, that could degrade or brutalize the womanhood of the race was lacking in that system from which colored women then had little hope of escape. So gloomy were their prospects, so fatal the laws, so pernicious the customs, only fifty years ago.

But, from the day their fetters were broken and their minds released from the darkness of ignorance to which for more than two hundred years they had been doomed, from the day they could stand erect in the dignity of womanhood, no longer bond but free, till tonight, colored women have forged steadily ahead in the acquisition of knowledge and in the cultivation of those virtues which make for good. To use a thought of the illustrious Frederick Douglass, if judged by the depths from which they have come, rather than by the heights to which those blessed with centuries of opportunities have attained, colored women need not hang their heads in shame.

TEACHER GUIDE

SLIDE #11: *Woman Suffrage in Wyoming Territory, 1888* front page

BACKGROUND INFORMATION

During the latter half of the nineteenth century, suffragists used a variety of tactics in their struggle for voting rights. Susan B. Anthony regularly traveled to Washington to lobby Congress for a Constitutional amendment granting women's suffrage. The "Susan B. Anthony Amendment" would not get serious consideration in Congress until the second decade of the twentieth century. Lucy Stone and her American Woman Suffrage Association worked tirelessly to get referenda on women's voting rights on state ballots throughout the country. The first areas to grant women full voting rights were the western territories of Wyoming in 1869 and Utah a year later. When these territories became states in 1890 and 1896, respectively, they included women's suffrage in their constitutions. Montana, another early suffrage territory, elected the first Congresswoman in 1916. Suffragist Jeanette Rankin was a pacifist and became the only member of Congress to vote against U.S. entry into both world wars.

QUESTION

What are the messages about women's suffrage in this newspaper cover? Do you think it represents a pro- or anti-suffrage message?

POSSIBLE ANSWER

White women are models of respectful voting behavior, a pro-suffrage message.

EVIDENCE

All the women appear to be white; they are standing in an orderly line in the cold as a child looks on respectfully.

QUESTION

This front page is from *Frank Leslie's Illustrated Newspaper*. Where and when was it published, and why might the editors have chosen to portray an event that took place so far from its editorial offices?

POSSIBLE ANSWER

The masthead says that this was printed in New York in 1888. This was likely a provocative cover in New York in 1888 (New York did not grant women the vote until 1917) and might have generated interest and possible new readers.

SLIDE #11



***Woman Suffrage in Wyoming Territory, 1888* front page**

FURTHER QUESTIONS

How might different people have reacted to this cover?

What kinds of actions might someone in New York in 1888 have taken in response to this message?

Discuss the ways in which women's suffrage was about getting or maintaining power for specific groups of people (e.g., whites, people who owned land, people in office who wanted to be re-elected, men, women).

Why were these western states first to grant women the right to vote?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2 (Law & Policy)

ADDITIONAL INFO

From "Wyoming, The Equality State" on the Museum of the West website:

The Western suffrage story began when Wyoming transformed a dream into reality in 1869. That year, the twenty-member Territorial Legislature approved a revolutionary measure stating: "That every woman of the age of twenty-one years, residing in this Territory, may at every election to be holden under the law thereof, cast her vote." William Bright, the bill's sponsor, had come to share his wife, Julia's, belief that suffrage was a basic right of American citizenship.

There was no organized suffrage campaign, and not a single parade, debate or public display. But women kept vigil outside Governor John A. Campbell's office until he signed the bill into law. Eliza A. "Grandma" Swain of Laramie claimed the honor of casting Wyoming's first female ballot in 1870. Esther Morris of South Park City and Caroline Neil gained fame as the nation's first female justices of the peace. The next year Wyoming's women sat on juries, another simple but revolutionary inroad for women's rights.

Why would a western backwater like Wyoming, where there were more antelope than people, challenge the nation to embrace such a controversial experiment? Was it a publicity stunt to attract more settlers? A political ploy to advance partisan causes? A panicked effort to counteract the votes of newly enfranchised African American men in western territories? There were many reasons offered in 1869, and no one explanation satisfies historians even to this day. It is clear, however, that Wyoming women embraced their right to vote and staunchly defended it against all threats. ("Western Women's Suffrage")

TEACHER GUIDE

SLIDE #12: *The Woman's Bible*, 1895 page draft *Retouching an Old Masterpiece*, 1915 magazine cover

BACKGROUND INFORMATION

Elizabeth Cady Stanton, Matilda Joselyn Gage, and the other theoreticians of the early women's rights movement took inspiration from a number of sources. Early feminist writer and editor Margaret Fuller first published her influential essay, "Woman in the Nineteenth Century," in the transcendentalist journal *The Dial* in 1843. She wrote: "There exists in the minds of men a tone of feeling toward woman as toward slaves... We would have every arbitrary barrier thrown down. We would have every path open to Woman as freely as to Man."

Going back even further, in 1776, Abigail Adams wrote to her husband John, one of the framers of the Declaration of Independence:

"In the new code of laws which I suppose it will be necessary for you to make, I desire you would remember the ladies and be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember, all men would be tyrants if they could. If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation." (qtd in Zinn 110)

QUESTION

Look at the document on the left. What media form is this and what classic document is it based upon?

POSSIBLE ANSWER

This is a handwritten page draft by Elizabeth Cady Stanton based on the Bible.

QUESTION

Look at the document on the right. What media form is this and what classic document is it based upon?

POSSIBLE ANSWER

This is an artists' drawing of a cover for *Life* magazine based on the Declaration of Independence.

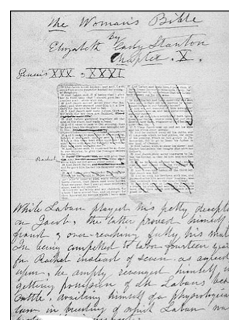
QUESTION

Which of these documents seems to be most in need of a major feminist rewrite according to its creator?

POSSIBLE ANSWER

The Bible needs the most dramatic rewrite as seen in Stanton's extensive edits, compared with the slight retouching of the Declaration of Independence.

SLIDE #12



The Woman's Bible,
1895 page draft

*Retouching an Old
Masterpiece*,
1915 magazine cover

FURTHER QUESTIONS

There was a great controversy within the suffrage movement about Stanton's rewriting of the Bible. What arguments do you suppose were offered for and against using the edited Bible as a means to state the case for women's rights?

What techniques does the *Life* magazine cover designer use to convey the messages?

Discuss the role that moral arguments play in movements for social justice.

Discuss whether the controversial publication of *The Woman's Bible* benefited the cause.

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

Feminists had very different motives for creating their own versions of traditional documents. Suffragists liked the Declaration of Independence and embraced its ideals. They just wanted to be included. In contrast, Stanton and those who supported *The Woman's Bible* saw the traditional Bible as a tool of oppression. From Stanton's *Woman's Bible*:

The Bible teaches that woman brought sin and death into the world, that she precipitated the fall of the race, that she was arraigned before the judgment seat of Heaven, tried, condemned and sentenced. Marriage for her was to be a condition of bondage, maternity a period of suffering and anguish, and in silence and subjection, she was to play the role of a dependent on man's bounty for all her material wants, and for all the information she might desire on the vital questions of the hour, she was commanded to ask her husband at home. Here is the Bible position of woman briefly summed up...

These familiar texts are quoted by clergymen in their pulpits, by statesmen in the halls of legislation, by lawyers in the courts, and are echoed by the press of all civilized nations, and accepted by woman herself as "The Word of God." So perverted is the religious element in her nature, that with faith and works she is the chief support of the church and clergy; the very powers that make her emancipation impossible. (7-8)

Stanton's rewriting of the Bible was considered so heretical that in 1896, the National American Women's Suffrage Association passed a resolution disassociating itself from "the so-called *Woman's Bible*" (Ward, Geoffrey 203).

TEACHER GUIDE

SLIDE #13: *Danger!*, *The New Woman*, and *The Pilgrimette's Progressette*

BACKGROUND INFORMATION

In the early years of the twentieth century, pro-suffrage and anti-suffrage advocates went head to head in the streets and in the media. Pro-suffrage picketers in front of the White House were met by anti-suffrage mobs. Anti-suffrage speeches on the floor of the Senate were countered by proclamations from pro-suffrage Senators. The National Association Opposed to Woman Suffrage was formed to counter the organizing done by the National American Woman Suffrage Association. Both sides employed racist arguments to support their respective positions. White men in the South who were opposed to suffrage argued that enfranchising black women would threaten state's rights and would undermine their efforts to maintain white supremacy in the aftermath of Reconstruction. Some women suffragists argued that granting voting rights to white women would allow white people to outvote black men and women, thus maintaining racial superiority at the polls (Bausum 25).

QUESTION **At first glance, are these messages pro-suffrage or anti-suffrage? Why?**

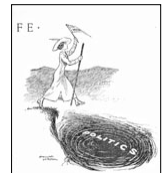
POSSIBLE ANSWER These messages are anti-suffrage.

EVIDENCE The warning "Danger!" and the images of the woman looking down on the man and the woman walking off the cliff are each meant to shake the safety of the status quo.

QUESTION **At closer inspection, what arguments does each document make for the anti-suffrage position?**

POSSIBLE ANSWER Left – "Suffrage would double the irresponsible vote," suggests that giving women the vote would only increase the already problematic voter pool.
Center – "The New Woman – Wash Day" text and image of a man in an apron looking up to a woman smoking with one leg up suggests that sex roles will be reversed.
Right - The image of the woman stepping off the cliff into the dark pool of politics suggests that women do not belong in politics.

SLIDE #13



***Danger!*,
1912 poster**

***The New Woman*,
1901 stereo card**

***A Pilgrimette's
Progressette*,
1914 editorial cartoon**

FURTHER QUESTIONS

Consider the four arguments against women's suffrage referenced in the background reading and the slide: preserving white voter majorities, adding to an already ignorant electorate, reversing gender roles, and involving women in the unladylike world of politics.

Who were the target audiences for each message?

Which do you think might have been the most persuasive message among the early twentieth century electorate?

Which of these arguments is about the realities of power sharing?

The cartoon is a play on a famous Christian story, *Pilgrim's Progress*, in which a seeker of truth encounters and overcomes many tribulations on the path to salvation. Discuss the possible conflicting messages of a cartoon with this background.

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12 – 14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2 (Dueling Perspectives)
U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8 (Opposition to Change)
U1 #10, 18; U2 #5, 6, 13, 18; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3 (Women & Work)

ADDITIONAL INFO

Excerpts from an 1867 speech by Senator George Williams of Oregon:

Sir, it has been said that "the hand that rocked the cradle ruled the world," and there is truth as well as beauty in that expression. Women in this country by their elevated social position, can exercise more influence upon public affairs that they could coerce by the use of the ballot. When God married our first parents in the garden according to that ordinance they were made "bone of one bone and flesh of one flesh" and the whole theory of government and society proceeds upon the assumption that their interests are one, that their relations are so intimate and tender that whatever is for the benefit of the one is for the benefit of the other...

The woman who undertakes to put her sex in an adversary position to man, who undertakes by the use of some independent political power to contend and fight against man, displays a spirit which would, if able, convert all the now harmonious elements of society into a state of war and make every home a hell on earth. (Flexner & Fitzpatrick 142)

Excerpts from an 1887 speech by Senator Vest of Missouri:

For my part when I want to go home, when I turn from the arena where man contends with man for what we call the prizes of this paltry world, I want to go back, not to the embrace of some female ward politician, but to the earnest, loving look and touch of a true woman. I want to go back to the jurisdiction of the wife, the mother; and instead of a lecture upon finance or the tariff or upon the construction of the Constitution, I want those blessed loving details of domestic life and domestic love. (Ibid 167)

TEACHER GUIDE

SLIDE #14: *Votes For Women and Wifey is a Real Suffragette*

BACKGROUND INFORMATION

In their efforts to persuade men to grant them voting rights and to encourage women and children to join the suffrage cause, suffragist tacticians learned much from the pioneers of early advertising. Some put the tools of the public relations industry to work in designing consumer items like pins and hats, sandwich boards, and “womanalls” (women’s overalls) that used consumer culture as a way to engage the public. This use of marketing as a means for political agitation came of age with the promotion of mass consumer culture in the early twentieth century.

This process of making women voters appear “personable, likeable and modern” (Finnegan 81) surely brought more mainstream publicity to the suffrage movement. It also shifted Susan B. Anthony’s vision of women’s place at the forefront of the revolution into that of consumers in the capitalist marketplace.

QUESTION

Who made each of these documents, and for what purpose?

POSSIBLE ANSWER

Postcard – Made by the National American Women’s Suffrage Association to publicize the solid nature of their cause. Represented in their New York skyscraper headquarters
Advertisement—made by Kellogg’s to encourage consumers to buy their product
Song sheet – Made by the music producer Delmar Music Co. to invite musicians to buy and play their music

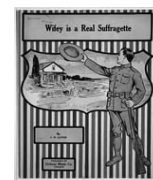
QUESTION

Who is the target audience for each?

POSSIBLE ANSWER

Postcard – Women who support the suffrage cause will spread the word using these cards.
Advertisement – “Modern” mothers will buy this cereal for their “modern” daughters.
Sheet music – Military supporters will buy this red, white, and blue striped patriotic song for family and service.

SLIDE #14



***Votes For Women,
1909 postcard***

***Votes For Women,
1914 advertisement***

***Wifey is a Real
Suffragette,
1919 sheet music***

FURTHER QUESTIONS

Discuss whether the choice to use the suffrage cause for mass marketing helped or hindered the suffrage movement.

Can you think of contemporary examples of the use of social justice concerns for consumer marketing purposes?

Are these messages propaganda? Why or why not?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)
U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)
U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

ADDITIONAL INFO

From the book *Sold American: Consumption and Citizenship, 1890-1945* by Charles McGovern:

Many advertisements portrayed consumption as social activism, where buyers campaigned for products, as in a 1914 ad, "Votes For Women," which featured a parade of little girls carrying boxes of Kellogg's Corn Flakes aloft as pickets. This ad played on the suffrage movement, noting that "women of this country have always voted 'aye'" for the breakfast cereal. The implication that consumption superseded politics in securing the common good was clear.

While the ad's composition paid tribute to the suffrage movement, it asserted that women already had the vote in the arena that suited them best. Kellogg's metaphoric linking of consumption and voting showed that consumption took precedence, especially for those children carrying the political placards. True political action centered on the cupboard. (73)

TEACHER GUIDE

SLIDE #15: *Woman's Journal*, 1913 front page and *The Suffragist*, 1917 newspaper cover

BACKGROUND INFORMATION

As the suffrage movement entered the second decade of the twentieth century, the political path to women's enfranchisement provided multiple opportunities. Some suffragists continued to pressure state legislatures to ratify suffrage amendments. Others worked to pressure Congress and President Wilson to enact federal laws to give women the vote. A young activist, Alice Paul, traveled to England to work with British suffragists whose direct action campaigns had received worldwide attention. Upon her return to the U.S., Paul and Lucy Burns led highly publicized hunger strikes after being arrested for pro-suffrage actions. Many "old guard" suffragists rejected civil disobedience as radical and divisive, viewing such efforts as unladylike at a time when they were trying to convince people that granting women the vote would not undermine traditional values that people held dear. New tactics were developed that enabled the growing movement to receive more public notice and thus put pressure on legislators to act on their demands. The newly formed independent media within the woman's suffrage movement allowed the activists to tell their own stories.

QUESTION

What kind of pro-suffrage tactics are represented in these documents?

POSSIBLE ANSWER

Parades – banner headline and photo
Referenda – *Journal* story headline
Picketing and public speaking – drawing

QUESTION

In what ways do these documents demonstrate suffragists' strategic use of the media in the early twentieth century?

POSSIBLE ANSWER

They represent the proliferation of independent newspapers and magazines published by suffragists, a tradition begun by Anthony and Stanton's *Revolution*. They also show that the suffragists created high profile tactics to gain media coverage, such as big Washington, D.C. parades and picketing of the White House. They were willing to court conflict knowing that controversy would give rise to media coverage, such as the "disgraceful scenes" and "open insults to women" as announced in the *Woman's Journal* headlines, or open conflict with the president as seen in *The Suffragist*.

SLIDE #15



***The Woman's Journal*,
1913 front page**

***The Suffragist*,
1917 newspaper
cover**

FURTHER QUESTIONS

What clues can you find in *The Suffragist* cover that indicate the time frame during World War I?

What clues on the *Woman's Journal* cover suggest when it was first published?

These papers were part of the new independent media of the day, not affiliated with large publishing chains. What sources of independent media do you use for news today?

What actions might young people in 1913 or 1917 have taken in response to these messages?

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(Independent Media)
U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15 - 17; U6 #10; U7 #2, 3, 6, 7; U8 #2
(Photojournalism)
U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2
(Civil Disobedience & Direct Action)

ADDITIONAL INFO

Planners scheduled the Washington, D.C. parade to immediately precede President Wilson's inauguration. About five thousand women participated, including African American suffragist and anti-lynching journalist Ida B. Wells-Barnett. Parade officials had told African American women to march in the back, but Wells-Barnett slipped off the curb to march in the middle once the parade had begun. An anti-suffrage mob, many of them Wilson supporters, tried to break up the parade. This explains the *Woman's Journal* headlines "Disgraceful Scenes" and "Open Insults to Women." The widespread publicity for the parade marked the beginning of a new push for ratification of a federal amendment under the Wilson administration.

Following the parade, Alice Paul and others helped to form the Congressional Union for Woman Suffrage, which successfully lobbied Congress to reintroduce the "Susan B Anthony Amendment." In 1914, Senators held their first vote on women's suffrage in twenty-seven years. More than one-third of Senators abstained, and the rest evenly split between pro- and anti-suffrage positions.

Picketing the White House, a common sight today, was a new venture in 1917. Supporters of the picketers brought hot coffee, heated bricks, and outwear for the women, who were committed to stand firm regardless of the weather. Anti-suffrage protesters, many of them servicemen, accosted suffragists: name-calling, spitting, and stealing banners.

Police decided to arrest the picketers in June 1917 for obstructing traffic. Many of the suffragists refused to pay their \$25 fines and became the first U.S. suffragists to serve time in prison. As suffragists became increasingly critical of President Wilson's failure to support their cause, the treatment of suffrage prisoners became worse. Alice Paul wrote, "I am being imprisoned not because I obstructed traffic, but because I pointed out to President Wilson the fact the he is obstructing the progress of democracy at home while Americans fight for it abroad" (Bausum 55).

TEACHER GUIDE

SLIDE #16: *Women Vote in 12 States*, 1915 poster

BACKGROUND INFORMATION

Before 1920, women's voting rights were determined on a state-by-state basis. Some states gave women full voting rights in all elections. Other states allowed women to vote only in presidential elections, some in primary elections or local elections only, and some in a combination of different elections. In 1916 the National American Woman Suffrage Association asked Carrie Chapman Catt to lead an effort to get individual states to sign on to women's suffrage. She proposed a "Winning Plan" that would result in a "red-hot, never-ceasing campaign" (Bausum 35). The plan placed states into four categories, with different intents for each. The western states, which already had full woman suffrage, would be pushed to support the federal amendment. States with a chance of passing statewide referenda would be pushed to continue to that goal. Some states would be urged to seek partial suffrage or, at the very least, to allow women votes in presidential primaries.

QUESTION

What is the purpose of this poster, and who is the target audience?

POSSIBLE ANSWER

It is to urge Massachusetts male voters to approve woman's suffrage.

EVIDENCE

The demand to "Give the vote to the women of Massachusetts" could be granted by male voters in a state referendum.

QUESTION

What arguments did the designers of this poster use to persuade male voters to support women's suffrage, and why did they choose these?

POSSIBLE ANSWER

They used arguments focused on "protecting women" as mothers, homemakers, workers, and taxpayers. These arguments might have been chosen because men were trained to see themselves as protectors, especially on the eve of World War I. Married men relied on women as mothers and homemakers and thus would want to protect their wives out of self-interest. Perhaps the poster designers thought that since most men were workers and taxpayers, they could relate to the appeal on those grounds.

SLIDE #16



***Women Vote in 12 States*, 1915 poster**

FURTHER QUESTIONS

Discuss why the image of a robed woman similar to the Statue of Freedom atop the Capitol Building was frequently used as an icon by suffragists.

The leaders of the woman's suffrage movement differed strongly over ideology and tactics based on whether to challenge traditional gender roles. Some felt that the use of unladylike direct action like pickets and hunger strikes made it less likely to persuade male voters to give women the vote. Others felt that militant tactics and a radical change in women's role were needed to push for change. Did this document argue for or against preserving traditional gender roles? Why?

What skills and values are needed by social movement activists to help work in coalition across such divided issues?

CONNECTIONS

U2 #16; U4 #7; U8 #3, 5, 8, 9
(Maps, Graphs, and Charts)
U1 #13-15, 19; U2 #11, 12, 16, 17; U3
#3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5
#2, 12-15, 21; U6 #3, 4, 7, 8, 10-14;
U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2;
U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(Law & Policy)

ADDITIONAL INFO

From Carrie Chapman Catt's plan:

When 36 state associations, or preferably more, enter into a solemn compact to get the [Federal] Amendment submitted by Congress and ratified by their respective legislatures; when they live up to their compact by running a red-hot never ceasing campaign in their own states designed to create sentiment behind the political leaders of the states and to aim both these forces at the men in Congress as well as the legislatures, we can get the Amendment through and ratified. We cannot do it by any other process...

When a general is about to make an attack upon the enemy at a fortified point, he often begins to feint elsewhere in order to draw off attention and forces. If we decide to train up some states into preparedness for campaign, the best help which can be given them is to keep so much "suffrage noise" going all over the country that neither the enemy nor friends will discover where the real battle is...

It will require a constructive program of hard, aggressive work for six years, money to support it, and the cooperation of all suffragists. It will demand the elimination of the spirit of criticism, back-biting and narrow-minded clashing of personalities which is always common to a stagnant town, society or movement, and which is beginning to show itself in our midst. Success will depend less on the money we are able to command, than upon our combined ability to lift the campaign above this sordidness of mind, and to elevate it to the position of a crusade for human freedom. (Flexner & Fitzpatrick 274)

TEACHER GUIDE

SLIDE #17: *Vote*, 1920 poster

BACKGROUND INFORMATION

In January 1918, seventy years after the first women's rights convention in Seneca Falls, President Wilson announced his support for the Nineteenth Amendment to the Constitution. "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex." One year later, both houses of Congress approved the Amendment. Thirty-six states had to approve the measure in order for the Amendment to become part of the Constitution. On August 20, 1920, Tennessee became the thirty-sixth state to ratify when it voted to approve by a one-vote margin. As a result, the Nineteenth Amendment became law and women gained the legal right to vote in the U.S. For African American women in the South, it would take the work of activists a half-century later to overturn the Jim Crow laws and policies which denied African Americans equal voting rights. Following passage of the Nineteenth Amendment, the National American Woman Suffrage Association became the League of Women Voters. Alice Paul and other suffrage activists went on to work for passage of the Equal Rights Amendment: "Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex."

QUESTION

Who is represented in this poster, and where is it set?

POSSIBLE ANSWER

The tall woman in the back represents the Statue of Freedom atop the Capitol Building. The dark haired woman in front of her represents a newly enfranchised woman voter. The child is the woman voter's daughter. The scene takes place near the Capitol in Washington, D.C.

EVIDENCE

The figure in the back points to the Capitol building, indicating her position atop the dome.

QUESTION

What is the message about women?

POSSIBLE ANSWER

Women are now empowered to help decide the fate of the government. They can exercise the right to vote and be good role models for the next generation.

EVIDENCE

The Statue of Freedom's outstretched finger and the voter's gaze toward the Capitol suggest political empowerment. The woman casting a vote in front of her daughter encourages voting.

SLIDE #17



***Vote*,
1920 poster**

FURTHER QUESTIONS

Some argue that the passage of the Nineteenth Amendment was mainly a victory for upper middle class white women who were the primary movers behind the women's suffrage campaign. Discuss the role of class and race in determining the effectiveness of the women's suffrage movement in empowering all women.

What techniques did the poster designer use to appeal to the "new woman" of the 1920s?

Did gaining the vote give women the power of a "new social" status and the position of "free and equal citizens"? If yes, why? If no, why not?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

This poster suggests that while the new voter is doing something radical and outside traditional gender roles by voting, she is also being a good mother, which is squarely within traditional notions of womanhood. This use of the responsibilities of motherhood as a justification for expanding women's arenas was common in the Progressive Era and into the turn of the century. The entire Woman's Club movement (much of which supported suffrage) was based around this idea, as was the push in the 1860s to educate girls. Historians have labeled this "domestic feminism."

Upon the ratification of the Nineteenth Amendment, *The Suffragist* proclaimed, "The ballot is the symbol of a new status in human society, it is the greatest possible single step forward in the progress of women, but it does not in itself complete their freedom" (Bausum 85).

Carrie Chapman said: "This is a glorious and wonderful day. Now that we have the vote let us remember we are no longer petitioners; we are not wards of the nation, but free and equal citizens. Let us do our part to keep it a true and triumphant democracy" (Van Vorris 162).

The websites for the National Women's History Museum and the Alice Paul Institute include these quotations from Alice Paul about the struggle for women's equality and freedom:

"Freedom has come not as a gift but as a triumph, and it is therefore a spiritual as well as a political freedom which women receive" ("NWHM").

"When the Quakers were founded...one of their principles was and is equality of the sexes. So I never had any other idea...the principle was always there" ("Alice Paul").

"When you put your hand to the plow, you can't put it down until you get to the end of the row" ("Alice Paul").

TEACHER GUIDE

SLIDE #18: *Sisters in Spirit, Ain't I A Woman?, and Arrested*

BACKGROUND INFORMATION

The first convention for women's rights in the United States happened in 1848. Women first got the right to vote in 1920. How can we learn about a social justice movement that began so long ago and lasted for so many years? There are special archives located in public and university libraries and online that allow us to directly access the words and image of past advocates for social justice. Contemporary authors and artists use these archives to create media documents today that speak to the present while mirroring the past. The groups that produce and distribute these documents, Native Voices Press, The Black Art Depot, and the Indiana Courts in the Classroom project, all are committed to the preservation of our people's history. They seek to help young people understand the past by creating materials that will open the doors of history to a generation who may know very little about the nineteenth century movements for women's suffrage and the abolition of slavery.

QUESTION

What values are implied in these documents?

POSSIBLE ANSWER

Answers will vary. They might include gender and racial equality, cultural diversity, social engagement, and courage.

QUESTION

What other social justice movements are referenced in these documents?

POSSIBLE ANSWER

Native American rights, abolition, and criminal justice reform.

EVIDENCE

Native American rights – "Iroquois influence"
Abolition – Images of Sojourner Truth and Lucretia Mott, well known abolitionists
Criminal justice reform – The trial and conviction of Susan B Anthony for illegal voting as an act of civil disobedience

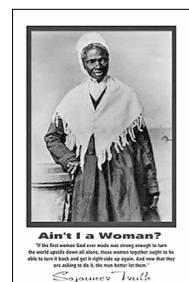
QUESTION

Why might have the creators of these media chosen to link these various social justice issues?

POSSIBLE ANSWER

Perhaps to encourage contemporary social justice movements to recognize and emulate the historic links between movements in the past.

SLIDE #18



Sisters in Spirit,
2001 book cover

Ain't I A Woman?,
2000 poster

Arrested,
2002 poster

FURTHER QUESTIONS

Name six types of media forms that are incorporated in these documents as a means to teach about a movement that began a century and a half ago.

Discuss the role that historical social justice movements can play in current movements.

Which of these women or events were you aware of before? For those who were already familiar with these women and events, how did you know about them? For those who didn't know about them, why not?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2 (Remembering People's History)
U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2 (Civil Disobedience & Direct Action)

ADDITIONAL INFO

Native Voices Press offers works by a "diverse group of Native American authors and illustrators from tribes across the Americas. The Blackfoot, Cherokee, Mohawk, Suquamish, Yaqui, and other tribes are represented here in a variety of books for adults and children... We feel privileged to be working with these indigenous authors to make their voices heard and to help keep their culture alive" ("Native Voices").

The goal of the Black Art Depot is "to be the number one supplier of African-American art, gifts and collectibles in the Southeast. We believe that art can be used as a tool to turn houses into homes, to motivate and inspire lost souls, and to bring happiness into the hearts of others. When you shop with The Black Art Depot you are purchasing art from a company that not only sells art, we also understand art and the many ways it can be used to improve the life of our customers" ("About the Black Art Depot").

From the Indiana Courts Web page, "Women's Rights the Subject of Interactive Courtroom Drama For Students":

"My Place is in the Voting Booth" will commemorate an 1890s case about women and voting. Hoosier suffragette Helen Gougar was denied the right to vote in a Tippecanoe County election. Gougar took her case all the way to the Indiana Supreme Court (*Gougar v. Timberlake*). Gougar was one of the first women to argue before the Indiana Supreme Court. The program is a scripted drama with about 80 student parts. The 4th-12th graders will play the role of judges, attorneys, family members, and picketers.



Document-Based Essay: Arguing For Women's Suffrage

Write a well-organized essay discussing how media were used to support women's suffrage. Include an introduction, several paragraphs, and a conclusion. Use evidence from at least two documents in your essay. Support your response with relevant facts, examples, and details. Include additional outside information.

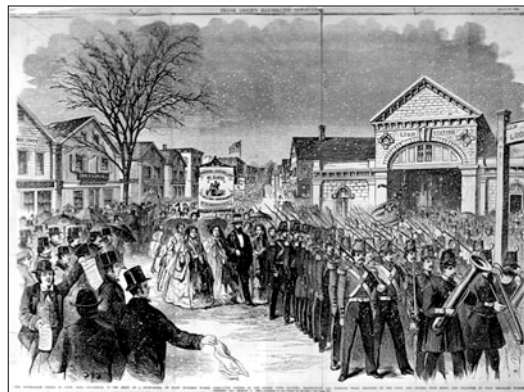
In your essay:

- Identify three arguments in favor of women's suffrage.
- Reference at least three of the documents below.
- Explain how the documents you've chosen were used to argue for suffrage.

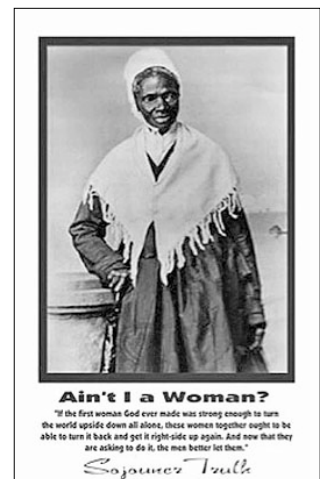
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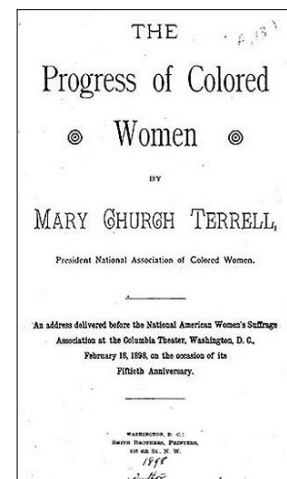
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6.

LESSON PLAN



Video Clips

Case Study: Suffragists on Film

Lesson Objectives:

- Students will review the tactics used by suffragists toward achieving the vote.
- Students will recognize the power of words, images, and sounds to influence a target audience.
- Students will analyze diverse storytelling techniques to convey messages.

Vocabulary:

Susan B. Anthony, Elizabeth Cady Stanton, amendment, Julia Howe, Lucretia Mott, National History Day, Abigail Adams, National American Woman's Suffrage Association, Sojourner Truth, Anna Howard Shaw, Congressional Union, Alice Paul, Lucy Burns, National Woman's Party, Woodrow Wilson, hunger strike

Media:



Not For Ourselves Alone (3:49)



"Sufferin' Till Suffrage" (3:03)



We Demand an Amendment (3:02)



Iron Jawed Angels (2:19)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 2 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model the application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE

Case Study: Suffragists on Film



Video Clips

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

The earliest film documents from the women's suffrage movement in the mid-nineteenth century are photo portraits that portray serious women engaged in serious business. In the early twentieth century, as the suffrage movement began the last lap to success, filmmakers produced the first black and white newsreel representations of women marching for rights and picketing the White House. These tactics that now seem commonplace were actually new and quite daring at the time. Women put their safety and freedom on the line as they took public steps to demand equal voting rights with men.

The film excerpts you are about to see were all made in the late twentieth and early twenty-first centuries. They are contemporary views of a struggle that lasted more than seventy years and ended before the grandmothers of today's high school students were born. They are part of longer productions by different filmmakers and are not meant to show the full story as told in the longer works from which they are taken. As you view these film clips you will be asked to identify why the film was produced and for what target audience, to explain how filmmakers use techniques to communicate to a particular audience, and to compare the different tactics chosen by suffragists in their efforts to achieve voting rights.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide to potential student responses.



***Not For Ourselves Alone: The Story of
Elizabeth Cady Stanton & Susan B. Anthony***
PBS, 1999

Film 1 Introduction

This clip is from the final section of the 1999 PBS documentary film, *Not For Ourselves Alone: The Story of Elizabeth Cady Stanton & Susan B. Anthony*, made by filmmaker Ken Burns. The PBS website promoting the film says:

Two women. One allegiance. Together they fought for women everywhere, and their strong willpower and sheer determination still ripples through contemporary society. Here lies the story of two of our century's most celebrated pioneers—Elizabeth Cady Stanton and Susan B. Anthony. Recount the trials, tribulations and triumphs of these two women as they strive to give birth to the women's movement. Not until their deaths was their shared vision of women's suffrage realized.

Media Sample Questions & Answers

1) Why was this produced and who is the target audience?

Possible Answer: This was produced because it fulfilled PBS's mission, because it was a topic that interested Ken Burns, and because the people who provided the funding (including the Corporation for Public Broadcasting) thought it was an important topic for American audiences to know about. It was aired because local stations thought it would draw an audience. The target audience is general PBS viewers. It might be of special interest to people interested in the history of U.S., women, democracy, and social justice movements.

2) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker personalizes the story by including the on-screen testimony of a young historian and an elder veteran of the movement as well as the final excerpt of the letter from Susan B Anthony with the photo of her and Elizabeth Cady Stanton. The period surrounding the Nineteenth Amendment is portrayed by using archival stills and newsreel with a backing soundtrack of simple piano and violin reminiscent of that period.

3) What tactics does the filmmaker feature in his portrayal of the struggle for women's rights?

Possible Answer: Marches, parades, banners, and signs represent what Anthony referred to as the work of a younger "army of women."



"Sufferin' Till Suffrage" ***Schoolhouse Rock*, 1976**

Film 2 Introduction

This clip was produced for the educational cartoon series *Schoolhouse Rock* in 1976. The song was produced by Essra Mohawk and written by Bob Dorough and Tom Yohe ("Schoolhouse").

Lyrics: Now you have heard of women's rights, and how we've tried to reach new heights. If we're "all created equal," that's us too! But you will probably not recall that it's not been too long at all, since we even had the right to cast a vote.

Well, sure, some men bowed down and called us "Mrs." Let us hang the wash out and wash the dishes, but when the time rolled around to elect a president, what did they say, sister? They said, "See ya later, alligator, and don't forget my mashed potatoes, cause I'm going downtown to cast my vote for president."

CHORUS: Oh, we were suffering until suffrage, Not a woman here could vote, no matter what age, Then the Nineteenth Amendment struck down that restrictive rule. And now we pull down on the lever, cast our ballots, and we endeavor to improve our country, state, county, town, and school.

Those pilgrim women who braved the boat could cook the turkey, but they could not vote. Even Betsy Ross who sewed the flag was left behind that first election day. Then Susan B. Anthony and Julia Howe, Lucretia Mott, they showed us how. They carried signs and marched in lines until at long last the law was passed. CHORUS

Media Sample Questions & Answers

1) Why was this produced and who is the target audience?

Possible Answer: This was produced to encourage children to watch this channel and to teach about women's history. The target audience is children who watch Saturday morning cartoons.

2) What techniques does the filmmaker use to engage the audience?

Possible Answer: The producers seek to capture and hold children's attention by using a musical score that is fast-paced and repetitive with a chorus and rhyming phrases. They use similarly fast-paced visuals with a very active principal character, a young woman/tornado, racing between animated and archival images.

3) What tactics does the filmmaker feature in his/her portrayal of the struggle for women's rights?

Possible Answer: Marches, parades, picket signs, and civil disobedience (a scene of women being arrested).



We Demand an Amendment **YouTube, 2009**

Film 3 Introduction

This video was posted on YouTube in 2009 by high school senior Maeve Willis. Her posting says: "This is my NHD [National History Day submission] from 2008. The theme was conflict / compromise. This was my copy that I used at competition at Nationals, where I got third in my room."

The National History Day website explains its intention: "National History Day makes history come alive for America's youth by engaging them in the discovery of the historic, cultural and social experiences of the past. Through hands-on experiences and presentations, today's youth are better able to inform the present and shape the future. NHD inspires children through exciting competitions and transforms teaching through project-based curriculum and instruction" (*Home of History Education*).

Media Sample Questions & Answers

1) Why was this produced and who is the target audience?

Possible Answer: This was produced as part of the National History Day competition for judges, teachers, and fellow students to review.

2) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker uses a range of archival visual documents presented with pan and scan techniques and with titles, slides, and subtitles. She reads her text with a quiet instrumental soundtrack behind. This mixture of music, voice, and moving visuals is meant to engage the viewer and to make the history more compelling than simply reading the text would be.

3) What tactics does the filmmaker feature in her portrayal of the struggle for women's rights?

Possible Answer: Organized groups and conventions, speeches, state-by-state campaigns, banners, parades, marches, and demonstrations.



Iron Jawed Angels
HBO, 2004

Film 4 Introduction

The trailer you are about to see is from the 2004 HBO film *Iron Jawed Angels*, directed by Katja von Garnier and starring Hilary Swank, Francis O'Conner, and Anjelica Huston. The film is based on the true story of the direct action campaign mounted by suffragists Lucy Burns and Alice Paul during the Wilson administration. Reflecting on her role as Alice Paul in the film, actress Hilary Swank said: "I was really excited about the idea of making a movie that transcended time. Not necessarily about a certain era as much as a conviction of heart and what is right and what's just. That's something that we can all relate to. These are not women sitting all uptight and talking with weird accents. They're human beings with feelings and emotions. And I think that's very, very exciting and fresh. It's one of the great, untold American stories. And it wasn't that long ago."

Media Sample Questions & Answers

1) Why was this produced and who is the target audience?

Possible Answer: This was produced by HBO to draw viewers to its channel for the purpose of selling advertising during the initial broadcast and later in DVDs. The director, producer, and actors wanted to bring a good story about a little-known historic event to the wider public. The film's target audience is HBO viewers and others who might see the trailer.

2) What techniques does the filmmaker use to engage the audience?

Possible Answer: As is the case with most trailer production, the editor packs as much enticing footage as possible into a very brief window. In this case, the techniques involve rapid and constant cuts and camera angles and multiple story snapshots, including romantic dances, erotic dressing scenes, family conflict, a police arrest, and emergency room action scenes. There are varied musical soundtracks and often-jarring sound effects throughout the many mini-storylines within this two-and-half minute film trailer.

3) What tactics does the filmmaker feature in her portrayal of the struggle for women's rights?

Possible Answer: Picketing the White House with pro-suffrage banners, unfurling banners in the Capitol, dropping leaflets from rooftops, marching and parading on horseback as women warriors, engaging in civil disobedience, initiating hunger strikes, and prison organizing.

FURTHER QUESTIONS

- What was the challenge within the women's liberation movement when each of these was aired? How can you find out if you don't know?
- How might these representations of the women's suffrage movement differ from films made in the 1920s or the 1960s?
- What groups of women are left out of these representations? Why?
- Why might the particular tactics portrayed in the struggle for suffrage have appealed to the producers, distributors, funders, and/or audience of each media production?
- What arguments are made to support the goals of the suffrage movement?
- Which of the pro-suffrage tactics that you identified do you think had the most positive impact? Why?
- Would you consider the women's suffrage movement to be a reform movement or a revolutionary movement? Why?
- Discuss how filmmakers select different techniques based on the target audience they seek to reach.
- Does the cartoon format of *Schoolhouse Rock* trivialize the topic of women's suffrage, does it bring it to a broader audience, or does it do both?
- Who might have seen a school project like "We Demand an Amendment" if it had been produced in 1989, and how has the existence of video sharing sites like YouTube changed the activist landscape?
- Each of these clips seeks to convey a lot of information in a very brief time—as the ending to a documentary film, as a children's cartoon, as a presentation within a scholastic competition, and as a promotional trailer for a television film. What common approaches to filmmaking guide these different short film efforts?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People's History)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)



Unit 2, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: _____

- 1) Why was this produced and who is the target audience?
- 2) What techniques does the filmmaker use to engage the audience?
- 3) What tactics does the filmmaker feature in his/her portrayal of the struggle for women's rights?

LESSON PLAN



Audio Clip

Case Study: We Will Be Heard

Lesson Objectives:

- Students will review songs with messages about women's suffrage.
- Students will recognize the power of words and sound to influence a target audience.
- Students will analyze the use of caricature in songwriting to convey messages.

Vocabulary:

suffrage movement, Women's Anti-Suffrage Association, jonquils (a symbol for suffrage), red rose (a symbol of anti-suffrage), Emmeline Pankhurst

Media:

Song excerpts from four songs:

- "Keep Woman in Her Sphere" (2:07)
- "Anti-Suffrage Rose" (1:26)
- "She's Good Enough to Be Your Baby's Mother And She's Good Enough to Vote With You" (1:52)
- "Sister Suffragette" (1:47)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 2 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present *Lesson Introduction* to the class.
2. Distribute student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages in *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: We Will Be Heard

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Songs played a part in the suffrage cause just as they have in every social justice movement in U.S. history. Unfortunately, we will never hear most of these songs in their original form. Many songs of suffrage were composed and sung before the advent of audio recording technology. We are fortunate that there were a few committed musical historians who knew that the preservation of the songs of the suffrage movement would be important for listeners and historians in the modern age. One of these folklorists was Elizabeth Knight who, in 1958, recorded an album titled *Songs of the Sufragettes* for Folkways Records. Irwin Silber, in his introduction to this song collection, gave some advice to the 1958 listeners who chose to listen to this record at the time:

If you listen to these songs with the highly-trained – and sometimes jaded – ear of the Sputnik (satellite) age, you will hear little. But as your needle touches the phonograph record, project yourself back into a different world. Envision if you will, a small meeting hall, or an over-sized parlor of the 1890s, where a dozen or so women have somehow managed to gather together to share their hopes and ideas and determination for equality. And at what a cost! Scorn and social disapproval from the approved pillars of society: jeers and laughter from fathers, husbands, prospective boyfriends: butt of music hall jokes and popular songs. But, spurred on by a vision of equal rights, the women (with perhaps, a few male supporters) meet and discuss and plan and agitate. And then, in high, thin voices, to buoy up sagging spirits or to celebrate a new victory, these songs are heard. (Silber 5)

In this lesson you will hear both pro- and anti-suffrage songs from the late nineteenth and early twentieth centuries, and one song from the 1960s. Listen carefully to discover how the songwriters and performers used lyric, instrumentation, and vocal technique to communicate the message of each song.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the Media Sample Questions and Answers.



"Keep Woman in Her Sphere"
Composed by D. Estabrook,
Performed by Elizabeth Knight, 1880

Song 1 Introduction

This song of the late 1800s was widely known by suffragists and frequently sung at rallies and protests of the day. It is included in May Wheeler's 1884 collection *Booklet of Song, A Collection of Suffrage and Temperance Melodies* as well as in other collections of the time.

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Women are abused and dominated by men. The repeated phrase, "keep woman in her sphere," implies this and the lyrics, "he starved his wife at home," and, "I've taught my wife to know her place," make this explicit.

2) What are the messages about men?

Possible Answer: Thoughtful, earnest men accept women's equality; only brutes of various sorts want to keep women down. Most men, as in the first two verses, would be in favor of keeping a woman "in her sphere." A few acknowledge that women have equal rights as affirmed in the last lines, "Her rights are just the same as mine / Let woman choose her sphere." Men are closed-minded ("know it all without debate and never change their mind"), abusive, and alcoholic (he squandered all his cash for drink and starved his wife at home).

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: By presenting most men as closed-minded ("one of those, not very hard to find, who know it all without debate"), the songwriter underscores the point that most men would want to keep a woman "in her sphere." By introducing the "earnest, thoughtful man" who ponders law and truth, the songwriter holds out hope of changing this common view of men.



"Anti-Suffrage Rose" **Composed by Phil Hanna, 1915**

Song 2 Introduction

This song composed by Phil Hanna was published by and dedicated to the Women's Anti-Suffrage Association in Boston. An article about this song appeared in the *New York Times* on August 28, 1915, with the headline, "Women who don't want to vote have a new war song." Flowers also indicated one's allegiance. Suffragists wore yellow jonquils to mark their support of suffrage; those opposed to suffrage wore red roses.

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Anti-suffrage women are better than suffragists ("Anti-Suffrage Rose... you're better far, than Jonquils are"). Anti-suffrage women work hard and successfully for the cause ("work for the cause... you cannot fall"). The views of anti-suffrage women are correct ("emblem of truth and right").

2) What are the messages about men?

Possible Answer: Men are in danger of being controlled by a few suffragists ("Tell all the men you know, why should a few, rule over you? Suffrage is every man's foe").

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: By caricaturing anti-suffrage women as roses ("better by far," "sign of the hour," "queen of them all") and pro-suffrage women as domineering ("a few [who will] rule over you") and aggressive ("wants to fight"), the songwriter pits this as a classic good versus evil drama. The anti-suffrage rose is clearly the heroic victor over the not-sweet, not-beautiful, pro-suffrage jonquil.



**"She's Good Enough to Be Your Baby's Mother
And She's Good Enough to Vote With You"**
**Composed by Alfred Bryan and Herman Paley,
Performed by Anna Chandler, 1916**

Song 3 Introduction

This song was included in the 1999 CD collection *Respect: A Century of Women in Music* along with other early twentieth century standards such as "Crazy Blues" by Mamie Smith and "Nobody Knows the Trouble I've Seen" by Marian Anderson. The lyricist, Alfred Bryan, also wrote lyrics for the World War I-era song, "I Didn't Raise My Boy To Be A Soldier."

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Women are mothers ("your baby's mother") and wives ("the wife he loves") who offer love ("her love will guide him"), comfort ("bear your troubles"), joy ("bring you gladness"), and peace ("protest [war] in vain").

2) What are the messages about men?

Possible Answer: Men are dependent on women for love, comfort, and joy and bring war, sadness, and madness to the world ("Man plugs the world in war and sadness, Stop all your madness").

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: By posing these caricatures of loving, joyful women and sad, war-mongering men, the songwriter leaves no doubt that women must be "good enough to vote with you." There is an implication that women are more gentle than men and more naturally pacifistic; if they had the vote, maybe there would be less of a chance of war at a time when the U.S. was on the verge of entering World War I.



"Sister Suffragette"

Written by Robert and Richard Sherman

Performed by Glynis Johns, 1964

Song 4 Introduction

This song was composed for the 1964 musical film *Mary Poppins*, produced by Walt Disney. The film is set in 1910 London and focuses on the lives of the Banks family, which includes a pro-suffrage mother, singing the song here, and a clearly anti-suffrage father. "Mrs. Pankhurst" refers to British suffragist Emmeline Pankhurst, who was repeatedly arrested for her activism. She engaged in hunger strikes that were reported internationally and helped to inspire U.S. suffrage activists Alice Paul and Lucy Burns. The references to protests were likely to be familiar with the U.S. public in 1964, who were then receiving regular news reports on the sit-ins and marches of the Black Freedom Movement.

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Women formerly were submissive victims ("No more the meek and mild subservients" and "cast off the shackles of yesterday"). They are now courageous and militant fighters for equal rights ("We're fighting for our rights, militantly!" and "Take heart! For Mrs. Pankhurst has been clapped in irons again!").

2) What are the messages about men?

Possible Answer: Men are likeable as individuals, but collectively they are not too smart ("Though we adore men individually we agree that as a group they're rather stupid").

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: Musical comedies like *Mary Poppins* often employ exaggerated characters to present clear contrasts in the plot. In this case, the songwriter presents the tension among formerly "meek and mild" women, "rather stupid men," and the new "Sister Suffragette" who is outspoken and militant in her quest for equal rights. (NOTE: On its surface, this song is pro-women's rights. But the character in the film who sings it is portrayed as flighty and so involved in her cause that she is clueless about her children. Her failures as a mother are one of the reasons that the family needs Mary Poppins, the real hero of this tale.)

FURTHER QUESTIONS

- Who were the target audiences for these songs, and how do you know?
- Do you think any of these songs might have caused a listener to reconsider his/her position on women's rights? If yes, which song and why? If no, why not?
- Each of these songs uses caricatures to make its point about issues of justice as it relates to gender. Discuss whether and how caricature has been used to expose arguments about social justice based on race and class.
- Given the satire and caricature in these songs, do you think they were meant to be taken seriously? Why or why not?
- The first of these songs was written in the 1880s, the second two in the 1910s, and the last in the 1960s. Discuss how differences in historical context impact songwriting.
- Which of these songs, if any, resonate today? Why?
- Do any of the songs portray women and men as equal?
- Why would these songwriters emphasize differences between women and men rather than talking about their similarities?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12 – 14, 16, 19, 23; U6 # 3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

LYRIC SHEET

SONG 1

"Keep Woman in Her Sphere," Composed by D. Estabrook, Performed by Elizabeth Knight, 1880

I have a neighbor, one of those
Not very hard to find
Who know it all without debate
And never change their mind
I asked him, "What of woman's rights?"
He said in tones severe -
"My mind on that is all made up,
Keep woman in her sphere."

I saw a man in tattered garb
Forth from the grog-shop come
He squandered all his cash for drink
and starved his wife at home

I asked him, "Should not woman vote?"
He answered with a sneer -
"I've taught my wife to know her place,
Keep woman in her sphere."

I met an earnest, thoughtful man
Not many days ago
Who pondered deep all human law
The honest truth to know.
I asked him, "What of woman's cause?"
The answer came sincere -
"Her rights are just the same as mine,
Let woman choose her sphere."

SONG 2

"Anti-Suffrage Rose," Composed by Phil Hanna, 1915

Red, Red, Anti-Suffrage Rose
You're the flower that's best of all!
You're better far, than Jonquils are,
We are going to prove it in the Fall.

Sweetest flower in all the world,
Everybody knows, You're the emblem of
the Anti Suffrage Cause!
You lovely, red, red, rose!

Work for the "cause," No time to pause,
Tell all the men you know,
Why should a few, Rule over you?
Suffrage is every man's foe.

Beautiful flower, Sign of the hour,
If the Jonquil wants to fight,
You cannot fall, You're the Queen of them all,
Emblem of Truth and right.

LYRIC SHEET

SONG 3

"She's Good Enough to Be Your Baby's Mother And She's Good Enough to Vote With You,"
Composed by Alfred Bryan and Herman Paley, Performed by Anna Chandler, 1916

No man is greater than his mother
No man is half so good
No man is better than the wife he loves
Her love will guide him
What 'ere beguile him

She's good enough to warm your heart with kisses
When your lonesome and blue
She's good enough to be your baby's mother
And she's good enough to vote with you

She's good enough to love you and adore you
She's good enough to bear your troubles for you
And if your tears were falling today
Nobody else would kiss them away

Man plugs the world in war and sadness
She must protest in vain
Let's hope and pray someday we'll hear her pain
Stop all your madness, I bring you gladness

SONG 4

"Sister Suffragette," Written by Robert and Richard Sherman, Performed by Glynis Johns, 1964

We're clearly soldiers in petticoats
And dauntless crusaders for woman's votes
Though we adore men individually
We agree that as a group they're rather stupid!

Cast off the shackles of yesterday!
Shoulder to shoulder into the fray!
Our daughters' daughters will adore us
And they'll sign in grateful chorus
"Well done, Sister Suffragette!"

From Kensington to Billingsgate
One hears the restless cries!
From ev'ry corner of the land:
"Womankind, arise!"

Political equality and equal rights with men!
Take heart! For Missus Pankhurst has been clapped
in irons again!

No more the meek and mild subservients we!
We're fighting for our rights, militantly!
Never you fear!

So, cast off the shackles of yesterday!
Shoulder to shoulder into the fray!
Our daughters' daughters will adore us
And they'll sign in grateful chorus
"Well done! Well done!"



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize in a sentence or two the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusions.



"Keep Woman in Her Sphere," 1880

Composed by D. Estabrook, Performed by Elizabeth Knight

I have a neighbor, one of those
Not very hard to find
Who know it all without debate
And never change their mind
I asked him, "What of woman's rights?"
He said in tones severe -
"My mind on that is all made up,
Keep woman in her sphere."

I saw a man in tattered garb
Forth from the grog-shop come
He squandered all his cash for drink
and starved his wife at home

I asked him, "Should not woman vote?"
He answered with a sneer--
"I've taught my wife to know her place,
Keep woman in her sphere."

I met an earnest, thoughtful man
Not many days ago
Who pondered deep all human law
The honest truth to know
I asked him "What of woman's cause?"
The answer came sincere -
"Her rights are just the same as mine,
Let woman choose her sphere."

- 1) What are the messages about women in the lyrics?

- 2) What are the messages about men?

- 3) How does the songwriter use stereotype or caricature to further the message?



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusions.



"Anti-Suffrage Rose," 1915 **Composed by Phil Hanna**

Red, Red, Anti-Suffrage Rose
You're the flower that's best of all!
You're better far, than Jonquils are,
We are going to prove it in the Fall.

Sweetest flower in all the world,
Everybody knows, You're the emblem of
the Anti Suffrage Cause!
You lovely, red, red, rose!

Work for the "cause," No time to pause,
Tell all the men you know,
Why should a few, Rule over you?
Suffrage is every man's foe.

Beautiful flower, Sign of the hour,
If the Jonquil wants to fight,
You cannot fall, You're the Queen of them all,
Emblem of Truth and right.

- 1) What are the messages about women in the lyrics?

- 2) What are the messages about men?

- 3) How does the songwriter use stereotype or caricature to further the message?



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusions.



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And She's Good Enough to Vote With You," 1916**
Composed by Alfred Bryan and Herman Paley,
Performed by Anna Chandler

No man is greater than his mother
No man is half so good
No man is better than the wife he loves
Her love will guide him
What 'ere beguile him

She's good enough to love you and adore you
She's good enough to bear your troubles for
you
And if your tears were falling today
Nobody else would kiss them away

She's good enough to warm your heart with
kisses
When you are lonesome and blue
She's good enough to be your baby's mother
And she's good enough to vote with you

Man plugs the world in war and sadness
She must protest in vain
Let's hope and pray someday we'll hear her pain
Stop all your madness, I bring you gladness

- 1) What are the messages about women in the lyrics?

- 2) What are the messages about men?

- 3) How does the songwriter use stereotype or caricature to further the message?



Unit 2, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusions.



"Sister Suffragette," 1964

Written by Robert and Richard Sherman, Performed by Glynis Johns

We're clearly soldiers in petticoats
And dauntless crusaders for woman's votes
Though we adore men individually
We agree that as a group they're rather
stupid!

Cast off the shackles of yesterday!
Shoulder to shoulder into the fray!
Our daughters' daughters will adore us
And they'll sign in grateful chorus
"Well done, Sister Suffragette!"

From Kensington to Billingsgate
One hears the restless cries!
From ev'ry corner of the land:
"Womankind, arise!"

Political equality and equal rights with men!
Take heart! For Missus Pankhurst has been clapped
in irons again!

No more the meek and mild subservients we!
We're fighting for our rights, militantly!
Never you fear!

So, cast off the shackles of yesterday!
Shoulder to shoulder into the fray!
Our daughters' daughters will adore us
And they'll sign in grateful chorus
"Well done! Well done!"

- 1) What are the messages about women in the lyrics?

- 2) What are the messages about men?

- 3) How does the songwriter use stereotype or caricature to further the message?

Unit 3:

Early Labor

Movement

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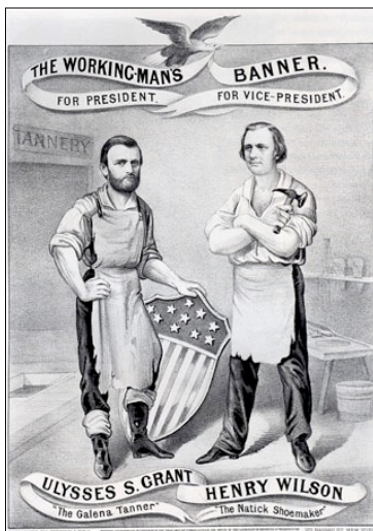
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Solidarity Forever – With whom?

In the years of the early labor movement in the United States (between Reconstruction and World War I) workers had a unique opportunity to decide whether the ranks of organized labor would be open to all—women, former slaves, recently arrived immigrants, and children—or whether unions would remain under the control of white men. A. Philip Randolph, founder of the African American Brotherhood of Sleeping Car Porters union, argued for inclusive labor organizing:

The very nature of a struggle on the part of labor and minorities...renders it inevitable that labor and minorities join the camp and stand by and for the forces of democracy. For it is only within the framework of democracy that labor and minorities can achieve freedom, equality and justice. (Stovall)

The prosperity of the United States in its first one hundred fifty years was achieved, in significant measure, by the labor of disenfranchised workers. The slave trade tore African people away from their families to labor long hours under a constant threat of violence in order to make profits for the slave traders, plantations owners, and northern businessmen who participated in the horrors of the slave trade. Young women and girls worked in textile mills and sweatshops in the cities of the



What is the message about labor in this 1872 campaign banner?

industrial north in dangerous and unhealthy conditions over which they had little, if any, control. Immigrants from Asia and Europe labored building railroads, making clothes, and growing food for the native-born population that often worked to deny “foreigners” the same rights afforded to U.S. citizens. Children as young as eight years old worked for pennies in dangerous jobs in mines and mills with little hope of escape and with a great risk of injury and death.

In the years following the Civil War, an early trade union movement began with the intention of helping workers organize to secure rights for safer and more humane working conditions, shorter work hours, and better pay. Workers paid union dues to help fund union organizing drives, provide food and rent for striking workers, and pay the salaries of union leaders.

From the beginning of the union movement, there were some who questioned the labor movement’s commitment to freedom and equality for all workers. African American workers were frequently forced to organize their own unions due to racial exclusion on the part of major labor federations, such as the Knights of Labor and the American Federation of Labor. The National Women’s Trade Union League was formed to look out for the rights of working women, who were often dismissed by male-led unions.

Popular media were also often critical of the early labor union movement. Thomas Nast, perhaps the most famous editorial cartoonist of the late nineteenth century, was fiercely anti-union in his editorial commentary. Writer Horatio Alger wrote a widely read series of books on the “rags to riches” efforts of young “Ragged Dick” as he pursued the “American dream” by “pulling himself up by his own bootstraps.” Such stories encouraged individual enterprise rather than collective mutual aid. Labor leaders responded to these challenges by creating media of their own—posters, handbills, newsletters, and newspapers—to carry their message of the promise of union organizing to their definition of the masses: a group often limited to native-born adult white males.

Agitation – Problem or Solution?

To some in the early twentieth century, class war in the United States seemed like a real possibility. Russia was in the midst of the Bolshevik Revolution that brought the communist government to power. In 1912, labor leader Eugene Debs ran for president on the Socialist Party ticket and received nine hundred thousand votes, 6 percent of the total. The Industrial Workers of the World, or Wobblies as they were often called, tried to organize all workers into one big union, disregarding the “skilled” and “unskilled” distinctions that prevented many workers from joining the AFL.

The IWW called for labor agitation through organizing drives, “free speech” rallies, and the publication of its *Little Red Songbook*, which included labor anthems like “Solidarity Forever.” IWW literature made clear their point of view that the wealthy capitalist class exploited the oppressed working class and that organized struggle would be required to break capitalism’s stranglehold on the workers.

The leadership of the IWW spoke out against violence and sabotage, arguing that such tactics would only be used as a means to jail and discredit the movement. This happened in the 1886 Haymarket tragedy in Chicago when, following a peaceful nationwide strike for an eight-hour day by tens of thousands of workers, a bomb went off in the midst of police who were trying to break up a labor rally. The



Who is the target audience for this 1917 IWW poster and what is its message?

bombing caused the deaths of both police and workers and led to the arrest and subsequent execution of several union leaders, though the bomber’s identity was never proven.

Other groups chose to organize by creating their own media to publicize the challenges posed to workers. The National Child Labor Committee hired teacher Lewis Hine to clandestinely photograph child laborers and to design graphic displays on their exploitation. The International Ladies Garment Workers Union staged a musical, *Bertha, the Sewing Machine Girl*, to bring sweatshop conditions to a wider audience.

Corporations pushed back hard against these initiatives. During the railway workers strike against the Pullman company, management brought in replacement workers, or scabs, protected by Federal troops, to break the strike. Posters were made publicizing the benefits of the “American Plan,” a movement that encouraged “open shops” where union membership would be optional and discouraged. In the years just before U.S. entry into World War I, an anti-Bolshevik “Red Scare” was furthered by the arrest, imprisonment, and deportation of many labor leaders and other “agitators” during raids led by U.S. Attorney General A. Mitchell Palmer.

One hundred years ago, the labor movement was an all-consuming identity for many. If you were a union family you were part of a community. The union community only extended so far, however, and the movement was not unified in solidarity with African Americans, Chinese Americans, and recent immigrants. Women and children had to fight against racism, sexism, and ageism to gain rights within the labor movement. Today’s improved labor conditions and rights, including the right to organize, child labor laws, the five-day workweek, overtime pay, and occupational safety regulations, have their origins in the early labor movement. As workers struggle today with economic hardship, it is important to know and to learn from the history of the early labor movement. This lesson will ask you to understand and analyze history through conflicting media constructions from the time.

LESSON PLAN

Slide Lesson: **Which Side Are You On?**



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of the U.S. labor movement between Reconstruction and World War I.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on the ways in which the early labor movement both embraced and rejected traditionally disenfranchised workers.

Vocabulary:

trade union, A. Philip Randolph, capitalism, socialism, slave trade, Emancipation Proclamation, Civil War, Reconstruction, World War I, Knights of Labor, mill girls, sweatshop, Horatio Alger, National Labor Union, eight hour movement, Workingmen's Party, Chinese Exclusion Act, nativism, strike, Eugene Debs, Pullman strike, strikebreaker, scab, Bolshevik Revolution, Industrial Workers of the World, Bill Haywood, union label, American Federation of Labor, National Women's Trade Union League, National Association for the Promotion of Labor Unionism Among Negroes, Triangle Shirtwaist fire, International Ladies Garment Workers Union, Lawrence millworker strike, National Child Labor Committee, Lewis Hine, American Plan, open shop, free speech fight, Red Scare, general strike, Amalgamated Clothing Workers of America, "Solidarity Forever"

Media:

poster, illustration, magazine cover, editorial cartoon, newspaper article headlines, button, newspaper front page, wall calendar

Materials Needed:

- 20 slide PowerPoint Slide Show (access online or via Unit 3 Lesson 1 digital media folder)
- 40-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time:

50 minutes to two hours, depending upon how quickly the teacher moves through the slides.

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through a decoding of the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: *Images of Labor*, 1980 poster

BACKGROUND INFORMATION

This unit on the early U.S. labor movement will focus on the role of disenfranchised workers—particularly African Americans, women, immigrants, and children—within the movement. African American labor leader A. Philip Randolph spoke out strongly and consistently for the dispossessed over his many years as founder and president of the Brotherhood of Sleeping Car Porters. In his early years, he was a socialist who urged African Americans to refuse to fight in World War I for a country that would not stand up for African Americans on the home front. During World War II, he threatened a “thundering march on Washington” (Cooney 151) to protest discrimination in the defense industry, an act which forced President Roosevelt to ban the practice. A generation later, Randolph led the massive March on Washington for Jobs and Freedom, a march that put black freedom at the center of the social justice movements of the twentieth century (A. Philip Randolph Institute). This poster by artist Marshall Arisman is from an exhibit of artwork, *Images of Labor*, that reached more than half a million people in schools, labor halls, and museums in the early 1980s.

QUESTION

What are some of the ways we learn about labor history from this poster?

POSSIBLE ANSWER

We learn about labor history from quotes by labor leaders like A. Philip Randolph, from artwork like Marshall Arisman’s portrait, and from traveling exhibitions like the *Images of Labor* exhibit.

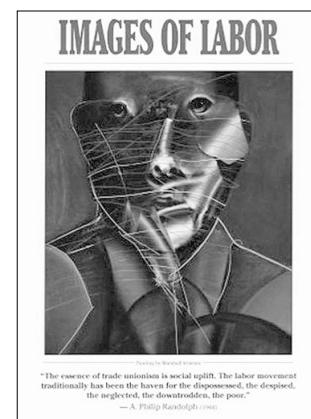
QUESTION

How does the artist’s portrait illustrate Randolph’s quote?

POSSIBLE ANSWER

There will be multiple interpretations. The metal mask over the person’s face could suggest that the social conditions to which Randolph refers—neglect, hatred, poverty—require the dispossessed to wear a mask in order to survive. These conditions could conceal the true humanity of the individual from the eyes of a beholder who dismisses the dispossessed. The lines across the face could suggest the scars of living in a society where people are cast out, as Randolph suggests.

SLIDE #2



***Images of Labor*,
1980 poster**

FURTHER QUESTIONS

Had you ever heard of A. Philip Randolph before? If yes, how do you know of him? If not, why?

Who are the historic leaders in your community speaking out for the disenfranchised? If you don't know, how can you find out?

Moe Foner, one of the organizers of the *Images of Labor* exhibit, commented in his memoir: "One unusual aspect of *Images of Labor* was the agreement of such prominent artists to illustrate quotes assigned to them. Under ordinary circumstances this would have seemed like an unacceptable intrusion into artistic freedom" (Foner, Moe 95). Why do you think Marshall Arisman and the other artists agreed to do this?

Why might have the organizers of the *Images of Labor* exhibit chosen this image to represent the collection?

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(Remembering People's History)

ADDITIONAL INFO

From the biography of A. Philip Randolph on the A. Philip Randolph Institute website:

The words and deeds of A. Philip Randolph show us the unyielding strength of his life-long struggle for full human rights for the Blacks and all the disinherited of the nation. In his cry for freedom and justice, Mr. Randolph is echoing the fury of all the enslaved. They are fighting for their freedom, with the kind of desperate strength that only deep wounds can call forth. With none of his words, however, does Mr. Randolph turn aside the help of others. But these comrades-in-arms must share the vision that has led Mr. Randolph through his long years of search for equal human rights. From the day of his arrival in Harlem in 1911, Mr. Randolph had been in the thick of the struggle for freedom for Black Americans...

Throughout the hard years of struggle to obtain dignity and decent treatment for porters, Mr. Randolph never forgot that there were other workers that also needed help. As one observer wrote "He became a familiar and lonely figure on the floor of AFL-CIO conventions" to his role as champion of the underdog. He was conscience of organized labor in seeking to get the trade union to set its own house in order and to remove the last remnants of racial discrimination from ranks of the AFL-CIO. He spoke for all other dispossessed, Mexicans Americans, Indians, Puerto Ricans, and poor Whites alike. He helped to draft "the strongest statement of labor's position on civil rights ever to come before a convention of the AFL-CIO. This resolution put organized labor in 'a front line role in the civil rights revolution.'"

TEACHER GUIDE

SLIDE #3: *To Be Sold*, 1769 poster

BACKGROUND INFORMATION

In 1619, a Dutch ship landed in the English colony of Jamestown, Virginia, with twenty African slaves. This initial moment of the African slave trade in North America set the stage for a primary labor force in the New World—labor was rooted in extreme social injustice from the very beginning. The labor force in the U.S. was based on the violent capture of Africans, their forced separation from family and community, the misery of their captivity in chains across the “middle passage,” and their sale as human “cargo” upon arrival at the slave auctions on the ports of the Atlantic’s western shore. The depth of pain and suffering endured by the people taken and the families broken by this system is beyond the imagination of most of us living now in the twenty-first century. Enslaved Africans created much of the wealth of the early Americas, a wealth based on the kidnapping of human beings and the ideology of racial division that supported the continued practice of the slave trade until the time of the Emancipation Proclamation in 1863. The United States would be very different today were it not for the legacy of slavery at its very creation (Wahl).

QUESTION

Where and when was this poster made, and what is its purpose? Give evidence from the document to support your answer.

POSSIBLE ANSWER

It was made in Charleston, South Carolina, in the summer of 1769. It was meant to advertise the sale of ninety-four African people from Sierra Leone.

EVIDENCE

Charlestown, July 24, 1769, is in the upper right hand corner; the top line, “To be sold,” marks this as a ‘for sale’ advertisement; the images of black people; and the announcement of “a cargo of ninety four prime, healthy negroes... from Sierra Leon.”

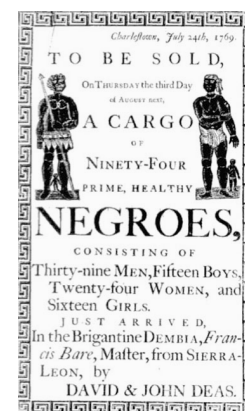
QUESTION

What ideas and values about human beings are implied in this document?

POSSIBLE ANSWER

Human labor is a valuable commodity because it is sold on the market. African people are a commodity to be sold rather than people with a right to freedom; presumably, white slave owners and buyers would not sell their own family members.

SLIDE #3



To Be Sold,
1769 poster

FURTHER QUESTIONS

Was slave holding an immoral act? Why or why not?

If slaveholding is immoral, is it also immoral to design an ad for the sale of human beings? Why or why not? Would it be immoral to post this poster or to allow someone else to post it at your place of business? Why or why not?

What techniques does the ad designer use to encourage buyers to purchase the product?

Why would a non-land owning white person in 1769 be interested in this sale?

What groups brought pressure to end slavery before the Civil War?

Does slavery exist today? How do you know? How can you find out more about slavery in the twenty-first century?

How might your life be altered as a result of this sale?

[Read *Additional Info.*] Discuss the idea of “objectivity” in the writing of history texts.

CONNECTIONS

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

ADDITIONAL INFO

U.S. history textbooks provide one source thorough which to view justifications for slave labor. In 1889, twenty-six years following the Emancipation Proclamation, Alexander Johnston published *A History of the United States for Schools*. His section on slavery includes the following text. Note the point of view regarding race and labor in the writing.

Negro slavery in the colonies was one of the worst of these cases of bad judgment. The first mention of it is in Virginia, in 1619 when a Dutch man-of-war exchanged some Negro slaves for provisions. Negroes were soon held as slaves in all the colonies, though they increased most rapidly in the warmer southern colonies. Labor is the most important thing in a state. Out here laborers are generally known as slaves, no free man likes to labor, because there labor is thought to degrade the laborer to the level of a slave. A wise government would therefore have forbidden slavery in the colonies: the king of England not only did not forbid it, but became an active partner in the slave trade, and refused to allow the colonies to forbid it. Thus the southern colonies came to believe that slavery and slave labor were absolutely necessary to them...

Slaves worked only because they were made to do so; they worked slowly, carelessly and stupidly, and they were fit for nothing better than to hoe cotton. In factories or on railroads they were of little use. The rich whites did not need to work; and the poor whites did not wish to work, because they had grown up in the belief that work was a sign of slavery. Here was the real reason for the backwardness of the South, compared with the North. In the North there was a general race for work, and everything was in active motion. In the South there was no great number of persons who really wanted to work and everything stood still.

TEACHER GUIDE

SLIDE #4: *Farrell Introduces Powderly*, 1886 illustration

BACKGROUND INFORMATION

The period of Reconstruction following the Civil War provided a unique opportunity for the principles of equality and freedom to be put into practice in power relations between black and white citizens of the U.S. The young labor union movement was a good vehicle for this movement because it pledged social uplift for all members of the working classes. In 1886, the Knights of Labor, an interracial labor confederation, held its annual convention in Richmond, Virginia. When local officials refused to admit African American delegate Frank Farrell because of his race, the assembled unionists found another hall. They invited Farrell to introduce Grand Master Terence Powderly as Virginia Governor Fitzhugh Lee looked on from the stage. In his opening remarks, Farrell reminded his union brothers, “One of the objects of our order is the abolition of those distinctions which are maintained by creed or color” (Cahn 119). Sadly, many white union leaders were motivated more by racist social training than by the ideals of interracial solidarity. The egalitarian principles of Reconstruction were steadily eroded by white supremacist practices that excluded blacks from real power in organizations like the Knights of Labor (“Race and Racism”).

QUESTION

What is the illustrator’s message about Farrell’s reception at the convention? Give evidence for your answer.

POSSIBLE ANSWER

Farrell was enthusiastically received by most of the young white members of the Knights of Labor, though not by a handful of the older white members.

EVIDENCE

Most of the younger members with dark hair and without beards are shown cheering and gesturing with enthusiasm. The older men in the crowd and on the podium are shown frowning silently.

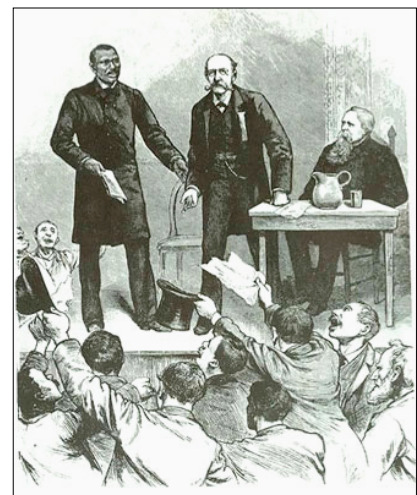
QUESTION

Do you think the illustrator who drew this for *Frank Leslie’s Illustrated Newspaper* was taking an editorial position on racial equality? Explain your answer.

POSSIBLE ANSWER

Answers will vary. The choice to illustrate Farrell rather than Powderly at the podium was very significant. Given the portrayal of Farrell’s positive reception, it is likely that this was seen as an affirmation of racial equality.

SLIDE #4



***Farrell Introduces Powderly*, 1886 illustration**

FURTHER QUESTIONS

Why might an illustrated periodical like *Frank Leslie's Illustrated Newspaper* have been a particularly important means of public education in the late 1800s?

Would southerners have been exposed to this New York City-based newspaper at the time of its publication? If so, which southerners? What might their reaction have been?

What is the history of labor unions in your community regarding racial equality? How can you find out if you don't know?

CONNECTIONS

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2
(African American Labor)

ADDITIONAL INFO

National Labor Union founder William Sylvis supported equal pay for women workers and for black workers. He said: "When the shackles fell from the limbs of four million blacks it did not make them free men... The labor movement is a second Emancipation Proclamation" (Cahn 114). The NLU convention of 1869 following the untimely death of its leader passed this resolution:

"The National Labor Union knows no North, no South, no East, no West, neither color nor sex on the question of the rights of labor, and urges our colored fellow members to form organization in all legitimate ways, and send their delegates from every state in the Union to the next Congress" (Boyer 35).

Isaac Myers, ship's carpenter and delegate from the Colored Caulkers Trade Union, addressed the convention:

Gentlemen, silent but powerful and far-reaching is the revolution inaugurated by your act in taking the colored laborer by the hand and telling him that his interest is common with yours, and that he should have an equal chance in the race of life...Slavery, or slave labor, the main cause of the degradation of white labor, is no more. And it is the proud boast of my life that the slave himself had a large share in the work of striking off the fetters that bound him by the ankle while the other end bound you by the neck. (Boyer 36)

African American workers knew they could not rely on the good will of white men to further their interests. In 1869, Myers and abolitionist Frederick Douglass co-founded the National Colored Labor Union with the goal of "Free Land for Free Men" (Cahn 114). In his autobiography, Douglass described his efforts to organize black workers into segregated unions because of the reluctance of white labor union leaders to acknowledge their status as co-equals in the labor movement.

TEACHER GUIDE

SLIDE #5: *Bertha, the Sewing Machine Girl*, 1871 magazine cover

BACKGROUND INFORMATION

In the 1830s, women worked in New England mills for long hours with little pay in unsafe conditions and under the control of cruel male bosses who used sexual harassment to control “their girls.” The “mill girls,” as they were called, organized into unions with the cry, “Union is Power!” In 1836, fifteen hundred women of the Lowell Factory Girls Association went on strike and later petitioned the state legislature for a ten-hour workday (Zinn 229). *Frank Leslie’s Illustrated Weekly* described the common sweatshop of the late nineteenth century as “a place where the clothing is made for the big dealers at the prices that enable them to undersell their rivals and offer garments so wonderfully cheap: and it is in addition a graveyard for youth and hope” (“My Experience”). During the 1850s, the conditions within the sweatshops of the “needle trade” were brought to the attention of the public through serialized stories presented in the penny papers and dime novels of the era. One of the most popular heroines in these stories was Bertha, the Sewing Machine Girl, whose story was initially popularized in *New York Weekly* and then theatrically produced, first as a stage play, then as a musical by the International Ladies Garment Workers Union (Bordman & Hischak).

QUESTION

What are the messages about the working conditions in the sweatshops? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Women face death as they work in cramped quarters under rules and hours they do not control with unscrupulous co-workers.

EVIDENCE

Face death – Title “Death at the Wheel”
Cramped quarters, rules, and hours – Images of packed machines, wall clock, list of rules
Unscrupulous co-workers – Woman slipping paper into Bertha’s pocket

QUESTION

What techniques does the cover editor use to keep the audience reading this serial?

POSSIBLE ANSWER

Offering suspense – Will Bertha die? What will happen as a result of her co-worker’s actions?
 Promising good writing – Listing the author’s other works
 Suggesting fun and romance – Masthead promising romance and amusement

SLIDE #5



***Bertha, the Sewing Machine Girl*,
1871 magazine cover**

FURTHER QUESTIONS

Discuss whether serialized stories like this one can motivate people to create social change. Why or why not?

What are some contemporary examples of oppressive working conditions that have become issues of concern from their representations in popular media?

What kinds of actions might someone have taken in response to this message when it was first published in 1871?

CONNECTIONS

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3
(Women & Work)

ADDITIONAL INFO

From the opening text of the story of Bertha Bascomb as it appeared in the magazine:

Our story opens in a work-shop for girls, situated on the third floor of a large building in the upper part of New York city, on the east side. The proprietor of this establishment was one Caleb Curson, a swarthy-visaged, middle-aged man, of rather forbidding appearance. Mr. Curson's method of doing business was to contract with tailors, shirt-makers, and others who had garments of whatever kind, in large quantities, to be made up, and then to hire girls to do the sewing. (Smith, Francis)

From the dramatized version of Francis Smith's story by Charles Foster:

CALEB: There, Miss Bascomb, are your wages in full, and it's more than you deserve. It is simply charity on my part. I hope that you will appreciate it.

BERTHA: Charity? Yes, it's very charitable. Very. You are charitable, Mr. Carson. Look around your factory and gaze into the faces of some of the poverty-stricken people in your employ. Contrast your ill-gotten gains with the miserable pittance paid those patient, willing hands already grown feeble with work that fills your coffers and then talk of charity. You do not know the meaning of that sacred word; not that we seek it at your hands, thank Heaven. Poor and underpaid as many of your working girls are, they inherit some of the old spirit of independence that has made our country great. And while they deserve fair returns for a fair day's work, they neither ask nor will they accept from you what you call charity. (Smith & Foster)

TEACHER GUIDE

SLIDE #6: *Horatio Alger,* 1878 & 1868 book frontispieces

BACKGROUND INFORMATION

Horatio Alger was a popular author of the late nineteenth century; he released more than one hundred titles during his career. Like the story of *Bertha, the Sewing Machine Girl*, Alger's stories were widely serialized in the popular press of the time. Alger's stories typically presented a young hardworking boy who aspired to success by lifting himself by his own bootstraps (McNamara). This promise of the American dream, available to all despite social status, became an obstacle to unionization. Many white males accepted the belief that diligent work on the individual level would pave the path to success, instead of collective work with others as part of the union movement. As historian Howard Zinn noted, "While some multimillionaires started in poverty, most did not. A study of the origins of 303 textile, railroad, and steel executives of the 1870s showed that 90 percent came from middle- or upper-class families. The Horatio Alger stories of 'rags to riches' were true for a few men, but mostly a myth, and a useful myth for control" (254).

QUESTION

How do these illustrations for Alger novels convey the message of "rags to riches"?

POSSIBLE ANSWER

"The Western Boy" is portrayed shining the shoes of a successful businessman in a suit coat and top hat. He looks up admiringly at the man above the words, "the road to success," suggesting that hard work leads to success. The *Ragged Dick* series illustration portrays four boys, each with the tools of a beginning trade: toolkits, newspapers, and a shoeshine box. The boys look directly at the viewer, suggesting their determination to rise above "Ragged Dick" status.

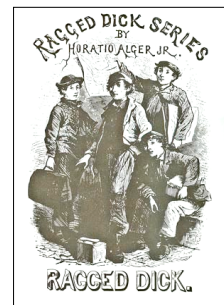
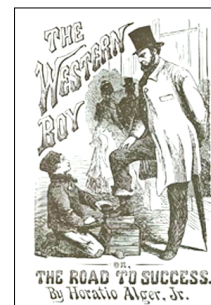
QUESTION

Why are the main characters in these novels young white men?

POSSIBLE ANSWER

In the 1870s, being young, white, and male provided the best chance of escaping the common discriminations of the times based on race, gender, and age. Although Alger did not directly address these barriers, it was understood that females, people of color, and older people had few opportunities to rise in the social hierarchy of the time given widespread sexism, racism, and ageism.

SLIDE #6



Horatio Alger,
1878 & 1868
book frontispieces

FURTHER QUESTIONS

[Read *Additional Info.*]

How does this excerpt illustrate the values of Horatio Alger?

Can you think of other historical examples of the idea that the United States is a merit-based nation where anyone who works hard can succeed?

Is the Horatio Alger story still alive today? If so, what are some examples of its continued power?

Discuss the ways in which literature of all types can serve to implant values from popular culture into mainstream society.

What young white men might not be represented in the *Ragged Dick* quartet?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17;
U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3;
U5 L2
(Economics)

ADDITIONAL INFO

Excerpt from *Ragged Dick* in which Dick asks for advice from the successful Mr. Whitney:

"How did you get up in the world," asked Dick, anxiously.

"I entered a printing-office as an apprentice, and worked for some years. Then my eyes gave out and I was obliged to give that up. Not knowing what else to do, I went into the country, and worked on a farm. After a while I was lucky enough to invent a machine, which has brought me in a great deal of money. But there was one thing I got while I was in the printing-office which I value more than money."

"What was that, sir?"

"A taste for reading and study. During my leisure hours I improved myself by study, and acquired a large part of the knowledge which I now possess. Indeed, it was one of my books that first put me on the track of the invention, which I afterwards made. So you see, my lad, that my studious habits paid me in money, as well as in another way."

"I'm awful ignorant," said Dick, soberly.

"But you are young, and, I judge, a smart boy. If you try to learn, you can, and if you ever expect to do anything in the world, you must know something of books."

"I will," said Dick, resolutely. "I aint always goin' to black boots for a livin'."

"All labor is respectable, my lad, and you have no cause to be ashamed of any honest business; yet when you can get something to do that promises better for your future prospects, I advise you to do so. Till then earn your living in the way you are accustomed to, avoid extravagance, and save up a little money if you can... buy books, and determine to be somebody, and you may yet fill an honorable position. (Alger)

TEACHER GUIDE

SLIDE #7: “The Workingman’s Mite,” 1871 cartoon

BACKGROUND INFORMATION

In the years following the Civil War, the founding of the National Labor Union, the first nationwide federation of labor, caused a major national movement toward unionization. The NLU’s primary early organizing was for the “eight hour movement,” which it tried to advance via strikes and political action. They formed the National Reform and Labor Party in 1872. The NLU supported the formation of “producer’s cooperatives,” where the profits from worker-owned businesses would be divided equally among the workers. These failed in part due to Wall Street’s unwillingness to extend capital and credit to the new worker-controlled enterprises (Boyer 35). In 1872, a three-month strike of one hundred thousand workers resulted in a shortened eight hour workday in New York. The NLU celebrated with a mass parade. This cartoon, drawn by Thomas Nast, the most famous editorial cartoonist of his era, was published in *Harper’s Weekly*, a popular political magazine based in New York City. A mite is a small investment of money.

QUESTION

What is Nast’s message about the impact of union membership on working families? Give evidence for your answer.

POSSIBLE ANSWER

Nast suggests that worker’s families risk ruin because of union membership.

EVIDENCE

The worker’s wife appears to be urging him not to pay his union dues. She holds up her hand as if to stop the deposit while holding an empty food basket. The top line of the “Workingmen’s Association” placard reads, “Strike for your homes, never mind if your family does starve.”

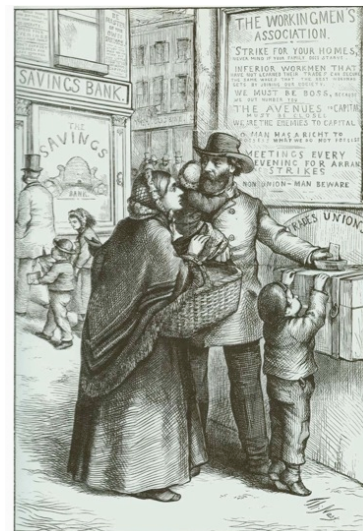
QUESTION

Would Horatio Alger recommend investing money in a savings bank or in trade union membership? Why or why not?

POSSIBLE ANSWER

Horatio Alger would urge investment in a savings bank over a union. His philosophy supported individual initiative over group effort. The bank’s placards, “Be master of your own savings,” and, “Study how much you can work, not how little,” are appeals to individualism as the route to success.

SLIDE #7



**“The Workingman’s
Mite,”
1871 cartoon**

FURTHER QUESTIONS

Discuss the cartoonist's intentions in drawing different representations of family between the family entering the bank and the family at the union depository.

Who might benefit from this message and who might be harmed by it?

Discuss the ways that financial structures such as savings banks and credit unions benefit certain people and injure others.

In the twenty-first century, some media outlets proclaim with pride that they are "fair and balanced." Discuss whether the people who published Nast's cartoon had an obligation to also print something from the opposing point of view.

CONNECTIONS

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3
(Women & Work)
U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8
(Opposition to Change)
U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10
(Editorial Cartoons)
U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2
(Economics)

ADDITIONAL INFO

The National Labor Union passed a resolution at its 1866 General Congress of Labor stating, "The first and great necessity of the present, to free this country from capitalist slavery, is the passing of a law by which eight hours shall be the normal working day in all States of the American Union" (Schnapper 83). The federal government followed with a Congressional law in 1868 establishing an eight-hour day for all Federal government employees.

Boston machinist Ira Stewart lost his twelve-hour-a-day job for organizing for the eight-hour-day movement. He said:

How can (workers) be so stimulated to demand higher wages when they have little or no time of strength to use the advantages which higher wages can buy or procure... Change and improve the daily habits of the laborers and they will raise their own pay in spite of any power in the universe; and this can only be done by furnishing them with more leisure or time. (Stewart 18)

A journalist wrote of the efforts to organize across race and gender lines at the 1869 NLU convention:

When a native Mississippian and an ex-confederate officer, in addressing a convention, refers to a colored delegate who has preceded him as "the gentleman from Georgia"... when an ardent and Democratic partisan (from New York at that) declares with a rich Irish brogue that he asks for himself no privilege as a mechanic or as a citizen that he is not willing to concede to every other man, white or black... then one may indeed be warranted in asserting that time works curious changes. (Zinn 241)

TEACHER GUIDE

SLIDE #8: *Regular Workingmen's Ticket*, 1879 flyer

BACKGROUND INFORMATION

Large numbers of Chinese immigrants came to the United States in the mid-nineteenth century to work in gold mines, on railroad construction, in cigar making, and on farms. Chinese workers were often forced to work for low wages while living in cramped quarters in impoverished urban neighborhoods. When native-born workers complained that Chinese immigrant workers drove down wages, Central Pacific Railroad official Charles Crocker replied, "They prove nearly equal to white men in the amount of labor they perform... No danger of strikes among them... If you can't get along with them, we have only one alternative. We'll let you go and hire nobody but them" (Takaki 197). But Chinese workers did strike in 1866, demanding a pay raise and an eight-hour workday. The strikers were defeated by their company when it cut off food supplies. Afterwards, anti-Chinese rioting broke out across California; Chinese people were beaten, shot, and evicted in what the immigrants called the "driving out." Swept to power on a tide of anti-Chinese sentiment, the California Workingmen's Party elected fifty delegates to the state constitutional convention in 1878. They succeeded in including provisions to improve working conditions and tighten corporate regulations in the state constitution (Hicks).

QUESTION

What type of media is this?

POSSIBLE ANSWER

It is a political party flyer listing candidates.

QUESTION

What are the messages about "regular workingmen"?

POSSIBLE ANSWER

"Regular workingmen" are not Chinese and they protect working families by instigating the deportation of Chinese people.

EVIDENCE

Mother holds her child in apparent fear of a Chinese man holding a stick. Workingman's (W.P.C.) leg (implicitly not Chinese) kicks the Chinese man out

QUESTION

What are the messages about Chinese workers?

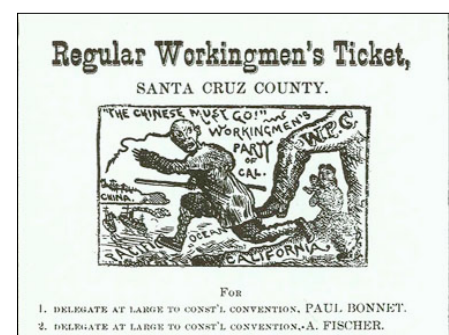
POSSIBLE ANSWER

They are angry, dangerous, and should be deported to China.

EVIDENCE

Angry – The Chinese man's face is turned to the "regular workingman" in a scowl.
Dangerous – He holds a stick.
Deported – Boats heading to China

SLIDE #8



Regular Workingmen's Ticket, 1879 flyer

FURTHER QUESTIONS

Discuss the ways both labor unions and management used racism to gain power.

How might different people have interpreted this message differently in 1879 based on their social position and citizenship status?

What is your reaction to this? What can you learn about yourself from your reaction?

What images do candidates and advertisers use who want to appeal to the “regular working guy” today?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant labor)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

Denis Kearney, leader of the Workingmen’s Party of California, made this speech on October 29, 1877, after leading several thousand marchers up Nob Hill in San Francisco to the front of the Crocker Mansion. Charles Crocker was a millionaire railroad financier. He brought thousands of Chinese laborers to California to work on the railroads. The speech was reported in the *San Francisco Evening Bulletin* November 5:

The Central Pacific Railroad men are thieves, and will soon feel the power of the workingmen. When I have thoroughly organized my party, we will march through the city and compel the thieves to give up their plunder. I will lead you to the City Hall, clean out the police force, hang the Prosecuting Attorney, burn every book that has a particle of law in it, and then enact new laws for the workingmen. I will give the Central Pacific just three months to discharge their Chinamen, and if that is not done, Stanford and his crowd will have to take the consequences. I will give Crocker until November 29th to take down the fence around Jung's house, and if he doesn't do it, I will lead the workingmen up there and take it down, and give Crocker the worst beating with the sticks that a man ever got.

Kearney was arrested shortly after this speech for inciting anti-Chinese riots. He was later released to the cheers of supporters. An editorial cartoon of the time titled “Social Science Solved” showed a skeleton labeled “anarchy, communist, free love and deadheadism” holding a banner proclaiming:

Mob Law
The New Constitution of California
Kearneyism
Other People’s Homes, Savings, Land, Property,
Lives, Capital and Honest Labor
Common Stock
In the Universal Co-operative Brotherhood.

(Schnapper 108)

TEACHER GUIDE

SLIDE #9: *Supplied with Immigrant Labor*, 1888 editorial cartoon

BACKGROUND INFORMATION

In the decades between 1870 and 1890, agents for large commercial interests like the railroad and mining companies recruited immigrant labor from overseas, swelling the number of new immigrants to eight million. Immigration doubled during the decade of the 1880s, with most new immigrants arriving from southern and central Europe. Nativist propaganda proclaimed that native-born workers could not compete with foreigners who “feed upon the coarsest, cheapest and roughest fare-stalk about in rags and filth-and are neither fit associates for American laborers and mechanics nor reputable members of any society” (Cahn 154). One result of this targeting of immigrants was the passage of the first federal laws restricting immigration. In 1882, Congress passed the Chinese Exclusion Act, restricting immigration from China for all except merchants, travelers, and students (“Chinese Exclusion Act”). This cartoon appeared in the popular weekly satirical magazine, *Judge*, in 1888.

QUESTION

Who is represented by the large figure on the right?

POSSIBLE ANSWER

A “monopolist” representing the owners of large corporations

QUESTION

Who is represented on the scale tray in the left foreground?

POSSIBLE ANSWER

Immigrant workers

QUESTION

Who is represented on the scale tray in the right background?

POSSIBLE ANSWER

Native-born workers

QUESTION

What is the cartoonist’s message?

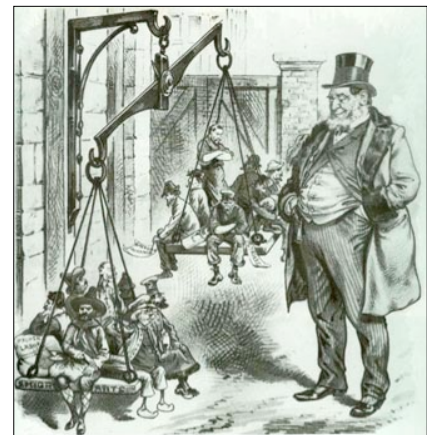
POSSIBLE ANSWER

Corporate interests pit U.S. born laborers against immigrant laborers to defeat the demands and tactics of the labor movement.

EVIDENCE

The monopolist is shown smiling and facing the eager group of “emigrant pauper laborers.” This indicates a preference over “American workmen” who are shown with folded arms and lowered heads and the label “strikes,” indicating the rejection of the demands of native-born laborers. The caption explicitly reinforces this message.

SLIDE #9



***Supplied with Immigrant Labor*, 1888 editorial cartoon**

FURTHER QUESTIONS

What contemporary media sources criticize immigration as an impediment to the labor movement?

What contemporary media sources support immigrant labor as an important part of the labor movement?

What stereotypes do you see in this cartoon?

What impact might these stereotypes have had on popular opinion about immigrants, laborers, and owners of corporations?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

ADDITIONAL INFO

From an 1896 article in the *Atlantic Monthly* magazine titled "The Restriction of Immigration" by Francis A Walker:

The influence upon the American rate of wages of a competition like this cannot fail to be injurious and even disastrous. Already it has been seriously felt in the tobacco manufacture, in the clothing trade, and in many forms of mining industry; and unless this access of vast numbers of unskilled workmen of the lowest type, in a market already fully supplied with labor, shall be checked, it cannot fail to go on from bad to worse, in breaking down the standard which has been maintained with so much care and at so much cost. The competition of paupers is far more telling and more killing than the competition of pauper-made goods. Degraded labor in the slums of foreign cities may be prejudicial to intelligent, ambitious, self-respecting labor here; but it does not threaten half so much evil as does degraded labor in the garrets of our native cities.

Finally, the present situation is most menacing to our peace and political, safety. In all the social and industrial disorders of this country since 1877, the foreign elements have proved themselves the ready tools of demagogues in defying the law, in destroying property, and in working violence. A learned clergyman who mingled with the socialistic mob which, two years ago, threatened the State House and the governor of Massachusetts, told me that during the entire disturbance he heard no word spoken in any language which he knew--either in English, in German, or in French... Have we the right to expose the republic to any increase of the dangers from this source which now so manifestly threaten our peace and safety?

TEACHER GUIDE

SLIDE #10: *Coming from the Relief Store* and *Mobs Bent on Ruin*

In the spring of 1894, Eugene Debs led the new American Railway Union in their famous strike against the Pullman railroad car company. The Pullman Company was owned by George Pullman, who had established a “model city” near Chicago. Pullman workers were required to pay high rates for water and gas lighting at the same time as the company cut their wages. When Debs called for a nationwide sympathy strike of railroad workers, the U.S. Attorney General, a former railroad lawyer, sent federal troops to Chicago to “preserve order and protect property” (Cahn 175). Debs urged his workers to “commit no violence” but said “violence was as necessary to (the railroad corporations) as peace was to the employees” (Cahn 176). With government intervention, the strike was broken, the union destroyed, and many of the union leaders jailed. The illustration on the left is from an 1894 book, *The Pullman Strike*, by Pullman’s Methodist minister William Carwardine. Relief stores were set up to provide the hungry families of striking workers with food. The headlines on the right are from an article in the *Chicago Tribune* from July 1, 1894.

QUESTION

What is the message about the striking workers in the left hand illustration? Give evidence to support your answer.

POSSIBLE ANSWER

The striking workers and their families are hungry and suffering hardship.

EVIDENCE

Hardship is represented by the barefoot children and the bags of food being carried from the relief store

QUESTION

What is the message about the striking workers in the headlines?

POSSIBLE ANSWER

The striking workers are violent and Debs is a dictator.

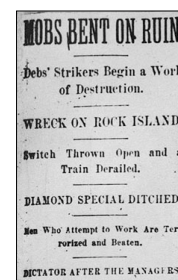
EVIDENCE

Violent – “Bent on ruin,” “Work of Destruction,” “Terrorized and Beaten”
Debs – “Dictator after the managers”

SLIDE #10



***Coming from the Relief Store,*
1894 book illustration**



***Mobs Bent on Ruin,*
1894 newspaper headlines**

FURTHER QUESTIONS

Why might these representations be so different?

Can you think of current examples of very different media interpretations of labor issues?

What risks, if any, did the *Chicago Tribune* take in publishing these headlines?

What risks, if any, did William Carwardine, a minister in the town of Pullman, take in publishing a book sympathetic to the strikers?

(Carwardine was relieved of his job as a minister in Pullman for his pro-labor views.)

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From the book, *The Pullman Strike: The Classic First-Hand Account Of An Epoch-Making Struggle In US Labor History*, written in 1894 by William Carwardine:

This is a corporation made and a corporation governed town, and is utterly un-American in its tendencies. The great trouble with this whole Pullman system is that it is not what it pretends to be. No one can but admire many of the beautiful features of this town. To the casual visitor it is a veritable paradise — to the passing student of the industrial problem, it has a fascinating appearance; but like the play, there is a good deal of tinsel and show about it. It is a sort of hollow mockery, a sham, an institution girdled with red tape, and as a solution of the labor problem a very unsatisfactory one. The great trouble with the town, viewed from the standpoint of an industrial experiment, is that while it possesses some excellent features, still its deficiencies over-balance all its beauties. It belongs to the map of Europe. It is a civilized relic of European serfdom.

From the first paragraph of the *Chicago Tribune* article titled “Mobs Bent on Ruin”:

Continued and menacing lawlessness marked the progress yesterday of Dictator Debs and those who obey his orders in their efforts at coercing the railroads of the country into obeying the mandates of the American Railway Union. The Rock Island (railroad) was the chief sufferer from the mob spirit which broke loose the moment its men struck.

TEACHER GUIDE

SLIDE #11: *Wanted!*, 1898 flyer

BACKGROUND INFORMATION

As the U.S. labor movement strengthened in the late 1800s, so did company efforts to defeat worker's demands. Anti-union tactics used by owners included control of worker food supplies through company stores, firing union members, hiring thugs to intimidate, calling in federal troops to keep businesses open during strikes, controlling credit flow to worker enterprises, and the hiring of "scab labor" (strikebreakers) when union members went out on strike. White company owners often used the weakness of racial segregation within all-white unions to their advantage by hiring black strikebreakers. As scholars Horace R. Clayton and George S. Mitchell noted in their New Deal era study, *Black Workers and the New Unions*, employers "found racial prejudice to be a profitable thing" (Clayton & Mitchell X). In 1898, coal operators in Virden, Illinois, threatened to bring in scabs to break a coal miner's strike. Illinois governor Tanner warned the mine owners, "If you bring in this imported labor... you do so with the full knowledge that you will provoke riot and bloodshed" (Schnapper 189). On October 12, as several hundred strikebreakers began to get off the train in Virden,,, a battle broke out leaving seven miners and five guards dead and many more wounded. This flyer was posted in Birmingham, Alabama, in September 1898.

QUESTION

Who is the target audience for this flyer?

POSSIBLE ANSWER

African American miners

EVIDENCE

"Good colored miners"

QUESTION

What is its purpose?

POSSIBLE ANSWER

It is meant to enlist black strikebreakers to help break the miner's strike.

QUESTION

What information is left out that might be important for prospective miners to know?

POSSIBLE ANSWER

The flyer does not mention that the miners will be employed as strikebreakers and that the threat of violence exists.

QUESTION

What incentives did the designers of this flyer present to lure workers?

POSSIBLE ANSWER

"Pay in full every two weeks," wages up to four dollars per day, transportation expenses covered (reimbursed later).

SLIDE #11



***Wanted!*,
1898 flyer**

FURTHER QUESTIONS

Who might have benefitted from this message, and who might have been harmed?

Discuss the ways that racism within the labor movement undermined its effectiveness.

How might different people have interpreted this message differently in 1898 based on their race and union status?

CONNECTIONS

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 # 12, 15; U3 L2
(African American Labor)

ADDITIONAL INFO

In 1855, even before the Emancipation Proclamation, African American workers were used to break strikes by white company owners. In 1855, when New York longshoremen went on strike against a wage reduction, black workers were hired in their place. Abolitionist editor Frederick Douglass had previously urged white labor unions to welcome black members. When they refused, he wrote in his paper, "Of course colored men can feel under no obligation to hold out in a strike with the whites, as the latter have never recognized them" (Litwack 160).

In 1919, the African American magazine *The Messenger* printed the following poem, "The Negro Worker," addressing the practice of racial discrimination among all-white unions:

I wonder why
They are so shortsighted
As not to realize
That every time
They keep any worker,
man or woman,
White, yellow, or black,
OUT of a UNION,
They are forcing a worker
To be a SCAB,
To be used AGAINST THEM? (Noon)

In their study *The Black Worker*, authors Spero and Harris noted, "When all is said and done, the number of strikes broken by Black labor have been few as compared with the number broken by white labor... Employers in emergencies take whatever labor they can get and the Negro is only one of many group involved" (Spero & Harris 131).

TEACHER GUIDE

SLIDE #12: *Pyramid of Capitalist System*, 1911 poster

BACKGROUND INFORMATION

In the first decades of the twentieth century, many labor organizations arose to challenge the roots of the U.S. economic system. At a time when the Bolshevik Revolution in Russia was taking hold, there were some who thought that class war in the United States was inevitable. Socialists like Eugene Debs, communists like William Z. Foster, and anarchists like Emma Goldman all argued that conditions for working people could only transform with truly radical (“from the root”) analyses and action. One group, the Industrial Workers of the World, also known as the Wobblies, wrote into their Constitution, “Instead of the conservative motto, ‘A fair day’s wage for a fair day’s work,’ we must inscribe on our banner the revolutionary watchword, ‘Abolition of the wage system’” (Preamble). WW leader Bill Haywood said at the union’s founding convention in Chicago in 1905: “Fellow workers, this is the continental congress of the working class. We are here to confederate the workers of this country into a working class movement that shall have for its purpose the emancipation of the working class from the slave bondage of capitalism” (Schnapper 371). This poster was created by Nedeljovich, Brashick, and Kuharich and published by the *International Worker Magazine* in 1911.

QUESTION

What is the message of this poster?

POSSIBLE ANSWER

The capitalist class exploits the labor of the working class

EVIDENCE

The capitalist class is represented by the upper layers of the pyramid as they “rule, fool, shoot at and eat for” the working classes who “work for all and feed all” at the bottom of the system.

QUESTION

What groups are considered as key parts of the capitalist system?

POSSIBLE ANSWER

The top tier of capitalism is government (in robes) and finance (in sash) that “rule you.” The next level are the religious institutions that “fool you.” Underneath is the military that “shoot at you,” followed by the upper class that enjoys the spoils of labor and “eat for you.”

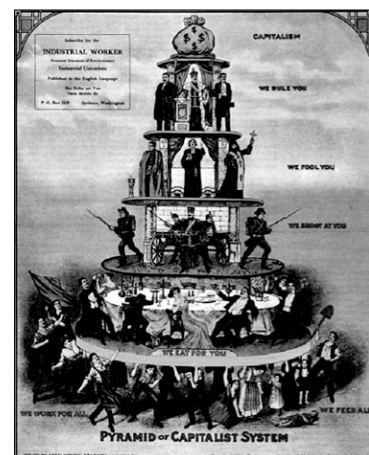
QUESTION

What workers are missing from this poster?

POSSIBLE ANSWER

People of color

SLIDE #12



***Pyramid of Capitalist System*, 1911 poster**

FURTHER QUESTIONS

Why are black, Chinese, and Native American workers excluded from this picture?

What symbolic elements did the artists use to visually indicate the capitalist system? Consider the symbolic shape of the pyramid, the crowning element, and the staging of each level.

Why might the designers have specified that the magazine was published in the English language?

Would this image have been understandable for someone who could not read English? If so, how?

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

ADDITIONAL INFO

The Preamble to the *Constitution of the Industrial Workers of the World*:

The working class and the employing class have nothing in common. There can be no peace so long as hunger and want are found among millions of the working people and the few, who make up the employing class, have all the good things of life.

Between these two classes a struggle must go on until the workers of the world organize as a class, take possession of the means of production, abolish the wage system, and live in harmony with the Earth. We find that the centering of the management of industries into fewer and fewer hands makes the trade unions unable to cope with the ever growing power of the employing class. The trade unions foster a state of affairs which allows one set of workers to be pitted against another set of workers in the same industry, thereby helping defeat one another in wage wars. Moreover, the trade unions aid the employing class to mislead the workers into the belief that the working class have interests in common with their employers.

These conditions can be changed and the interest of the working class upheld only by an organization formed in such a way that all its members in any one industry, or in all industries if necessary, cease work whenever a strike or lockout is on in any department thereof, thus making an injury to one an injury to all...

It is the historic mission of the working class to do away with capitalism. The army of production must be organized, not only for everyday struggle with capitalists, but also to carry on production when capitalism shall have been overthrown. By organizing industrially we are forming the structure of the new society within the shell of the old.

TEACHER GUIDE

SLIDE #13: Union Labels

BACKGROUND INFORMATION

Union labels became one of the most important ways for labor unions to encourage the support of their members and friends. By clearly identifying that an item was union-made, the union or federation could encourage consumer dollars to support union enterprise. Pictured are labels designed for four union confederations of the early twentieth century.

NOTE: You might want to have students divide into four groups, each focused on one of the labels. Each group can decide what the visual symbols communicate to the primary membership group of that confederation. After students have decided, ask each group to offer their answer and evidence for their conclusion.

QUESTION

What do the visual symbols communicate to the primary membership group of that confederation? Give evidence for your answer.

POSSIBLE ANSWER

Label A: AFL (American Federation of Labor)
 White working men unite for victory with two white hands clasped, surrounded by *Labor Omnia Vincit* (Latin), which means "Hard Work Conquers All."

POSSIBLE ANSWER

Label B: NWTUL
 United women workers (identified by the factory on left) defend (with the shield on the right) the family (represented by the baby in the woman's arms).

POSSIBLE ANSWER

Label C: IWW
 A vast network (the grid) of laborers unite across the world (the globe).

POSSIBLE ANSWER

Label D: National Association for the Promotion of Labor Unionism Among Negroes
 Black and white workers unite (hands clasped) to ignite the fires of labor unity (lit torch at middle center).

SLIDE #13



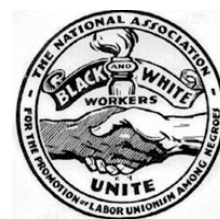
Label A



Label B



Label C



Label D

FURTHER QUESTIONS

Three of the four logos have handshakes at the center. Why is this an important image? What does a handshake symbolize?

Which of these labor confederations exist today? (Still remaining are the AFL, which merged with the Congress of Industrial Organizations to become today's AFL-CIO, and the IWW.)

What union labels are present in your home or school?

Discuss the importance of logos in the branding of social justice organizations.

Name a contemporary social justice organization with an effective logo.

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

ADDITIONAL INFO

The creation of union labels was a concrete way to extend involvement beyond the working class. In the late 1800s the Progressive movement, led largely by middle class women working for women's clubs, began to support many labor causes—sometimes even siding with workers over their husbands who owned the businesses! These women wouldn't show up on a picket line, but they would buy clothing that carried union labels and boycott clothing that didn't. Progressivism was about improving urban living conditions without undermining capitalism. The union label strategy played into that perfectly. Other middle class Progressive strategies were not so welcome (e.g., limiting working hours without giving hourly workers any way to make up the wages lost when hours were cut).

The National Association for the Promotion of Labor Unionism Among Negroes was founded in 1919 by Chandler Owens and A Philip Randolph, editors of the socialist magazine *The Messenger*. According to Philip Foner in his *History of the Labor Movement in the United States*:

The Association was to act as an educational and organizational force to bring all black workers into unions based on class lines and ultimately to unite black and white workers into a mighty class-conscious power capable of effectively challenging capitalist domination of American economic and political life. (Foner, Philip 332)

Sometimes this labeling could also encourage racist and anti-immigrant sentiments. An International Cigar Makers label read, "The only guarantee against Chinese manufactured cigars. The only way that you can help the white cigarmaker, and without any expense to yourself, is by smoking only such cigars as have the label attached to the box" (Schnapper 196).

TEACHER GUIDE

SLIDE #14: “141 Men and Girls Die,” 1911 front page

BACKGROUND INFORMATION

In the early twentieth century, conditions for workers in New York’s women’s garment industry were harsh. Young women and girls, some as young as eight years old, worked eleven hour shifts in over five hundred dim and dirty sweatshops. The workers, mostly Jewish and Italian immigrants, earned between \$1.50 and \$6.00 per week, which they used to pay for needles, electricity, and even the boxes they sat on as they worked. Rent was \$1.50 per week, and food expenses twice that. Male bosses often doled out arbitrary fines and punishment if they felt women workers had stayed too long in the bathroom or had damaged a piece of clothing. The factory doors were often locked to keep workers from leaving early. In 1911, a fire at the Triangle Shirtwaist Factory killed garment workers, mostly women, who could not escape from the factory’s locked doors. The shocking images of women jumping out of windows to their deaths provided dramatic media coverage, and the Triangle fire became a pivotal event and rallying cry for protection of workers. On November 23, women from over five hundred shops walked out in “The Uprising of the 20,000.” Within four months, the International Ladies’ Garment Workers’ Union grew from eight hundred to over ten thousand members. The Factory Investigating Commission, which had been convened following the fire at the Triangle Shirtwaist Factory, led to new state laws requiring strict safety codes and severe fines for employers who violated safety standards (McAlister 67-75).

QUESTION

Who paid for this media document and what was its purpose?

POSSIBLE ANSWER

This was funded by the publishers of the *New York Times*. They were paid by the advertisers who purchased ad space in the newspaper to help sell their products. The purpose of newspaper front pages above the fold, like the cover of a magazine, is to entice potential buyers to purchase the publication. In this way, the front page is itself an advertisement. It also served to present the daily news to a curious public.

QUESTION

Which words and phrases in these headlines refer to workplace safety concerns?

POSSIBLE ANSWER

“Trapped... Flimsy material... hemmed in... when elevators stop... building laws were not enforced... only one fire escape”

SLIDE #14



**“141 Men and Girls Die,”
1911 front page**

FURTHER QUESTIONS

What points of view regarding workplace safety are overt in these headlines? What points of view are implied?

Are the front-page editors of the *New York Times* making an editorial statement about workplace safety? Why or why not?

Is it appropriate for news editors to make editorial comments, or should those be reserved for the editorial page? Why?

Other newspapers, like the *Brooklyn Daily Eagle*, showed images of the dead workers and coffins. Discuss why the *Times* editors might have chosen to show the building rather than the people trapped inside.

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2

(Law & Policy)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5,
7, 13, 14; U4 #3, 11; U5 #2, 3, 15,
17-19; U6 #6, 9, 10, 13; U1 L2; U2
L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6,
9-13; U1 L2; U3 L2; U6 L2, U6 L3
(Immigrant Labor)

ADDITIONAL INFO

From the text of the *New York Times* article:

The victims who are now lying at the Morgue waiting for some one to identify them by a tooth or the remains of a burned shoe were mostly girls from 16 to 23 years of age. They were employed at making shirtwaist by the Triangle Waist Company, the principal owners of which are Isaac Harris and Max Blanck. Most of them could barely speak English. Many of them came from Brooklyn. Almost all were the main support of their hard-working families.

There is just one fire escape in the building. That one is an interior fire escape. In Greene Street, where the terrified unfortunates crowded before they began to make their mad leaps to death, the whole big front of the building is guiltless of one. Nor is there a fire escape in the back...

Messrs. Harris and Blanck were in the building, but they escaped. They carried Mr. Blanck's children and a governess, and they fled over the roofs. Their employees did not know the way, because they had been in the habit of using the two freight elevators, and one of these elevators was not in service when the fire broke out...

Fire Chief Croker said it was an outrage. He spoke bitterly of the way in which the Manufacturers' Association had called a meeting in Wall Street to take measures against his proposal for enforcing better methods of protection for employees in cases of fire... Thirty bodies clogged the elevator shaft. These dead were all girls. They had made their rush their blindly when they discovered that there was no chance to get out by the fire escape. Then they found that the elevator was as hopeless as anything else, and they fell there in their tracks and died. Last night District Attorney Whitman started an investigation not of this disaster alone but of the whole condition which makes it possible for a firetrap of such a kind to exist ("141 Men and Girls Die").

TEACHER GUIDE

SLIDE #15: “Is Massachusetts in America?,” 1912 poster

BACKGROUND INFORMATION

In 1912, the Massachusetts legislature voted to reduce the workweek for women and children from fifty-six to fifty-four hours. In retaliation, the mill owners demanded a speed-up in production and ordered a cut in worker pay. The average wage for textile workers was already less than \$9 per week, and production pressures were already intense. Malnutrition and premature death were common among textile workers according to an official state report (Schnapper 383). On January 12, 1912, twenty-five thousand millworkers, mostly immigrants, left their jobs in Lawrence, Massachusetts. The Industrial Workers of the World urged strikers to refrain from violence of any kind. When food supplies ran low, children of the strikers were sent to New York City, where volunteer caretaker families met them in a giant march in support of the strikers. As the strikers marched in the middle of the freezing winter, they sang, “It is bread we fight for, but we fight for roses too” (Skurzynski 52). Strikebreakers turned fire hoses on the shivering marchers and police clubbed women and child workers. The resulting firestorm of negative publicity claimed the attention of people nationwide. The mill owners realized they had lost in the court of public opinion. Just over two months after the strike began, they gave in to the strikers’ demands for overtime pay, a wage increase, and an end to discrimination.

QUESTION

Who do you think made this poster and for what purpose? Give evidence to support your answer.

POSSIBLE ANSWER

Union supporters made this to raise public awareness of strike conditions and to invite support and financial aid for the strikers.

EVIDENCE

The text highlights striking workers’ lack of civil rights. It appeals, in the last sentence, for funds to be sent.

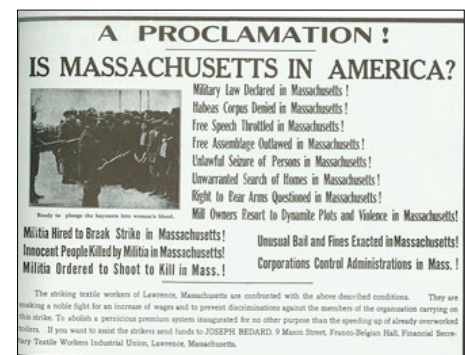
QUESTION

What techniques did the designers use to persuade readers to act in support of workers?

POSSIBLE ANSWER

The banner headline, “Is Massachusetts in America?” is meant to grab attention. The long list of violations of human and civil rights is offered to jolt people into thinking, ‘if it can happen to them it can happen to me. I want to help.’ A graphic photo of striking workers being threatened by troops with the caption, “Ready to plunge the bayonets into woman’s blood,” is meant to shock people into action.

SLIDE #15



**“Is Massachusetts
in America?,”
1912 poster**

FURTHER QUESTIONS

Have any of the civil liberties listed here been restricted in your lifetime? If so, for what reason?

What information does this poster leave out that might be useful to know?

Discuss the ways that social movements are about struggles to get and maintain power.

Why is it horrible to see male strikers being mistreated, but especially horrific to see women treated violently?

Progressives argued to limit work hours for women based on the notion that society had a special obligation to protect the health of prospective mothers. The consequence was that women were excluded from high-paying but dangerous jobs. Discuss how such “progressive” arguments might counter some of the goals for gender equality in the labor movement.

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2 (Civil Disobedience & Direct Action) U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2 (Photojournalism)

ADDITIONAL INFO

The leaders of the strike were outspoken in their condemnation of violence as a tactic. Strike leader Joseph Ettor reminded strikers:

They cannot weave cloth with bayonets. By all means make this strike as peaceful as possible. In the last analysis, all the blood spilled will be your blood... You can hope for no success on any policy of violence... Violence necessarily means the loss of the strike. (Schnapper 383)

Ettor and his co-leader, Arturo Giovannitti, were arrested and jailed on a charge of accessory to the murder of a striking picketer. They were subsequently acquitted after a highly publicized and politicized trial. In their absence, IWW leaders “Big Bill” Haywood and “Rebel Girl” Elizabeth Gurley Flynn came to Lawrence to help organize. Haywood echoed Ettor, urging the workers to forego violence:

It will be revolution, but it will be bloodless revolution. The world is turning against war. People are sickened at the thought. Even labor wars of the old type are passing. I should never think of conducting a strike in the old way... I, for one, have turned my back on violence. It wins nothing. When we strike now, we strike with our hands in our pockets. We have a new kind of violence—the havoc we raise with money by laying down our tools. Our strength lies in the overwhelming power of numbers. (Dosch 417)

Flynn spoke on the role of women in the overall strike:

The women worked in the mills for lower pay and in addition had all the housework and the care of the children. The old-world attitude of man as the 'lord and master' was strong. We resolutely set out to combat these notions. The women wanted to picket. We knew that to leave them at home alone, isolated from the strike activity, prey to worry... was dangerous for the strike. (Skurzynski 48)

TEACHER GUIDE

SLIDE #16: “Making Human Junk,” 1915 poster

BACKGROUND INFORMATION

The National Child Labor Committee was founded in 1904 with the goal of passing federal legislation to ban child labor. Recognizing the power of visual images to sway public opinion, they employed photographer and former teacher Lewis Hine to document the lives of children who worked for pitiful wages under dangerous conditions. Over a period of twelve years, Hine took more than five thousand photographs of children at work (Bartoletti 187). He showed children working in glass factories where their lungs and vision were destroyed by toxic fumes, “breaker boys” working in gold mines who had lost arms and legs to mine accidents, and child textile workers missing fingers due to unsafe looms. Hine’s work was difficult. Many employers refused him entry to their workplaces. Employers, parents, and the child workers themselves lied about their ages. Hine often had to pose as a fire inspector in order to get into work sites. The NCLC published Hine’s images in newspapers, magazines, and pamphlets and showed his work in traveling exhibitions. By 1909, Hine’s photographs had helped the NCLC to persuade all but six states to pass minimum age laws for child workers. Because of industry’s strong resistance, it took another generation for solid federal child labor laws to be passed during the New Deal.

QUESTION

What is the message of this 1911 poster?

POSSIBLE
ANSWER

Industrial labor is inappropriate for children.

QUESTION

How does the designer use the photographs to make a point?

POSSIBLE
ANSWER

In the top photo, the children appear to be in a school photo. The path of “the process” leads the viewer through a factory and on to “the product”—images of unsmiling working children next to a pile of discarded trash.

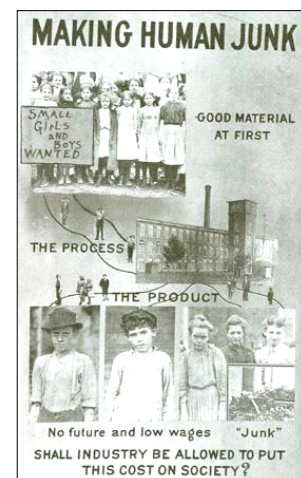
QUESTION

Few professional photographers had photographed working class children prior to Hine. Why might this be?

POSSIBLE
ANSWER

Only middle and upper class families could afford photos at that time. No profit was to be made from photographing poor or working children; few people would want to see images of children in distress.

SLIDE #16



**“Making Human Junk,”
1915 poster**

FURTHER QUESTIONS

Why might working children have lied to Hine about their age?

Discuss the class tensions between instituting compulsory schooling and children working in fields and factories.

Lewis Hine was one of the first photographers to focus on “social documentary.” Can social documentary photography help lead to social justice? Why or why not?

Which social documentary photographers have impacted you?

Would you say that this poster is a representation of “the truth”? Why or why not?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

ADDITIONAL INFO

Hine said of his intention as a social documentary photographer: "There were two things I wanted to do. I wanted to show the things that had to be corrected; I wanted to show the things that had to be appreciated" (Cahn 197).

Writer Howard Faulkner wrote about child labor in the early years of the twentieth century:

The worst conditions prevailed in manufacturing in which about 16% of the child workers were engaged. The picture of children kept awake during the long night in a Southern mill by having cold water dashed on their faces, of little girls in canning factories 'snipping' sixteen or more hours a day or capping forty cans a minute in an effort to keep pace with a never exhausted machine, of little ten-year-old breaker boys crouched for ten hours a day over a dusty coal chute to pick sharp slate out of the fast moving coal, of boys imported from orphan asylums and reformatories to wreck their bodies in the slavery of a glass factory, or a four-year old baby toiling until midnight over artificial flowers in a New York tenement-these were conditions which might well shame a civilized people into action. (Schnapper 276)

In the early labor movement, competing class interests often resulted in different perspectives among potential allies. This was true in the struggle to contend with child labor. The National Child Labor Committee was a middle-class Progressive organization. It was not a group comprised of the working class representing their own interests. Though everyone wanted better lives for their children, many working families were dependent on youngsters working. They didn't want child labor to be outlawed unless they were given a way to make up for the lost wages.

TEACHER GUIDE

SLIDE #17: “We Are Human ‘Round Here,” 1916 poster

BACKGROUND INFORMATION

In the beginning of World War I, employers in the U.S. founded “The American Plan” as a way to attack the growing union movement. The plan called for “open shops,” meaning workplaces without unions. The plan included encouragement to recognize strikebreakers as “modern heroes,” characterized as such by the President of Harvard, Charles William Eliot (Cahn 218). Other tactics of the “open shop movement” included hiring spies through agencies like the Pinkerton Detectives to report on union efforts within the workplace and the push for “yellow dog” contracts, which required workers to agree not to join a union. This poster was published in 1916 by the National Industrial Conservation Movement. According to the Library of Congress, this organization “promoted the value of supporting the many industrial partners that sprang up all over the country during (World War I)... Their goal was to educate the public about the realities of being at war and what it meant to the average citizen regarding prices, rationing, and the general support needed to build and sustain a business that contributed to the war effort” (“Don’t Blame It All on the War”).

QUESTION

What is the message about the relations between worker and employer? Give evidence for your answer.

POSSIBLE ANSWER

Workers and employers are partners.

EVIDENCE

The image of the employer placing his hand on the employee as they exchange looks while the bird says “Some team”; the indented text says, “Our employees... are our WORKSHOP PARTNERS.”

QUESTION

What is the message about unions?

POSSIBLE ANSWER

They are agitators hurting both employers and workers.

EVIDENCE

“Don’t try to punch us full of holes” and the hand of “Agitation” pinning the weekly pay envelope suggest the negative impact of union organizing.

QUESTION

Does this favor or oppose open shops?

POSSIBLE ANSWER

It is pro-open shop.

SLIDE #17



**“We Are Human
‘Round Here,”
1916 poster**

FURTHER QUESTIONS

In what way did U.S. entry into World War I help the open shop movement?

What types of messages might a pro-union poster have offered at this time?

Who might have benefited and who might have been harmed by this poster?

Is the open shop movement still active? How can you find out if you don't know?

CONNECTIONS

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17;
U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11,
15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10,
12, 14, 16; U3 #2, 13, 16, 17, 21; U4
#2, 6, 10, 14, 16-18; U5 #3-11; 17-
23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3,
6, 8, 9, 11-16; U8 #13-15; U2 L3; U4
L2, U4 L3; U5 L2 U5 L3; U6 L3; U7
L2, U7 L3; U8 L3

(Identity)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13,
17; U6 #6, 10, 13; U8 #11, 12; U3 L2
& L3; U5 L2

(Economics)

ADDITIONAL INFO

From the 1921 book, *United States Steel: A Corporation with a Soul* by Arundel Cotter:

The Steel Corporation has been subjected to occasional attacks because of its attitude toward labor unions. It neither encourages nor approves unionism. It does not contract with unions as such. It stands for the open shop. As it is plain that this biggest of all employers has not sought to crush the worker, that it has, in fact, done much to make his lot better and brighter, the question may fairly be asked why it is opposed to dealing with organized labor.

The reason is not far to see. Unionism is opposed to efficiency, it destroys the esprit de corps that is so important in getting the best results from a large body of men. It prevents promotion according to merit. In its very essence it is antagonistic to the employer; it sets labor and capital into two distinct and constantly armed camps; it would make war between capital and labor. And the management of the Corporation believes that the only workable solution of the whole industrial problem is to bring labor and capital into friendly cooperation, to give labor a part in the earnings of industry, making the interests common.

This cannot be accomplished in a hurry. A movement of so vast a magnitude must necessarily take time. But had the Corporation's employees been organized it is doubtful if the betterment of conditions of its workers, and consequently of the steel workers of the country, would have progressed as rapidly as it has. The labor union, if used to help the oppressed worker, is unquestionably a beneficial factor in industry. Used as it too often is, to promote the selfish interests of its leaders, and to impinge upon the rights of the public at large, it is just as surely a great evil.

**SLIDE #18: “The Wail of the Kept Press,”
1912 cartoon**

Between 1907 and 1916, the Industrial Workers of the World mounted a number of “free speech fights” across the west in communities where they attempted to organize laborers into their vision of “one big union.” In some communities, the police responded with violence to shut down the IWW’s “Soapbox Rows,” where street speakers would appeal to crowds of unemployed workers. In 1912, riots took place in San Diego, with both sides blaming the other. The city council passed an ordinance restricting public gatherings as the police rounded up “all male vagrants and hoboos” (Schroeder 121). The IWW and its allies formed the California Free Speech League to demand their right to gather publicly. *The San Diego Tribune* editorialized against the protesters by writing, “Hanging is none too good for them. They would be much better dead” (Boyer 173). This cartoon appeared on the cover of the IWW’s newspaper, *The Industrial Worker*, during the San Diego Free Speech fight. The 1918 Red Scare raids conducted by Attorney General Palmer succeeded in crippling the movement by imprisoning and deporting most of the IWW’s leadership (Reider).

What is the message about the relations between worker and employer? Give evidence for your answer.

The employer spreads lies and demeans the workers through his media.

The record player labeled “Morning Liar” represents the lies and name-calling that are part of the employer’s “kept press.”

What is the message about free speech?

The employers have free speech as they attempt to curb the speech of the workers.

The employer uses his “kept press” to broadcast his views while threatening to have workers clubbed for protesting in favor of their free speech rights.

Does this favor or oppose open shops?

It is anti-open shop. By presenting the capitalist as the opponent of the civil rights of labor, the artist supports the workers' right to organize.

**"The Wail of the Kept Press,"
1912 cartoon**

FURTHER QUESTIONS

What stereotypes does the cartoonist portray?

Who is the target audience for this message?

How might different people understand this message differently?

Discuss the role a free press plays in movements for social justice.

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From the 1916 book *Free Speech for Radicals* by Theodore Schroeder, attorney for the Free Speech League:

The "San Diego Free Speech Fight"... is characteristic of similar conflicts which have taken place in about twenty other cities. In every such situation, the relatively prosperous portion of the populace and the courts have given us the same brutal and lawless interpretation of law and order and of freedom of speech as that supplied by the respectable mob of San Diego business men and their class dominated courts and legal machinery, operating under public authority and with public pay...

In the great European war (World War I)... as in San Diego, it happens that good order and free speech was the avowed issue of principal, over which the contestants debated to conceal the issues of economic greed, and injustice...

Human motives, human methods and human savagery are quite the same whether among the privileged classes of New York and San Diego or on the battlefields where the European Monarchs, are fighting for territorial extension of the opportunity for exploitation, by their favored ones. Furthermore, they will remain the same, until our judges and other "leaders of thought" out-grow their infantile intellectual methods and earnestly strive to acquire a sympathetic understanding of the victims of our social system when these victims utter their cries of pain. I trust it is not wholly delusional to hope that some day even judges and "educated" citizens will personally live up to the high standard of patient endurance, of intellectual appeal, and such unquestioning confidence in these as they seem to expect of those from whom the advantages of culture and leisure have been withheld, together with justice.

TEACHER GUIDE

SLIDE #19: “Negro Labor, White Labor,” 1922 cartoon

BACKGROUND INFORMATION

In the years before World War I, the American Federation of Labor mostly excluded African Americans from joining by limiting membership to skilled workers. At this time, most black workers did not have the opportunity to learn trades due to racial exclusion. Employers were happy to encourage this division because it allowed them to hire disenfranchised black workers in order to break strikes. However, there were times when African American and white workers found a common cause on the picket line. This happened during the 1907 New Orleans General Strike among black and white dockworkers and during the 1919 Chicago stockyards strike, where a mass unity parade of white and black workers demanded an end to the occupation of black neighborhoods by federal troops (Zinn 328). In 1917, two young African American socialists, A. Philip Randolph and Chandler Owen, founded the literary and political journal *The Messenger*. They wrote: “Our aim is to appeal to reason, to lift our pens above the cringing demagoguery of the times, and above the cheap peanut politics of the old reactionary Negro leaders. Patriotism has no appeal to us; justice has” (Anderson, Jervis 83). This cartoon entitled, “Drop the Bone and Get the Ham!,” appeared in a 1919 issue of *The Messenger* that announced the creation of the National Association for the Promotion of Labor Unionism Among Negroes.

QUESTION

POSSIBLE
ANSWER

EVIDENCE

QUESTION

POSSIBLE
ANSWER

EVIDENCE

What is the cartoonist’s message?

African American workers should unite with white workers to share the profits of their labors.

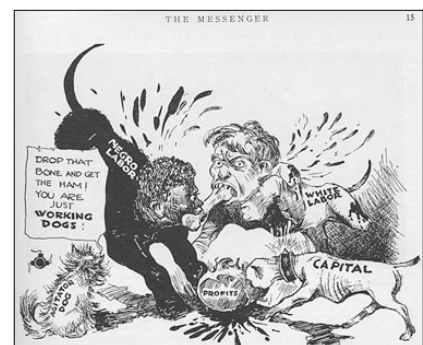
The small “agitator dog” delivers the take home message that black and white workers should stop fighting over the bone (scraps from the capitalists’ table) and get the ham (profits being taken solely by capital).

Is the role of agitator seen as positive or negative in this image? Why?

Positive

The agitator dog, though smaller than all the others, offers wisdom to both negro and white labor in an effort to end conflict among workers and unite them for their own interest.

SLIDE #19



“Negro Labor, White Labor,” 1922 cartoon

FURTHER QUESTIONS

Who is the target audience for this cartoon?

Where might a cartoon like this appear today?

How might employers benefit from divisions among worker?

Compare and contrast arguments favoring racial cooperation in unions made to black audiences (as is the case here) and white audiences (as in slide 4).

What are the internal contradictions among the ranks of black and white labor?

How might workers benefit from unity across lines of race and gender?

In what ways has the contemporary union movement dealt with issues of exclusion around issues of citizenship status? How can you find out if you do not know?

CONNECTIONS

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

ADDITIONAL INFO

From an August 1919 editorial by A. Philip Randolph in *The Messenger*:

First, as workers, black and white, we all have one common interest, viz., the getting of more wages, shorter hours, and better working conditions. Black and white workers should combine for no other reason than that for which individual workers should combine, viz., to increase their bargaining power, which will enable them to get their demands.

Second, the history of the labor movement in America proves that the employing class recognize no race lines. They will exploit a white man as readily as a black man. They will exploit women as readily as men. They will even go to the extent of coining the labor, blood and suffering of children into dollars. The introduction of women and children into the factories proves that capitalists are only concerned with profits and that they will exploit any race or class in order to make profits, whether they be black or white men, black or white women or black or white children.

Third, it is apparent that every Negro worker or non-union man is a potential scab upon white union men and black union men.

Fourth, self-interest is the only principle upon which individuals or groups will act if they are sane. Thus, it is idle and vain to hope or expect Negro workers, out of work and who receive less wages when at work than white workers, to refuse to scab upon white workers when an opportunity presents itself. Men will always seek to improve their conditions. When colored workers, as scabs, accept the wages against which white workers strike, they (the Negro workers) have definitely improved their conditions. That is the only reason why colored workers scab upon white workers or why non-union white men scab upon white union men.

TEACHER GUIDE

SLIDE #20: “A General Strike,” 1919 poster

BACKGROUND INFORMATION

In the early twentieth century many workers in the garment industry, the “needle trades,” had recently emigrated from Eastern European countries seeking better economic conditions and freedom from ethnic and religious persecution. Conditions in the U.S. clothing industry at the time were appalling. Workers labored for pennies in unventilated, crowded, and dangerous sweatshops that became breeding places for disease. Some leaders of the immigrant workers had previously been labor organizers in their countries of origin. When they tried to join the American Federation of Labor unions, they were often turned away because of citizenship requirements and the excessive entrance fees levied on immigrant workers. As a result, these workers formed their own unions, such as the Amalgamated Clothing Workers of America. Their militant leadership called strikes to gain union recognition, raise wages, and improve working conditions. These new unions also worked to help new immigrants adapt to the United States by publishing materials in their native languages and opening new schools for workers. By 1920, the ACWA had succeeded in organizing 170,000 workers within a majority of the country’s leading clothing manufacturers (Takaki 297).

QUESTION

**Who is the target audience for this poster?
How do you know?**

**POSSIBLE
ANSWER**

European immigrant workers in the clothing trades are the target.

EVIDENCE

The poster is printed in several European languages (English, Yiddish, Italian, and Lithuanian) and appeals to garment workers (cutters and trimmers; coat, pants, and vest makers).

QUESTION

What is the poster’s message?

**POSSIBLE
ANSWER**

All clothing workers must leave work at the same time for strike-organizing meetings.

EVIDENCE

“Every one of you should leave the shops at 10AM and go to your (union) halls.”

QUESTION

How did the AMGWA organize its locals?

**POSSIBLE
ANSWER**

It organized both by trade or job (coat maker or vest maker) and by ethnicity (Litwinian – Lithuanian Local).

SLIDE #20



**“A General Strike,”
1919 poster**

FURTHER QUESTIONS

How might different people have interpreted this differently in 1919?

What kind of actions might have a teenager taken in response to this message?

What values are implied in this poster?

**Does citizenship status remain a barrier to union membership today?
How can you find out if you don't know?**

CONNECTIONS

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3 (Immigrant Labor)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2 (Civil Disobedience & Direct Action)

ADDITIONAL INFO

In addition to cementing class solidarity, the union struggles of the early twentieth century had ethnic significance as well. Prior to the union drives, Jewish immigrant workers were largely isolated and unable to sustain ongoing community allegiance. The opportunity to organize into a striking union changed that and worker consciousness became important in forging a new "Jewish consciousness" among immigrant Jewish populations. The same thing happened with Japanese workers in Hawaii and Mexican workers in Arizona during subsequent strike efforts (Takaki 297).

In the case of Jewish workers organizing in the garment trades, Jewish storeowners would extend credit to workers and donate food and clothing to the union organizing campaigns. Author Susan Glenn in her book *Daughters of the Shtetl: Life and Labor in the Immigrant Generation* wrote:

"All the boarders were landsleit (Yiddish for compatriots)," one Jewish immigrant recalled. "The major topics most frequently bantered about concerned the union meetings and sometimes...strikes in the needle trades in which everyone worked."

Moreover, with immigrants living and working in close proximity, picketing, parades and mass meetings melded into neighborhood life, blurring the distinction between participants and nonparticipants. Thousands of striking workers routinely jammed the streets, singing, cheering and chanting, moving the class struggle outside the confines of shop and factory.

TEACHER GUIDE

SLIDE #21: “Solidarity Forever,” 2010 calendar

BACKGROUND INFORMATION

In 1929, ten years after the end of World War I, the Great Depression occurred, throwing millions of people out of work. Activists organized armies of unemployed workers to demand government support for an impoverished population. During the organizing efforts of the Great Depression, some sang the classic Industrial Workers of the World anthem written by Ralph Chaplin and sung to the tune of the “Battle Hymn of the Republic.” “In our hands is placed a power greater than their hoarded gold / Greater than the might of armies, magnified a thousand-fold / We can bring to birth a new world from the ashes of the old / For the Union makes us strong” (Paul). The early labor movement provided an opportunity for working people to find a common cause with one another by pressing for their rights of “bread and roses too.” Although not all classes of people were equally represented in the movement, it nevertheless provided a springboard for future efforts toward inclusion and justice for all working people. Despite the concerted efforts to suppress the IWW, they still exist in the twenty-first century, marking history and keeping time with media messages printed on union presses.

QUESTION

What type of media is this and who paid for its production?

POSSIBLE ANSWER

It is a wall calendar produced by the Industrial Workers of the World.

QUESTION

What techniques did the designer use to connect twenty-first century struggles with those of the early twentieth century?

POSSIBLE ANSWER

The designer used archival images (the upper right hand “capitalist pig” cartoon and the bottom photo) and colored the left hand office worker image in grey tones reminiscent of an old photograph. The title, “Solidarity Forever,” suggests the timelessness of union struggles.

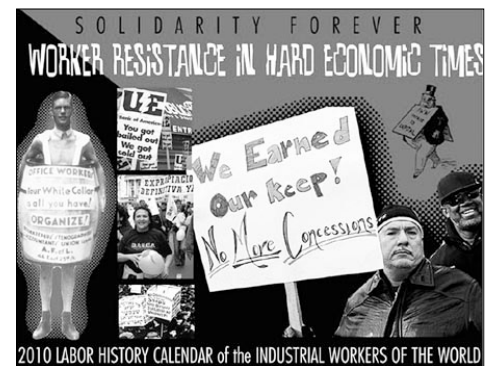
QUESTION

Who might buy a calendar like this?

POSSIBLE ANSWER

Answers will vary. Labor union members, people interested in people’s history, or people who were angry about perceived government inaction in helping working people in 2010.

SLIDE #21



“Solidarity Forever,” 2010 calendar

FURTHER QUESTIONS

What groups of workers are represented on this calendar cover?

What was the context in 2010 that gave rise to this calendar?

Are you surprised that the IWW still exists in the year 2010? Why or why not?

How much of the early labor movement history did you know about before? Why?

What is your view of the early labor movement?

Are labor unions still relevant today? Why or why not?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2 (Remembering People's History)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

ADDITIONAL INFO

The IWW promoted its 2010 calendar on its Literature Department website as follows:

The IWW's revolutionary labor calendar with compelling photographs of workers' struggles from around the world and hundreds of notes marking important dates in the fight for industrial freedom. This year's edition celebrates actions working people have taken during rough economic times: from beating back concessions and demanding shorter work hours, to taking over shut down enterprises. A sure source of inspiration for every wage slave! ("2010 Labor History Calendar")

From the IWW Organizing Department website:

If you want to organize a union in your workplace or industry, you are in the right place. IWW volunteers would be happy to talk with you about strategies for improving your working conditions. The IWW can also provide you assistance if you and your coworkers decide to organize a union with the IWW.

Here is some advice in the short term. You will want to keep any union talk, and general conversations about wages, benefits, hours, etc., out of the ears of management. You will want to be a model employee because you do not want to give management any reason to fire you. Your job is worth defending and improving.

Start a workplace diary, noting positive and negative comments from supervisors and managers. Keep notes from meetings, schedule changes, etc. Make sure you note when, where, why, etc. Save company memos and pay stubs, ANYTHING that you think will help your case if you must use a government agency to fight the boss.

Lastly, it is legal to talk about union organizing and you have a legal right to organize to improve your working conditions. ("IWW Organizing Department")



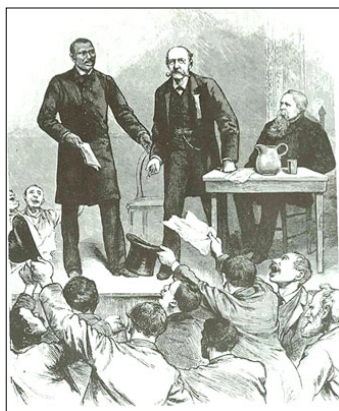
Document-Based Essay: Inclusion and Exclusion

Write a well-organized essay describing the ways the early labor movement both embraced and rejected traditionally disenfranchised workers. Include an introduction, several paragraphs, and a conclusion. Use evidence from at least three documents in your essay. Support your response with relevant facts, examples, and details. Include additional outside information.

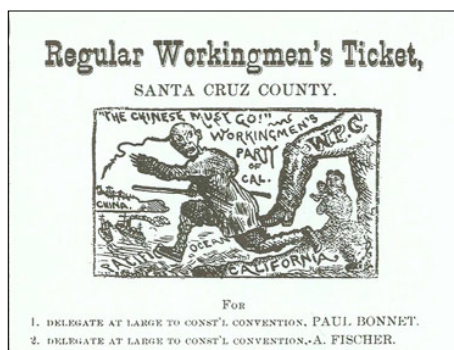
In your essay:

- Discuss how and why the early labor movement both embraced and rejected certain groups of workers.
- Address at least two of these groups: African Americans, women, immigrants, and children.
- Explain how the three documents you have chosen illustrate your points.

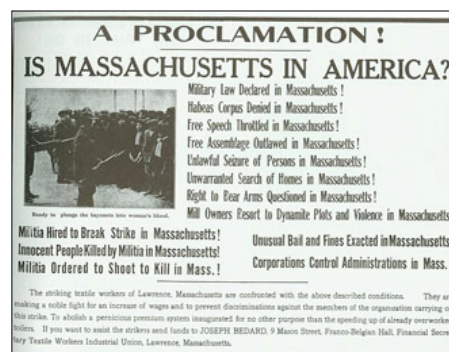
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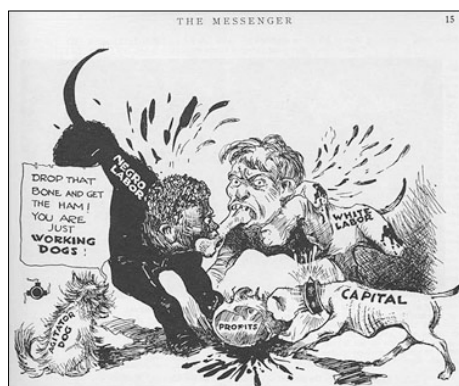
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3.



4.



5.



6.



LESSON PLAN



Video Clips

Case Study: Unions and Race

Lesson Objectives:

- Students will review the issue of racial inclusion and exclusion in the union movement between 1910-1920.
- Students will reflect on filmmaking techniques.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

W.E.B. DuBois, Reconstruction, John, Reed, Industrial Workers of the World (IWW), Bill Haywood, Wobblies, longshoreman, American Federation of Labor, Samuel Gompers, Chicago stockyard workers, Battle of Matewan, United Mineworkers Union

Media:



Reds
(4:03)



The Wobblies
(2:42)



The Killing Floor
(4:25)



Matewan
(4:26)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 3 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Unions and Race

Organize and make copies for the class activities.
Introduce the lesson:

Lesson Introduction

The early labor movement, much like workers movements today, had to deal with issues of race and class within the context of a social fabric that had been shaped by slavery and capitalism. Historian W.E.B. DuBois recognized the period of Reconstruction following the Civil War as a primary opportunity for the U.S. labor movement to boldly assert racial equality as a basic principle. In his classic work *Black Reconstruction in America, 1860-1880*, DuBois corrected the white supremacist historical record on the role of black labor in the construction of American democracy. He wrote: "It was thus the black worker, as founding stone of a new economic system in the nineteenth century and for the modern world, who brought civil war in America. He was its underlying cause, in spite of every effort to base the strife upon union and national power" (15). "That dark and vast sea of human labor shares a common destiny... The emancipation of man is the emancipation of labor, and the emancipation of labor is the freeing of that basic majority of workers who are yellow, brown and black" (353).

The film excerpts that you will see in this lesson deal with issues of race in the union organizing efforts in the second decade of the twentieth century. This was the decade when the Bolshevik Revolution took power in the Soviet Union and when socialist labor leader Eugene Debs gained nearly one million votes for president while imprisoned for urging workers to oppose U.S. entry into World War I. It was also the decade when many African Americans journeyed from the deep South to seek employment in the northern workplaces that were facing labor shortages due to military enlistment. Recently arrived immigrants from Eastern Europe sought work as laborers in mines and factories as a way to keep their families alive in a period of anti-immigrant prejudice and economic hardship.

In these clips, you will see the ways that different unions attempted to deal with the racial and ethnic tensions that resulted from union organizing efforts among black and white workers. The excerpts you will see are part of longer productions by different filmmakers and are not meant to show the full story. They are presented in chronological order based on the historical events they portray.

Distribute student worksheets. Have students work individually or in pairs to log each film. Read aloud the brief introductory excerpt before playing each film clip.

Play the film clip.

Have students write their answers on their worksheet after the showing of the clip.

Lead a discussion of the clips using the *Possible Answers* as a guide to potential responses.



Reds
Paramount, 1981

Film 1 Introduction

The excerpt you are about to see is from the 1981 feature film *Reds*. It was co-written, produced, directed, and starred in by Warren Beatty, who won an Academy Award for best director. The film is based on the life of John Reed, a journalist who wrote a seminal book on the Russian Revolution, *Ten Days that Shook the World*. As a communist activist, Reed helped to produce a giant pageant at Madison Square Garden in 1913 to raise funds for striking silk workers in Patterson, New Jersey. This excerpt portrays Reed as he interviews workers who are attending an organizational meeting by the Industrial Workers of the World. The union man in the white shirt and dark suit is meant to be famed Wobbly organizer Big Bill Haywood.

Media Sample Questions & Answers

1) What are the arguments for the union?

Possible Answer: Haywood says that other unions slam the door on unskilled workers and on people of color. The IWW embraces all workers. He argues that organizing all workers into one big union is the way to defeat the capitalists.

2) Who opposes the union and its efforts to diversify its membership?

Possible Answer: The police and plainclothes thugs break up the union meeting with threats and violence.

3) What techniques does the filmmaker use to communicate?

Possible Answer: Beatty enlivens material that would otherwise be lifeless by scripting the incident to include a reporter asking questions about worker's wages and industrial accidents. He adds dimension and complex emotion to the ensuing fight scene by injecting humor into the scene ("I write." "No, you wrong").

4) What was the IWW's position on U.S. entry into World War I? How do you know?

Possible Answer: The IWW opposed U.S. involvement in World War I. This is evidenced by Haywood's words, "The war the IWW wants you to get into is class war, not a war in Europe, war against the capitalists."



The Wobblies
First Run Features, 1979

Film 2 Introduction

This clip is from the 1979 documentary film *The Wobblies*, made by Stewart Bird and Deborah Shaffer. The film documents the early history of the Industrial Worker of the World, or Wobblies as they were popularly known. The section you will see focuses on the reminiscences of African American dockworker James Fair, who moved from the South to Philadelphia in search of work in 1917, the year the IWW led a longshoreman's strike at Philadelphia docks.

Media Sample Questions & Answers

1) What are the arguments for the union?

Possible Answer: James Fair said that the IWW was the only union that accepted black workers at the time. He urged solidarity: "All for one and one for all."

2) Who opposes the union and its efforts to diversify its membership?

Possible Answer: Samuel Gompers and the American Federation of Labor opposed opening their ranks to unskilled, semi-skilled, and black workers. The newspaper opposed integrated unions by using the negative term "radicals" to reference the IWW in its headline: "Radicals inciting negro to violence... urging blacks to join the IWW."

3) What techniques does the filmmaker use to communicate?

Possible Answer: The filmmakers merge the past with the present by interspersing archival clips and music with contemporary interviews with IWW veterans. The inclusion of the personal testimony of James Fair and his story of two organizers makes history come to life in this tale of individual hardship and determination.

4) Why do you think the American Federation of Labor refused entry to black workers?

Possible Answer: The AFL opposed union integration due to prejudices against unskilled or semi-skilled workers on the part of craft union members. Racism also played a part in refusing entry into the union.



The Killing Floor
PBS, 1985

Film 3 Introduction

This excerpt is from the 1985 film directed by Bill Duke for the PBS series *American Playhouse*. The film is based on a true story of labor struggles in the Chicago stockyards in 1919. African American and immigrant workers were employed in slaughterhouses (the killing floors) while white native-born workers were fighting in Europe in World War I. The excerpt begins as Frank Custer, a young African American stockyard worker and union member who had recently arrived from the South, speaks with Bremer, an immigrant and union leader. Frank's lifetime friend, Thomas, another recent arrival, engages with Frank at the workplace and later over the kitchen table.

Media Sample Questions & Answers

1) What are the arguments for the union?

Possible Answer: Frank argues with Thomas that working within a union is “the only protection we got” against a company that can do whatever it wants to workers

2) Who opposes the union and its efforts to diversify its membership?

Possible Answer: Bremer says that the company pits one group against another, counting on racial and ethnic hatred to split the union effort. Thomas wants to be on his own, not beholden to anyone (“I ain’t gotta join nothin’”). The white stockyard workers demand an all-white union shop with a written declaration.

3) What techniques does the filmmaker use to communicate?

Possible Answer: The scriptwriter allows the various stories to be told in a creative way. As relative strangers, Bremer gets to tell Frank the story of how the company divided “my people” from other ethnic groups. Similarly, by writing Frank and Thomas as old friends, he can credibly place them at the dinner table following an altercation at work in order to explain the different views each has on unionization.

4) Why do the white workers oppose working with Thomas as a non-unionized black worker?

Possible Answer: They believed that unionization required 100 percent union affiliation, though some white members called for an all-white union.



Matewan
Cinecom, 1987

Film 4 Introduction

This clip is from the 1987 feature film *Matewan*, directed by John Sayles. The film is based on the true story of the 1920 Battle of Matewan, West Virginia, in which miners at the Stone Mountain Mining Company confronted representatives of the Baldwin-Felts Detective Agency who had been hired by the mining company to evict the miners. The miners had been on strike, organizing with the United Mineworkers Union, when the company brought in immigrant workers and African American miners to break the strike. A “scab” is a strikebreaker. In this excerpt, James Earl Jones portrays “Few Clothes” Johnson, a leader of the African American miners. Chris Cooper portrays union organizer Joe Kenehan.

Media Sample Questions & Answers

1) What are the arguments for the union?

Possible Answer: The company will never listen to workers standing alone (“You’re equipment”). Union workers working together, walking out as a united group, will force the company to accept the union demands.

2) Who opposes the union and its efforts to diversify its membership?

Possible Answer: Diversification is opposed by white racists who don’t want to work with African Americans and immigrants. This is signaled via racist epithets. The union organizer says the coal company and the state and federal governments oppose the union and will use worker violence as an excuse to retaliate.

3) What techniques does the filmmaker use to communicate?

Possible Answer: The filmmaker humanizes the story by using an historic event and scripting characters, each of whom represents a particular group. The filmmaker tells the story of why a union is needed in dramatic and personal terms by scripting the monologue by the union organizer as he defuses a tense interaction between the African American man and the white union men.

4) Why is “Few Clothes” Johnson so upset at being called a scab?

Possible Answer: He believes in worker solidarity and does not want to be considered a strikebreaker. His community is only looking for a means of survival.

FURTHER QUESTIONS

How is a documentary film like *The Wobblies* different in intent and production the other feature films in this set?

Which film was the most effective in catching your interest in the historical events? Why?

What stereotypes were perpetuated and what stereotypes were challenged in these films?

Can you think of examples of struggles over issues of race in the labor movement today?

These films are all based on historic events. How could you research to see which of these are most true to the historic events they portray?

Had you ever heard of the Wobblies, the Chicago stockyards strike, or the Battle of Matewan before? Why or why not?

Which of these stories did you most relate to yourself and why?

Discuss the different ideas about how to measure the effectiveness of a social justice movement like the labor movement in the years of World War I.

Concerning the racial and class impetus for the labor movement, DuBois said that the immigrants who became the new labor in America were: “not willing... to regard itself as a permanent laboring class and it is in the light of this fact that the labor movement among white Americans must be studied” (16). Discuss the ways that the interests of African Americans and recent immigrants were similar and different during this period.

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 # 12, 15; U3 L2

(African American Labor)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People’s History)



DATE _____

Title of Film Clip: _____

- 1) What are the arguments for the union?
- 2) Who opposes the union and its efforts to diversify its membership?
- 3) What techniques does the filmmaker use to communicate?
- 4) *Reds* – What was the IWW’s position on U.S. entry into World War I? How do you know?
The Wobblies – Why do you think the American Federation of Labor refused entry to black workers?
The Killing Floor – Why do the white workers oppose working with Thomas as a non-unionized black worker?
Matewan – Why is “Few Clothes” Johnson so upset at being called a scab?

LESSON PLAN



Audio Clip

Case Study: Workers Unite!

Lesson Objectives:

- Students will review songs with messages about worker organizing.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

Industrial Workers of the World, Wobblies, Joe Hill, *Little Red Songbook*, Almanac Singers, strike, solidarity, union, Red Scare, National Guard

Media:

- “Pie in the Sky” (1:17)
- “Bread and Roses” (1:49)
- “Solidarity Forever” (1:34)
- “Union Maid” (1:48)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 3 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present *Lesson Introduction* to the class.
2. Distribute student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Workers Unite!

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Songwriting and singing were an essential part of the early labor movement. Songs were a familiar form to workers whether they came from the hills of New England, the hollers of West Virginia, or the ghettos of Eastern Europe. Songs with catchy choruses invited singing along, a good way to enliven a union meeting or a picket line. Songs could become a source of news reporting, written on the spot to tell the story of a particular struggle complete with the names of the heroes and villains.

The Industrial Workers of the World, or Wobblies, especially relied on music to help them organize among immigrant and semi-skilled workers. Master Wobbly songwriters like Joe Hill and Ralph Chaplin wrote songs that were distributed in a *Little Red Songbook* printed on union presses and designed to fit into the coat pocket of any worker about to march off to a street rally to fire up fellow laborers. Because these songs were written to be sung in labor organizing struggles rather than to be sold to the public, and because their authors often became victims of state persecution for their activism, there are no recordings of Hill and Chaplin singing their own creations.

Labor movement historian Philip Foner wrote about the role of song in IWW organizing in his history of the Wobblies:

Their steady, surging rhythms, their lilting melodies (taken usually from familiar hymns or songs already well known to many workers), and their inspiring words, repeated over and over again, generated a fervor that was almost religious in its intensity. Even the least articulate of workers could join in these group songs, and respond to them fully. By providing an outlet for the highly charged emotions during bitter struggles that might otherwise explode into individual acts of retaliation or anger, the songs lent firm support to the IWW's strategy of passive resistance. (Foner, Philip, Volume 4, 199)

It wasn't until the early 1940s that folk musicians and cultural workers like the Almanac Singers began to record these union standards for mass listening. As you listen to these song fragments, consider why they were first written. Think about the messages they convey about workers' goals and how these goals might be achieved.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.



"Pie in the Sky"

Written by Joe Hill, Performed by Utah Phillips, 1911

Song 1 Introduction

Joe Hill was an IWW organizer and the most famous of the Wobbly songwriters. He was framed on murder charges during a Utah strike in 1915. Despite the lack of any direct evidence tying him to the crime, Hill was executed. Just before his execution, he wrote to IWW leader Bill Haywood, "Don't waste any time in mourning. Organize" (Zinn 335). Hill often wrote new lyrics to the tune of familiar hymns, like "The Sweet Bye and Bye," which is the melody for this song, also known as "The Preacher and the Slave." It is performed here by renowned twentieth century IWW troubadour Utah Phillips on his joint CD with Ani DiFranco titled *Fellow Workers*. "Holy roller and jumpers" refer to itinerant evangelical preachers who traveled the country to "save souls" in the early twentieth century.

Media Sample Questions & Answers

1) What is the songwriter's message about what workers want?

Possible Answer: Workers want food, freedom, and the wealth accrued from their labor. (Inferred throughout that workers want more than "pie in the sky," but rather food on the table. Freedom and earned wealth are suggested in the line "We for freedom shall fight when this world and its wealth we have gained.")

2) What gives workers strength?

Possible Answer: Strength comes from united international effort by all workers. ("Workingfolk of all countries, unite side by side, we for freedom shall fight.")

3) What techniques does the songwriter use to capture the listener's interest?

Possible Answer: Joe Hill uses satire to engage listeners by suggesting that "holy rollers and jumpers" offer "pie in the sky" rather than on plates where workers need it here on Earth. He uses humor, poking fun at "grafters" (capitalists) and saying they will need to learn to fend for themselves once the workers take over.

4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?

Possible Answer: Utah Phillips uses sparse instrumentation, a single acoustic guitar, and clear articulation to make sure the words are at the forefront. The chorus of men's and women's voices reaffirms the collective nature of worker struggle suggested in the song. The accent on, "That's a lie," allows singers and audience members to join together to dismiss the preachers as dishonest.



“Bread and Roses”

**Lyrics by James Oppenheim, Music by Mimi Farina,
Performed by Judy Collins, 1911**

Song 2 Introduction

Poet James Oppenheim published this poem in *The American Magazine* shortly before the 1912 textile mill workers strike in Lawrence, Massachusetts. During a street rally at the Lawrence strike, women workers carried a sign that said, “We Want Bread and Roses Too” (Beik 119). Ray Stannard Baker wrote about the Lawrence strike in *The American Magazine*: “[Lawrence] is the first strike I ever saw which sang. I shall not soon forget the curious lift, the strange sudden fire of the mingled nationalities at the strike meetings when they broke into the universal language of song. And not only at the meetings did they sing, but in the soup houses and in the streets” (Baker). Folk singer Judy Collins performed this song on her 1976 album of the same name.

Media Sample Questions & Answers

1) What is the songwriter’s message about what workers want?

Possible Answer: Workers want art, love, beauty, and food. (“Small art and love and beauty their drudging spirits knew / Yes, it is bread we fight for—but we fight for roses, too!”)

2) What gives workers strength?

Possible Answer: Strength comes from daily beauty (“As we go marching, marching in the beauty of the day... Are touched with all the radiance that a sudden sun discloses”), the solidarity of men and women united (“As we go marching, marching, we battle too for men / For they are women's children, and we mother them again), and the legacy of foremother’s struggle (“As we go marching, marching, unnumbered women dead / Go crying through our singing their ancient cry for bread”).

3) What techniques does the songwriter use to capture the listener’s interest?

Possible Answer: Oppenheim uses repetition (“Bread and roses,” “We go marching, marching”) and the universality of family relations (women mothering men, unnumbered women ancestors now passed) to capture interest.

4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?

Possible Answer: The power of Judy Collins’ soprano is accentuated by the women’s chorus in crescendo behind her. The accordion recalls an instrumentation that could have been used to accompany a group of marchers in 1911 when the song was first written.



“Solidarity Forever”

Written by Ralph Chaplin, Performed by Pete Seeger, 1915

Song 3 Introduction

This song by IWW organizer Ralph Chaplin is perhaps the best known of the Wobbly anthems. Like many of the songs in the IWW’s *Little Red Songbook*, its melody comes from a popular favorite. In this case, it is from the Civil War anthem, “John Brown’s Body.” The song’s author was one of the many Wobbly organizers who was imprisoned under the Espionage Act during the Red Scare. Pete Seeger, who sings the song here, is a world-famous folksinger who helped to bring union songs to the wider public while singing with the popular Almanac Singers in the 1940s.

Media Sample Questions & Answers

1) What is the songwriter’s message about what workers want?

Possible Answer: Workers want both sustenance and recognition for the products of their labor (“Now we stand outcast and starving midst the wonders we have made”). Workers want to break the power of the bosses and gain their own freedom (“We can break their haughty power, gain our freedom when we learn”).

2) What gives workers strength?

Possible Answer: Workers gain strength through unionization and solidarity (“Yet what force on Earth is weaker than the feeble strength of one / But the union makes us strong / Solidarity forever”).

3) What techniques does the songwriter use to capture the listener’s interest?

Possible Answer: Chaplin uses one of the most famous social justice tunes, “John Brown’s Body,” as a means to invite all to sing for freedom in the spirit of the abolitionist martyr. Repetition of the simple phonetics of the line “Solidarity forever” makes this song an easy one to sing even for immigrants who might not have a strong command of English.

4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?

Possible Answer: The rousing chorus, overcoming any single voice, makes clear the power of united voices, as the lyrics suggest. Seeger’s clear articulation keeps the lyrics at the forefront as intended. The banjo is an instrument that could have been used in 1915 when the song was first written.



“Union Maid”

Written by Woody Guthrie,

Performed by Arlo Guthrie and Sara Lee Guthrie, 1940

Song 4 Introduction

Woody Guthrie was a songwriter who picked up the union song tradition in the generation following the first World War. He helped to publicize union struggles by writing, recording, and singing songs like “Union Burying Ground” and “Talking Union.” Woody wrote this song after being challenged by organizer Ina Wood. Wood said, “Woody, all these union songs are about brothers this and brothers that. How about writing songs about union women?” (Wiegand 56). This version is from a live 2007 performance by Woody’s son, Arlo, and his granddaughter, Sarah Lee Guthrie.

Media Sample Questions & Answers

1. What is the songwriter’s message about what workers want?

Possible Answer: Workers want the right to organize and receive better pay (“She’d always organize the guys / She always got her way when she struck for better pay”).

2. What gives workers strength?

Possible Answer: Workers get strength through courage, union membership, and knowledge of company scare tactics (“This union maid was wise to the tricks of company spies / She couldn’t be fooled by a company stool / She’d show her card to the company guard / And this is what she’d say / Oh, you can’t scare me, I’m sticking to the union”).

3. What techniques does the songwriter use to capture the listener’s interest?

Possible Answer: He uses the form of a story about a particular woman, personalizing a narrative about women in the union movement that might otherwise be dry and lifeless (“There once was a union maid, she never was afraid... She went to the union hall when a meeting it was called”).

4. What techniques do the performer and producer use to reinforce the feeling or meaning of the song?

Possible Answer: Arlo does the same thing Woody did, personalizing the song by introducing it with the story about his dad’s song.

FURTHER QUESTIONS

- Which of these songs had you heard before? Which songs have you not heard? Why?
- Discuss the role of songs in motivating people to action within social justice movements.
- Discuss the role of songs in recording the history of social justice movements.
- Discuss the role of religion and violence in union struggles from the first part of the twentieth century as portrayed in these songs.
- Can songwriting become a revolutionary act? Why or why not?
- Who are the heroes and who are the villains in these songs?
- What worker songs are popular today?
- Do all styles of music include songs about working people? Why or why not?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

LYRIC SHEET

SONG 1

"Pie in the Sky," Written by Joe Hill, Performed by Utah Phillips, 1911

Holy Rollers and Jumpers come out
And they roll and they jump and they shout
Give your money to Jesus, they say,
And you'll eat on that glorious day

You will eat, bye and bye,
In that glorious land in the sky;
Work and pray, live on hay,
You'll get pie in the sky when you die
That's a lie

Workingfolk of all countries, unite
Side by side we for freedom shall fight
When this world and its wealth we have gained
To the grafters we'll sing this refrain

You will eat, bye and bye,
When you've learned how to cook and how to fry;
Chop some wood, do you good
Then you'll eat in that sweet bye and bye
That's no lie

SONG 2

"Bread and Roses," Lyrics by James Oppenheim, Music by Mimi Farina, Performed by Judy Collins, 1911

As we go marching, marching in the beauty of the day,
A million darkened kitchens, a thousand mill lofts gray,
Are touched with all the radiance that a sudden sun discloses,
For the people hear us singing: "Bread and roses! Bread and roses!"
As we go marching, marching, we battle too for men,
For they are women's children, and we mother them again.

Our lives shall not be sweated from birth until life closes;
Hearts starve as well as bodies; give us bread, but give us roses!

As we go marching, marching, unnumbered women dead
Go crying through our singing their ancient cry for bread.
Small art and love and beauty their drudging spirits knew.
Yes, it is bread we fight for -- but we fight for roses, too!

LYRIC SHEET

SONG 3

"Solidarity Forever," Written by Ralph Chaplin, Performed by Pete Seeger, 1915

When the union's inspiration through the
workers' blood shall run,
There can be no power greater anywhere
beneath the sun;
Yet what force on earth is weaker than the
feeble strength of one,
But the union makes us strong.

(CHORUS)

Solidarity forever,
Solidarity forever,
Solidarity forever,
For the union makes us strong.

It is we who plowed the prairies; built the cities where
they trade;
Dug the mines and built the workshops, endless miles of
railroad laid;
Now we stand outcast and starving midst the wonders we
have made;
But the union makes us strong.

CHORUS

They have taken untold millions that they never toiled to
earn,
But without our brain and muscle not a single wheel can
turn.
We can break their haughty power, gain our freedom
when we learn
That the union makes us strong.

SONG 4

"Union Maid," Written by Woody Guthrie, Performed by Arlo Guthrie and Sara Lee Guthrie, 1940

(SPOKEN INTRODUCTION)

There once was a union maid who never was
afraid
Of goons and ginks and company finks and the
deputy sheriffs who made the raid.
She went to the union hall when a meeting it
was called,
And when the company boys come 'round
She always stood her ground.

(CHORUS)

Oh, you can't scare me, I'm sticking to the
union,
I'm sticking to the union, I'm sticking to the
union.
Oh, you can't scare me, I'm sticking to the
union,
I'm sticking to the union 'til the day I die.

This union maid was wise to the tricks of company
spies,
She couldn't be fooled by a company stool, she'd
always organize the guys.
She always got her way when she struck for better
pay..
She'd show her card to the company guard
And this is what she'd say

Oh, you can't scare me, I'm sticking to the union,
I'm sticking to the union, I'm sticking to the union.
Oh, you can't scare me, I'm sticking to the union,
I'm sticking to the union 'til the day I die.



Unit 3, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Pie in the Sky” – Written by Joe Hill, Performed by Utah Phillips, 1911

Holy Rollers and Jumpers come out
And they roll and they jump and they shout
Give your money to Jesus, they say,
And you'll eat on that glorious day

You will eat, by and by,
In that glorious land in the sky;
Work and pray, live on hay,
You'll get pie in the sky when you die
That's a lie

Workingfolk of all countries, unite
Side by side we for freedom shall fight
When this world and its wealth we have gained
To the grafters we'll sing this refrain

You will eat, by and by,
When you've learned how to cook and how to fry;
Chop some wood, do you good
Then you'll eat in that sweet by and by
That's no lie

- 1) What is the songwriter's message about what workers want?
- 2) What gives workers strength?
- 3) What techniques does the songwriter use to capture the listener's interest?
- 4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?



Unit 3, Lesson 3 Student Worksheet

NAME _____

DATE _____



"Bread and Roses" – Lyrics by James Oppenheim, Music by Mimi Farina, Performed by Judy Collins, 1911

As we go marching, marching in the
beauty of the day,
A million darkened kitchens, a thousand
mill lofts gray,
Are touched with all the radiance that a
sudden sun discloses,
For the people hear us singing: "Bread
and roses! Bread and roses!"
As we go marching, marching, we battle
too for men,

For they are women's children, and we mother them again
Our lives shall not be sweated from birth until life closes;
Hearts starve as well as bodies;
give us bread, but give us roses!

As we go marching, marching, unnumbered women dead
Go crying through our singing their ancient cry for bread.
Small art and love and beauty their drudging spirits knew.
Yes, it is bread we fight for -- but we fight for roses, too!

- 1) What is the songwriter's message about what workers want?

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- 4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?



Unit 3, Lesson 3 Student Worksheet

NAME _____

DATE _____



“Solidarity Forever” – Written by Ralph Chaplin, Performed by Pete Seeger, 1915

When the union's inspiration through the
workers' blood shall run,
There can be no power greater anywhere
beneath the sun;
Yet what force on Earth is weaker than the
feeble strength of one,
But the union makes us strong.

(CHORUS)

Solidarity forever,
Solidarity forever,
Solidarity forever,
For the union makes us strong.

It is we who plowed the prairies; built the cities
where they trade;
Dug the mines and built the workshops, endless
miles of railroad laid;
Now we stand outcast and starving midst the
wonders we have made;
But the union makes us strong.

CHORUS

They have taken untold millions that they never
toiled to earn,
But without our brain and muscle not a single
wheel can turn.
We can break their haughty power, gain our
freedom when we learn
That the union makes us strong.

- 1) What is the songwriter's message about what workers want?

- 2) What gives workers strength?

- 3) What techniques does the songwriter use to capture the listener's interest?

- 4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?



Unit 3, Lesson 3 Student Worksheet

NAME _____

DATE _____



“Union Maid” – Written by Woody Guthrie, Performed by Arlo Guthrie and Sara Lee Guthrie, 1940

(SPOKEN INTRODUCTION)

There once was a union maid, who never was afraid
Of goons and ginks and company finks and the
deputy sheriffs who made the raid.
She went to the union hall when a meeting it was
called,
And when the company boys come 'round
She always stood her ground.

(CHORUS)

Oh, you can't scare me, I'm sticking to the union,
I'm sticking to the union, I'm sticking to the union.

Oh, you can't scare me, I'm sticking to the
union,
I'm sticking to the union 'til the day I die.

This union maid was wise to the tricks of
company spies,
She never got fooled by a company stool, she'd
always organize the guys.
She always got her way when she struck for
better pay.
She'd show her card to the company guard
And this is what she'd say

CHORUS

- 1) What is the songwriter's message about what workers want?
- 2) What gives workers strength?
- 3) What techniques does the songwriter use to capture the listener's interest?
- 4) What techniques do the performer and producer use to reinforce the feeling or meaning of the song?

Unit 4:

Black Freedom /

Civil Rights

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From Rights to Freedom

African American veterans returned from World War II prepared to face the harsh reality of having fought fascism overseas. Instead, they returned home to a daily experience of injustice. Many decided to join groups like the Southern Negro Youth Congress and the NAACP as they worked for an end to Jim Crow racism in the postwar United States. In 1954, the NAACP celebrated its victory in the landmark case of *Brown v. Board of Education*, in which the Supreme Court outlawed school segregation. In the process, they helped sow the seeds of a new movement in the U.S.

In response to the court's decision, the Montgomery, Alabama, NAACP asked one of its members, Rosa Parks, to attend a desegregation workshop at the Highlander Folk School in Tennessee. This was one of the only places in the South where whites and blacks could meet together for the purpose of transforming society. On December 5, 1955, Rosa Parks decided it was her moment to make a stand for freedom "for all oppressed people" ("Today in History"). She refused to give up her seat for a white passenger on a public bus in Montgomery, Alabama. In doing so she set in motion a series of events that fifty-three years later would inspire another young mother to write,



What kind of media form is this and what is the message about the Freedom Movement?

"Rosa sat so that Martin could walk. Martin walked so that Barack could run. Barack ran so that our children can fly" ("VisionWorks").

The Montgomery bus boycott that followed Park's action propelled a young minister, Dr. Martin Luther King, Jr., into the leadership of the Southern Christian Leadership Conference. King studied the tactics and theory of the Indian independence leader Mohandas Gandhi as he urged African Americans to adopt nonviolence on their pathway to freedom.

The publicity following the success of the Montgomery boycott encouraged other nonviolent actions: the Little Rock Nine school desegregation campaign organized by the NAACP, the lunch counter sit-ins organized by college students, and the Freedom Rides on interstate buses organized by the Congress of Racial Equality. These efforts became part of what is commonly known as "the civil rights movement," but was often called "the freedom movement" by its members.

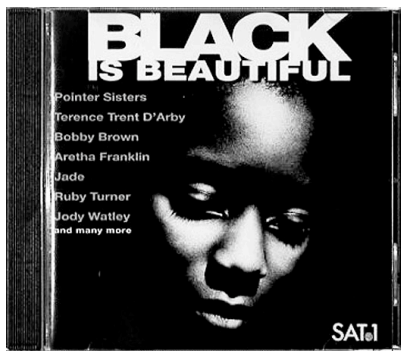
Young people played an important leadership role in the new movement. The Student Nonviolent Coordinating Committee (SNCC) decided to take on the political roots of racial discrimination by organizing a "Freedom Summer" campaign. Black and white college students were enlisted to travel to Mississippi to help register African American voters in a state that denied them the vote. Unfair and illegal "literacy tests" were used to keep out black voters. SNCC started "Freedom Schools" that taught literacy skills and organized rural communities to act for their own interests. SNCC organized the Mississippi Freedom Democratic Party to challenge the official all-white state delegation to the 1964 Democratic convention. Though the MFDP was not seated, its representative Fannie Lou Hamer spoke eloquently on national television about the realities of black life amidst white supremacy in the Deep South ("Freedom Summer").

The Role of the Media

The black press and the mainstream media played key roles in articulating the theory and practice of the new movement to a wider public, both black and white. As white backlash exploded into violence, the black press led the way with honest and courageous reporting. In 1955, the African American owned *Jet* magazine published photographs of the mutilated body of Emmett Till, a fourteen-year-old boy who was killed by white racists. This photo ignited an outcry of rage and horror.

Eight years later, in 1963, the *New York Times* published a front-page photo of a young African American being attacked by police dogs in Birmingham, Alabama, during an anti-segregation protest. Upon seeing the photograph, President Kennedy told reporters he felt “sick” (Napolitano 186). In 1965, TV network news programs showed footage of Alabama state troopers riding their horses into a crowd of nonviolent marchers on “Bloody Sunday” in Selma. Images like these, transmitted across the country and the world, put enormous pressure on federal officials to take steps to force state and local governments to enforce anti-discrimination laws.

African American groups created their own media to cover stories that were not getting attention in the mainstream media and put forth their own perspectives concerning the nature of “the race problem.” Malcolm X, an influential leader of the Nation of Islam,



How does this 1995 CD collection reflect the black freedom movement of the 1960s?

presented his views on black consciousness in the pages of the newspaper *Muhammad Speaks*. After his assassination, his story traveled much further with the publication of *The Autobiography of Malcolm X*. Similarly, the Black Panthers had their own newspaper, which allowed them to publish information about their community initiatives like the free breakfast program.

FBI director J. Edgar Hoover was a fierce critic of the Freedom Movement and began a counter-intelligence program, COINTELPRO, intended to instigate dissension within the movement by spreading disinformation within the Panthers, the family and staff of King, and other activist groups. The FBI also worked with local police departments to target black leaders for attack, as was the case with the 1969 Chicago police murder of Black Panther Party members Fred Hampton and Mark Clark.

In 1965, violence flared in the streets in the Watts neighborhood of Los Angeles. In the “long, hot summer” of 1967, there were urban riots in seventy-five cities. The Kerner Commission, appointed by President Johnson to determine the cause for the “civil disorders,” concluded that a primary reason for the riots had to do with the “separate and unequal” nature of white and black spaces in the U.S.

It was not only the news media that impacted public perception concerning race. Popular music took up the message and brought it to the airwaves with songs like James Brown’s “Say It Loud, I’m Black and I’m Proud,” Sam Cooke’s “A Change is Gonna Come,” and Marvin Gaye’s “What’s Goin’ On?” When President Johnson used the phrase, “We shall overcome,” in his speech to Congress following “Bloody Sunday,” it was clear that the message of change had spread to the top. Like the abolition movement more than a century before, the black freedom / civil rights movement had made significant gains. Yet it still had a long way to go before true economic and political equality could be realized.

LESSON PLAN

Slide Lesson: Challenging White Supremacy



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of the black freedom/civil rights movement in the United States.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on the relative strengths and weaknesses of tactics of violence and nonviolence as means to move forward the black freedom/civil rights movement.

Vocabulary:

Double V campaign, Southern Negro Youth Congress, Montgomery bus boycott, *Brown v. Board of Education*, National Association for the Advancement of Colored People, Rosa Parks, Dr. Martin Luther King, Jr., Highlander Folk School, Student Nonviolent Coordinating Committee, school desegregation, integration, Daisy Bates, Little Rock Nine, Orval Faubus, sit-in, freedom rides, Congress of Racial Equality, James Farmer, Birmingham, Southern Christian Leadership Conference, Jim Crow, freedom summer, KKK, literacy tests, freedom schools, Mississippi Freedom Democratic Party, Fannie Lou Hamer, Malcolm X, Nation of Islam, Black Muslims, Elijah Muhammad, Organization of Afro-American Unity, Selma, Bloody Sunday, Stokely Carmichael, black power, Newark riot, National Advisory Commission on Civil Disorders, Tommie Smith, Olympic Project for Human Rights, Black Panther Party, Fred Hampton, free breakfast program, COINTELPRO, J. Edgar Hoover, wiretap, ACLU

Media:

poster, comic book cover, billboard, magazine cover, book cover, album cover, map, news photograph, sculpture, video jacket, editorial cartoon, newspaper article, newspaper front page, advertisement

Materials Needed:

- 19 slide PowerPoint Slide Show (access online or via Unit 4 Lesson 1 digital media folder)
- 38-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time:

50 minutes to two hours, depending upon how quickly the teacher moves through the slides

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: “Southern Negro Youth Congress,” 1944 & 1946 posters

BACKGROUND INFORMATION

African American servicemen in World War II felt tension between their patriotic duty to fight against injustice abroad and their experiences with racial discrimination at home. The “Double V” campaign (V for victory on the war front and the home front) was initiated when James Thompson wrote a letter to the African American newspaper *The Pittsburgh Courier* stating, “Being an American of dark complexion and some 26 years, these questions flash through my mind: Would it be demanding too much to demand full citizenship rights in exchange for the sacrificing of my life? Is the kind of America I know worth defending?” (Takaki 20). Such sentiments gave rise to a planned mass march on Washington, a tactic that succeeded in pressuring President Roosevelt to order an end to racial discrimination in government jobs. Other returning servicemen like Robert Williams decided to organize black military veterans into armed self-defense teams against Ku Klux Klan violence in Union County, North Carolina.

QUESTION

Who created these posters, for what purpose, and in what historical context?

POSSIBLE ANSWER

These posters were created by the Southern Negro Youth Congress to publicize their annual conferences during and right after World War II.

QUESTION

How do the different messages of these posters reflect the different historical contexts in which they were printed?

POSSIBLE ANSWER

The uplifting and non-confrontational message on the left was produced while the U.S. was at war.

EVIDENCE

The smiling young African American couple looks upward to a bright future of enhanced democracy at home following victory.

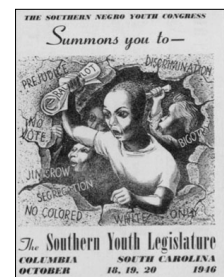
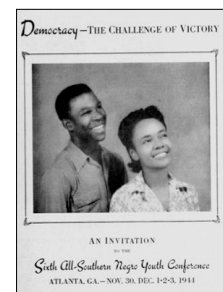
POSSIBLE ANSWER

The message on the right was produced after the end of the war. It reflects a more militant message demanding justice during the postwar period.

EVIDENCE

The young people are shouting with clenched fists as they break through a wall representing oppression in the U.S.

SLIDE #2



“Southern Negro Youth Congress,” 1944 & 1946 posters

FURTHER QUESTIONS

How might different people respond differently to seeing these posted in their community?

Why might the poster designers have chosen the very different facial expressions in these two posters?

Does the message change when one poster uses a photo and the other a drawing?

Why might have organizers in 1939 chosen these three demographic groups—southern, Negro, and youth—around which to organize?

Discuss whether complaining about injustice within the U.S. is patriotic or not, and how being at war might change your perspective on that question.

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3 (Violence & Nonviolence)
U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2 (Dueling Perspectives)
U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17 (Art & Social Justice)

ADDITIONAL INFO

From an interview with Southern Negro Youth Congress member Jack O'Dell:

This was post-world War II. There were young veterans coming back and so forth, so I joined the American Veterans committee and the Southern Negro Youth Congress, which was linking to my generation. And the Southern Negro Youth Congress was very educational because I was able to connect up to the network of people of my age who wanted to settle into the southern environment but also change it. One of the most informed things that we participated in was a census of every day prices for consumer goods in downtown Miami where the white people lived and in our area, which I guess now is called Overtown. And we found that the prices for bread, milk, Campbell's soup and so forth was twenty-five to thirty percent higher in the black community than in the white community. So the people least able to afford something are paying the highest prices for the necessities. I learned that through the Southern Negro Youth Congress in 1946 and I hear it again in 1991.

And then the other educational experience was that I went to a Convention in Columbia, South Carolina, and this was the first time blacks had used the city auditorium of that city even though it was a black majority city. And that convention had around the walls the pictures of all the blacks who had been elected during Reconstruction. I had never seen that in my life before. I had three years of college, twelve years of high school and three years of college and I did not know that here had been black congressmen and Superintendents Of Education and mayors of cities during Reconstruction in the south.

TEACHER GUIDE

SLIDE #3: The Montgomery Bus Boycott, 1957 & 2007 comic book covers

BACKGROUND INFORMATION

In the landmark 1954 ruling for the case of *Brown v. Board of Education*, the Supreme Court declared school segregation illegal, stating “that in the field of public education the doctrine of ‘separate but equal’ has no place” (Carson 121). Following the court’s decision, the Montgomery, Alabama, NAACP chose Rosa Parks to attend a desegregation workshop at the Highlander Folk School in Tennessee. Parks later recalled, “At Highlander I found out for the first time in my adult life that this could be a unified society... I gained there the strength to persevere in my work for freedom not just for blacks, but for all oppressed people” (“Today in History”). On December 5, 1955, Rosa Parks acted on these convictions by refusing to give up her seat on a segregated public bus in Montgomery, Alabama. Her actions led to a disciplined community boycott of the bus system organized by the Southern Christian Leadership Conference under the leadership of a young pastor: Dr. Martin Luther King, Jr. These two comic books about the events sparked by Rosa Parks were published fifty years apart, one by the Fellowship of Reconciliation and the other by the World Almanac Library.

QUESTION

Which of the two comics do you think was published in 1957 by the religious peace organization Fellowship of Reconciliation?

POSSIBLE ANSWER

The comic on the left

EVIDENCE

The use of the word “Negroes” rather than black or African American dates this to the 1950s, as do the reference to the bus boycott as “a new way” to end racial discrimination. The image of King in clerical robes suggests a religious sponsor.

QUESTION

What are the different messages about King’s role in the Montgomery bus boycott?

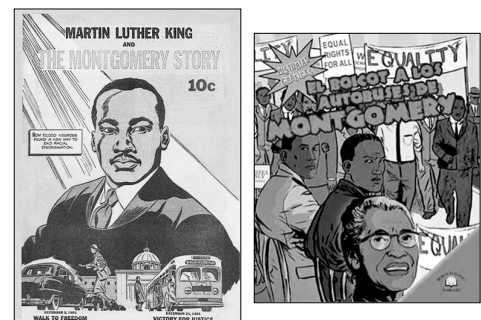
POSSIBLE ANSWER

The comic on the left suggested that King played the most important role in leading the boycott. In the comic on the right, King was one among many who participated in the movement.

EVIDENCE

Most important – His image fills most of the cover and his name appears at the top
One among many – King is shown on the far right leading a march; his image is smaller than the three in the foreground and is shown among others working for equality.

SLIDE #3



***The Montgomery Story,*
1957 & 2007 comic
book covers**

FURTHER QUESTIONS

Why would the cover designers have chosen to portray King's role in such different ways?

Why would a Christian peace organization like FOR have produced a comic book about ending racial discrimination?

Who was the target audience for each comic?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

ADDITIONAL INFO

Both comics highlight the Indian independence movement led by Mohandas Gandhi as an inspiration for Dr. King's nonviolent philosophy. From the 1957 Fellowship of Reconciliation comic, where Dr. King speaks to a Montgomery congregation:

Years before our walk to freedom, a country of 300,000,000 people won its independence by the same methods we used. Mahatma Gandhi started his campaign for freedom in India in 1919. It looked hopeless. The British empire was the strongest the world had ever known. India's people were poor and powerless. The new campaign meant suffering and even death. When Gandhi called on the people to fast and pray to protest a bad law, the British shot down hundreds of them at Amritsar. It raised horrified protests all over the world. Again and again they put Gandhi in prison, but that did not stop him. He would wait patiently thinking and praying, and as soon as he was out he would start again... Finally the British gave in and granted India's independence. Gandhi had made a revolution without firing a shot. It wasn't easy. It took years of nonviolent struggle, many long hours of prayer and suffering. The Indians were shot and beaten, but never licked. They won their freedom and something else too. They won the friendship and respect of the British. This is the unusual thing about nonviolence. Nobody is defeated; everybody shares in the victory. (10-11)

TEACHER GUIDE

SLIDE #4: “Martin Luther King at Communist Training School,” 1965 billboard

BACKGROUND INFORMATION

Martin Luther King and Rosa Parks (at left) are shown at a gathering in 1957 at the Highlander Folk School in Tennessee. Highlander trained activists in the labor and civil rights movement and was one of the only places in the South where African Americans and whites could meet to strategize and socialize together during the 1950s. Highlander played a central role as a multiracial organization in teaching strategies for social change during the black freedom movement. Highlander staff provided education and support for the leadership of the Montgomery boycott, the citizenship schools, and the Student Nonviolent Coordinating Committee. Highlander was also the place where the anthem, “We Shall Overcome,” began its rise to worldwide familiarity. Contrary to what the billboard suggests, Highlander never identified itself as a communist institution (Raines).

QUESTION

What types of media forms are shown here?

POSSIBLE
ANSWER

A photograph and a billboard

QUESTION

What is the message about King?

POSSIBLE
ANSWER

He is a communist.

QUESTION

Why might someone have produced this billboard?

POSSIBLE
ANSWER

It was produced in an attempt to discredit King by suggesting that he associated with communists.

EVIDENCE

Communist associations were seen as very negative during the McCarthy-era Communist ‘witch hunts.’

QUESTION

How might different people have interpreted this billboard differently?

POSSIBLE
ANSWER

Answers will vary. Some might have viewed King as a dupe of communist subversives while others might have seen the billboard as a tool of anti-integration activists. Some might have wanted to find out more about this “communist training school.”

SLIDE #4



**“Martin Luther King
at Communist
Training School,”
1965 billboard**

FURTHER QUESTIONS

Billboards were a common form of mass media for highway travelers in the mid-twentieth century. What are the parallel forms of “billboard” communication on the “Internet highway” in the twenty-first century?

Are billboard messages more or less credible than those in other forms of media? Why or why not?

What are communists? Why were people so afraid of them at the time this billboard was produced?

The state of Tennessee revoked Highlander’s charter based on the accusation that it was communist. Discuss the power of labels disseminated by media in impacting efforts for social justice.

CONNECTIONS

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17;
U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11,
15; U7 #3, 7; U8 #8
(Opposition to Change)
U2 #15; U3 #15, 16; U4 #4, 5, 8, 10,
13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8
#2
(Photojournalism)

ADDITIONAL INFO

Howell Raines collected oral histories from participants in the black freedom movement in his book *My Soul is Rested*, which includes a section titled “The Photograph” about this billboard.

Roy Harris, speaker of the Georgia State House who sponsored a resolution in 1953 to establish a state commission dedicated to preserving segregation:

I think we published a million copies of that paper (Highlander Folk School: Communist Training School) at state expense. And then the States Rights Council picked it up later and we scattered it all over the country... I tell you, I have had, I expect, a thousand letters asking if they could reproduce that picture over the years. (Raines 436)

Myles Horton, founder of the Highlander Center, is the second man to the left of King in the billboard photo. He was one of the most important white anti-racist activists in the South during the years of the black freedom movement:

See, we were betrayers. We were white people who were betraying the white people. We were Southerners who were betraying Southerners... There’s no hatred like the hatred of a family that turns on one of the members of the family. That’s what we were up against. We were worse than... the blacks. We were worse than the Communists. We were worse than outsiders... Their imaginations went wild, and they hated the thing they imagined. (Raines 440)

TEACHER GUIDE

SLIDE #5: Little Rock School Desegregation, 1957 & 2008 covers

BACKGROUND INFORMATION

The Supreme Court's decision in *Brown v. Board of Education* that school desegregation should proceed "with all deliberate speed" was met with resistance in many areas, especially in the South. Anticipating opposition from white segregationists, Daisy Bates, president of the Arkansas NAACP, recruited nine African American students to enroll at Little Rock's Central High School. Prior to the opening of school in September 1957, the "Little Rock Nine" were taught how to handle the anticipated reaction of those who opposed their enrollment. Arkansas Governor Orval Faubus ordered National Guard troops to prevent the African American students from entering the school on the first day of classes. With international media focused on how the U.S. government would respond to this challenge to racial justice, President Eisenhower reluctantly sent federal troops to Little Rock to guarantee the Little Rock Nine safe passage to their classrooms ("Little Rock Nine").

QUESTION

Who are portrayed as the heroes in each document? Give evidence to support your conclusion.

POSSIBLE ANSWER

In the *Life* magazine cover, the heroes are the U.S. troops. In the book, the heroes are the Little Rock Nine students.

EVIDENCE

Life – The heroes are shown in the front and center of the image with the caption, "U.S. Troops Take Over"

Book – The book was named for the heroes of this story who are shown bravely ascending the steps in defiance of an angry mob.

QUESTION

How are the opponents of desegregation portrayed in each document?

POSSIBLE ANSWER

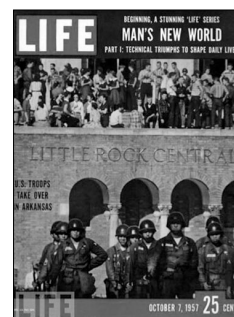
The *Life* cover doesn't portray the opponents. The book cover shows that the opposition is white segregationists.

EVIDENCE

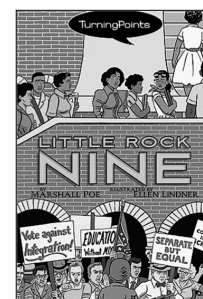
Life – The image of the troops below and students above does not reveal conflict.

Book – The book cover portrays the opponents at the bottom as angry white people holding signs that oppose integration.

SLIDE #5



"U.S. Troops Take Over in Arkansas," 1957 magazine cover



Little Rock Nine, 2008 book cover

FURTHER QUESTIONS

Who were the target audiences for both covers?

Discuss how historical context might explain the different messages about heroes and villains in these covers.

Did you go to an integrated high school? If so, when was your school integrated? If not, why not?

What high-school-age activists for social justice do you know about?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

ADDITIONAL INFO

From Daisy Bates memoir, *The Long Shadow of Little Rock*:

Throughout the South, a rash of lawsuits was filed attacking segregation in education under the leadership of Thurgood Marshall. These ultimately led to the historic decision of May 17, 1954, when the United States Supreme Court declared segregation in public education to be unconstitutional. To the nation's Negroes, the decision meant that the time for delay, evasion or procrastination was past. (47)

The story of the "Battle of Little Rock" is a story of people. But it is also a story of organizations and groups that at every turn were in the forefront of the struggle, giving leadership where it was needed and whenever it became necessary. The organization that was the prime target of all segregationists—from Governor Faubus on down—was the National Association for the Advancement of Colored People. The record this organization wrote will stand as a monument to man's eternal yearning for human rights and decency. Inevitably, anxious questions were raised about the effects of the "Battle of Little Rock" on the lives of the courageous Negro youngsters who were its immediate victims. The outstanding thing about all of them was that their basic personality pattern determined the particular way in which they responded to the crisis. As a group, they seemed quite resilient. Not one of them at that time stated a desire to escape the situation. (224)

We look to the time when the citizens of this land will erase the shame of Little Rock, when the Constitution of the United States will embrace every man regardless of color, when brotherhood will be more than a mere topic for an annual church sermon. For all of this, the American Negro today asks, "How long, how long?" (233)

TEACHER GUIDE

SLIDE #6: *We Insist!*, 1960 album cover

BACKGROUND INFORMATION

On February 1, 1960, four African American students from North Carolina Agricultural and Technical College went to a Woolworth's department store in Greensboro, North Carolina, and sat down at the lunch counter. When they ordered coffee and donuts, they were told by the white waitress, "I'm sorry. We don't serve you here." One of the students responded, "We just beg to disagree with you" (McWhorter 55). They sat at the counter for the rest of the afternoon studying and returned the next day with twenty fellow students. Thus began the "sit-in movement" that spread quickly throughout the South bringing conflict, arrests, and change. In this album, drummer Max Roach leads a jazz ensemble including vocalist Abbey Lincoln, saxophonist Coleman Hawkins, and Nigerian percussionist Olatunji.

QUESTION

What kind of media document is this?

POSSIBLE
ANSWER

An album cover

EVIDENCE

The title, "Freedom Now Suite," suggests a musical piece, as do the musicians' names

QUESTION

Who is the target audience?

POSSIBLE
ANSWER

Jazz music fans, music lovers, and Freedom movement sympathizers who might be intrigued by the cover

QUESTION

What is the message?

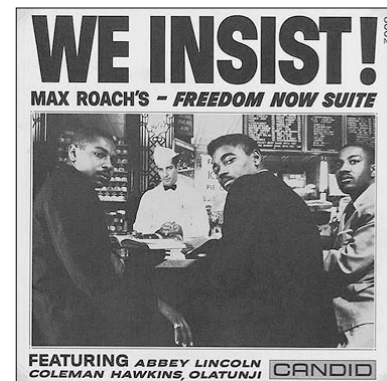
POSSIBLE
ANSWER

There are many possible answers to this. Popular culture is reflective of the social movements of the day. This record album cover art and "Freedom Now" message reflects the sit-in movement happening at the time of the record's release.

African Americans will not allow segregation to continue as reflected in the bold title, "We Insist!" and in the determined look of the men at the counter.

Consumers should purchase this album to hear music that reflects the social movements of the time.

SLIDE #6



***We Insist!*,
1960 album cover**

FURTHER QUESTIONS

Discuss the role of popular music in the promotion of social justice.

Was the cover photo staged by the producers or was it a documentary photo from a sit-in? How could you find out?

What other decisions did the cover designers make to accentuate the album's message?

The tracks for the album are titled "Driva Man," "Freedom Day," "Triptych: Prayer/Protest/Peace," "All Africa," and "Tears for Johannesburg." What do the titles tell you about the content of the music?

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From a review of Max Roach's career by music critic Martin Smith following Roach's death in 2007:

In 1960 Max went into the studio and recorded one of the most important political musical recordings of all time - *We Insist! Freedom Now Suite*. This was originally composed for the centennial of Lincoln's Emancipation Proclamation. But the lunch counter sit-ins by student civil rights activists in Greensboro inspired him to rush the album out.

This was a record rooted in the civil rights movement. The LP cover was a picture of the sit-in. The sleeve notes begin: "A revolution is unfurling - America's unfinished revolution. It is unfurling in lunch counters, buses, libraries and schools." The musicians appearing alongside Max included Coleman Hawkins, the African percussionist Babatunde Olatunji and the singer and Max's future wife Abbey Lincoln.

After the release of *We Insist!* Max declared, "I will never again play anything that does not have social significance." He then went on to produce a series of powerful albums dedicated to the struggle for black emancipation - *Members Don't Get Weary*, *It's Time*, *Speak Brother Speak* and *Lift Every Voice and Sing*. Max alongside Lincoln performed a number of benefit concerts for Malcolm X, the NAACP and Martin Luther King's SCLC.

Musically Max never stood still. He explained his philosophy to the *New York Times* in 1990: "You can't write the same book twice. Though I've been in historic musical situations, I can't go back and do that again. And though I run into artistic crises, they keep my life interesting."

TEACHER GUIDE

SLIDE #7: “Freedom Rides,” 1961 map

BACKGROUND INFORMATION

In 1946, the Supreme Court ruled that interstate bus transportation must be integrated. In 1947, the Congress of Racial Equality decided to test the federal government’s commitment to enforcing desegregation by organizing an integrated “Journey of Reconciliation” on interstate buses across the South. This effort resulted in little national publicity since there were few arrests and relatively little violence. Still, it provided a model for CORE’s “Freedom Rides” throughout the South in 1961. During the freedom rides, integrated groups of activists elected to travel through “whites only” waiting rooms as they made their way south (Cozzens). CORE leader James Farmer acknowledged that the purpose of the rides was to get “the racists of the South to create a crisis” (McWhorter 62). Freedom riders were required to sign a waiver stating, “I understand that I shall be participating in a nonviolent protest against racial discrimination, that arrest or personal injury to me might result” (Carson 194). As had been the case with President Eisenhower in Little Rock, activist pressure succeeded in getting the Kennedy administration to order all bus and train terminals to be desegregated by November 1, 1961 (“Civil Rights Context”).

QUESTION

Can you guess what type of media document this is and when it was published?

POSSIBLE ANSWER

It is a map provided for background by the Associated Press wire service sometime after December 1961.

EVIDENCE

“Background Map” is the bold title, “AP Newsfeatures” is in the bottom right hand corner, and “1961 Freedom Rides” with December dates included suggest it was published later than December 1961.

QUESTION

What can you tell about the strategy of the organizers and the consequences to the freedom riders from this map?

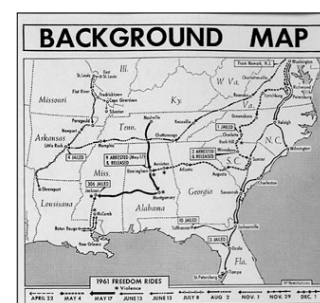
POSSIBLE ANSWER

The strategy was to initiate trips throughout the entire Deep South over a period of nine months. The freedom riders were arrested, jailed, and beaten in several places.

EVIDENCE

The map shows freedom ride routes through every state in the Deep South. Seven text boxes indicate arrests and jailings and six asterisks indicate violence.

SLIDE #7



“Freedom Rides,” 1961 map

FURTHER QUESTIONS

The Associated Press mailed this map from its New York headquarters on February 5, 1961, to its subscriber papers for use in the afternoon editions on February 8 and thereafter. Why would the transmission have taken that long and how would a map like this be circulated today?

Which two states witnessed the majority of arrests and violence?

What types of preparation might a freedom rider have needed prior to boarding the buses?

Why do you suppose CORE planned so many routes rather than simply using one route to “test the waters”?

Which were routes that went from south to north? Can you guess why there were so few?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U2 #16; U4 #7; U8 #3, 5, 8, 9

(Maps, Graphs, and Charts)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

ADDITIONAL INFO

From the article which accompanied this map, titled “Freedom Rides Brought More Than Violence” by Sid Moody:

Last year’s freedom rides traveled a highway cobbled with blood and violence. What has come of the troubled journey? Will there be more? Scores were injured in attempts to integrate Southern bus terminals. Hundreds were jailed...

The Congress of Racial Equality, which organized the freedom rides, reports its teams have recently been served in 85 terminals across the South. These tests followed the ruling by the Interstate Commerce Commission last November 1 forbidding segregation in interstate bus and rail stations...

What is CORE and how did it start? It started in 1942 at the University of Chicago. Since then it has followed a course of Gandhian nonviolence that has often led to violence as it staged wade-ins at swimming areas, sit-ins at lunch counters, stand-ins at movie theaters, even shoe-ins at shoe shine stands.

[James] Farmer formed the organization at Chicago with several students after they had been discussing discrimination. What would happen if Negroes simply refused to buy from white stores? If they went in and sat down at restaurants that had refused to serve them? As Farmer recalls it the group, some of them Negro, adjourned to a local restaurant, the Jack Spratt, to mull tings over a cup of coffee. But Jack Spratt wouldn’t take their money, throwing it into the street. So on the spur of the moment they decided to “sit-in.” Jack Spratt eventually integrated, says Farmer. CORE was on its way.

TEACHER GUIDE

SLIDE #8: “Birmingham Police Dogs” and “Foot Soldier Tribute,” 1963 photo and 1995 sculpture

BACKGROUND INFORMATION

In April 1963, Dr. Martin Luther King, Jr. joined with local organizers in a march to City Hall in Birmingham, Alabama, to demand an end to segregation. Following his arrest and jailing, King wrote his famous “Letter From a Birmingham Jail” to eight white clergymen who had criticized the demonstrations as “unwise and untimely.” He wrote, “There comes a time when the cup of endurance runs over and men are no longer willing to be plunged into an abyss of injustice where they experience the bleakness of corroding despair” (King 293). On May 2, thousands of young people gathered to march, singing freedom songs and determined to transform their city. News photographers captured the police attack as Birmingham’s Commissioner of Public Safety ordered fire hoses to be turned on the protesters and police dogs to attack them. Nine hundred fifty-nine young people were jailed that day (Marable, Mullings, & Mullings, *Freedom*, 300). The next day, people all over the world reacted to these images and momentum built for an end to Jim Crow in Birmingham.

QUESTION

What forms of media are these and when were they produced?

POSSIBLE ANSWER

The image on the left is an Associated Press wire service photo taken during the children’s march in 1963. The document on the right is a sculpture made many years later

EVIDENCE

The Associated Press copyright identifies the image as an AP photo from the time of the event. The sculpture could only have been made many years later after the white segregationists became less influential in Birmingham’s local power structure.

QUESTION

Why was each made?

POSSIBLE ANSWER

The AP photo was made for national and international distribution to newspapers and magazines. The photographer likely saw this event as a dramatic way to convey the brutality of the police and the courage of the children. The sculpture was made because the community and artist believed that the Birmingham “children’s crusade” was an event that was important to remember.

SLIDE #8



**“Birmingham police dogs,”
1963 wire service photo**



**“Foot Soldier Tribute,”
1995 sculpture**

FURTHER QUESTIONS

Can photographs have an impact on social change? If not, why not? If so, under what conditions?

Do you know anyone who has used the tactics of nonviolence to work for social justice?

Why would young people be willing to risk injury, jail, and death to participate in a demonstration?

What makes this image dramatic enough to warrant front-page coverage in the *New York Times*?

Why a community would want to remember an awful part of its history?

What artistic choices did James Drake make to highlight the drama in his “Foot Soldier Tribute” sculpture?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2 (Photojournalism)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

The young man who was attacked by the German shepherd is William Gadsden. The Associated Press photographer who took the picture is Bill Hudson. This image was prominently displayed on the front page of the next day's *New York Times*. Shortly thereafter, the SCLC received a great influx of donations. Three weeks later, when King spoke at a rally in Los Angeles, a pamphlet was distributed with a snarling police dog on its cover. His staff collected \$75,000 in donations that evening (Goldberg 246).

King and the other organizers knew it would take the commitment of the federal government to force Alabama officials to change their laws and policies. They also knew the public reaction to media exposure of their principled nonviolent campaign in the face of white supremacist violence could provide the pressure needed for change at the top. President Kennedy called the Birmingham photos "a spectacle which was seriously damaging the reputation of both Birmingham and the country" (Andrews).

The sculpture is in the Kelly Ingram Park in Birmingham, the site of the original protests. It is part of a collection of sculptures titled "A Place of Revolution and Reconciliation." This sculpture was created by artist James Drake and is called "Foot Soldier Tribute." It was dedicated in May 1995 by Birmingham's first black mayor, Richard Arrington, Jr. The plaque reads:

This sculpture is dedicated to the foot soldiers of the Birmingham civil rights movement. With gallantry, courage and great bravery they faced the violence of attack dogs, high-powered water hoses and bombings. They were the fodder in the advance against injustice, warriors of a just cause. They represent humanity unshaken in their firm belief in their nation's commitment to liberty and justice for all. (Lovoy)

TEACHER GUIDE

SLIDE #9: “Death to All Race Mixers!,” and “Died for Freedom,” 1959 & 1964 posters

BACKGROUND INFORMATION

Wyatt Walker, the executive director of the SCLC, called the Birmingham desegregation campaign “Project C for confrontation” (Carson 222). Organizers on both sides of the Freedom movement knew conflict was inevitable as they sought to achieve their goals either to defeat or to strengthen the white supremacy mindset that had been the foundation of Jim Crow practices since the days of slavery. The segregationists in “Bombingham” used terrorism, culminating in the bombing of Birmingham’s 16th Street Baptist Church on Sunday, September 15, 1963. Four young girls were killed in that morning’s blast: Carole Robertson, Denise McNair, Cynthia Wesley, and Addie Collins (“16th Street Baptist Church Bombing”). The following summer, three volunteers in the voter registration campaign of “Freedom Summer” went to investigate the KKK’s burning of a church that had been used as a freedom school. They were arrested and then released by local authorities. Forty-four days later, the bodies of Mickey Schwerner, James Chaney, and Andrew Goodman were found buried in an earthen dam near Philadelphia, Mississippi (“Slain civil rights workers found”).

QUESTION

What ideas and values are suggested in each poster? What is your evidence?

POSSIBLE ANSWER

Left – It is patriotic to use armed force to oppose integration brought by outsiders.

EVIDENCE

Patriotic – “Be a Paul Revere!”
Armed force – “Death!,” “Massive Armed Force,” and “Arms-Shoot”
Anti-integration – “Death to all race mixers!,” “Keep white public schools white,” and “Shoot the race-mixing invaders”
Outside agitators – “Invaders”

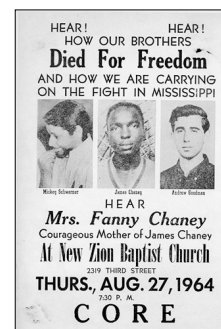
POSSIBLE ANSWER

Right – Courageous interracial freedom fighters are willing to die for their principles.

EVIDENCE

Courageous – “Courageous mother”
Willing to die – “Died for freedom”
Interracial freedom fighters – Images show black and white “Brothers (who) Died for Freedom”

SLIDE #9



**“Death to all
Race Mixers!,”
1959 poster**

**“Died for Freedom,”
1964 poster**

FURTHER QUESTIONS

Why was each poster made and who was the target audience?

What emotions do these posters evoke in you? How about in the people who saw them in the 1960s?

Discuss the role that emotion plays in rallying people to support or oppose social justice campaigns.

Do you ever have strongly opposing beliefs from others in your family or friendship circle? If so, how do you deal with these differences?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

ADDITIONAL INFO

The poster on the left was placed in the yards of people who favored desegregating schools in Florida in 1959-1960.

From an interview with Ben Chaney, James Chaney's younger brother, about the Freedom Summer work of James and Mickey Schwerner:

They were organizing, pulling people and registering people to vote, wherever they had to go to get someone to register to vote. Usually, when him and Mickey was cruising around town goin' to meetings, I would be in the back seat. I was having fun. I was with my brother. I was with his friends. I also knew something was taking place that was big, and I wanted to get involved. And I did. I got arrested 21 times before I was 12. I was beaten by cops.

We picketed places like Kress or J.C. Penney's. We would go in there and sit in at the lunch counters. Then, you'd get dragged off or have food thrown at you and be arrested for disturbing the peace. I wasn't afraid. There were so many people that you knew that was right there with you, so there was nothing to be afraid of. In fact, you looked forward to the camaraderie in jail.

On June 16, the Klan surrounded the Mt. Zion church in Philadelphia, and as the parishioners were leaving the church, they were beaten. The Klan knew that Mt. Zion had already agreed to be a freedom school. Sheriff Price had chased my brother from Mt. Zion, and in the past when they had been by there, they had seen armed guards. One of them said at a meeting, "They have armed guards. Let's do something," and when they got there they saw no armed guards and they saw no civil rights workers, so they beat the parishioners to get them to tell them where the civil rights workers went. They were beaten as they were leaving the church. Some of the people were beaten so bad, they had broken bones, broken jaws. That same evening the Klan burned the church. (Chaney)

TEACHER GUIDE

SLIDE #10: “One Man One Vote,” 1964 poster

BACKGROUND INFORMATION

Segregation was not the only problem faced by African Americans living in the South. The reversal of the gains of Reconstruction in the 1870s meant that voting rights were limited to white people through impossibly difficult “literacy tests,” which were meant to exclude potential African American voters. During the “Freedom Summer” of 1964, the Student Nonviolent Coordinating Committee recruited interracial groups of college students to come to Mississippi and help their voter registration project. SNCC recognized that political power involved more than just voting—especially in Mississippi, where all candidates were white segregationists and most African Americans lived in poverty. The Freedom Summer project involved the establishment of literacy projects in Freedom Schools, food and clothing drives in Community Centers, and interracial organizing to oppose racism, poverty, and ignorance in poor white and African American communities. The slogan, “One Man One Vote,” was taken from the anti-colonial, pro-independence struggles in Kenya. The African freedom movements of the period became models for many SNCC activists during the 1960s (“Freedom Summer”). Twenty-two-year-old Danny Lyon, SNCC’s first staff photographer, took this photo.

QUESTION

POSSIBLE ANSWER

Who paid for this and why was it made?

SNCC paid for this in order to encourage support for the Freedom Summer, both by potential black voters and by donors.

QUESTION

POSSIBLE ANSWER

What is the message?

Everyone deserves the right to vote, regardless of race or economic status.

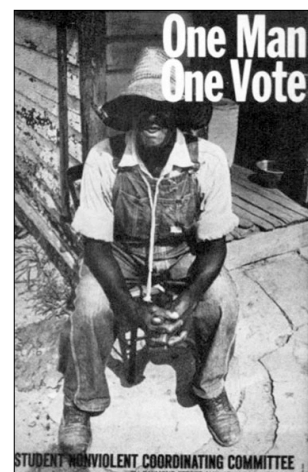
QUESTION

POSSIBLE ANSWER

Who might benefit from the message and who might be harmed?

Answers will vary. Those benefitting might be African Americans in Mississippi who could gain voting rights through this project. SNCC might benefit by attracting support for its campaign. Those harmed might be white politicians in Mississippi whose segregationist policies would be threatened by widespread voting by African Americans. Because people interpret through the lens of their own experiences, it is possible for this to reinforce negative stereotypes of African Americans as poor, uneducated bumpkins.

SLIDE #10



**“One Man One Vote,”
1964 poster**

FURTHER QUESTIONS

Why might the poster designers have chosen this image to illustrate their message?

Do you think they chose a photo of a man whose eyes are hidden for a reason?

Why did they choose to portray this setting rather than a man at a voting booth or in a freedom school?

What can you surmise about this man's character by viewing his image? What do you not know about him?

Have you ever known anyone whose political rights were restricted?

Who do you know who has volunteered to support other people in their struggles for dignity and freedom?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

From SNCC's brochure for Freedom Summer:

Preparation for real democracy calls for additional programs in the state. Literacy projects have been instituted, and food and clothing drives. But much more comprehensive programs are needed to combat the terrible cultural and economic deprivation of Negro communities in Mississippi.

This summer, SNCC, in cooperation with COFO (Council of Federated Organizations), is launching a massive Peace Corps-type operation in Mississippi. Students, teachers, technicians, nurses, artists and legal advisors will be recruited to come to Mississippi to staff a wide range of programs that include voter registration, freedom schools, community centers and special projects.

The struggle for freedom in Mississippi can only be won by a combination of action within the state and a heightened awareness throughout the country of the need for massive federal intervention to ensure the voting rights of Negroes. This summer's program will work toward both objectives. Voter registration workers will operate in every rural county and important urban area in the state. These workers will be involved in a summer-long drive to mobilize the Negro community of Mississippi and assist in developing local leadership and organization.

Forty thousand dollars must be raised for a Freedom Registration campaign...Freedom Registrars will be established in every precinct, with registration books closely resembling the official books of the state. The Freedom Registration books will serve as a basis for challenging the official books and the validity of "official" federal elections this fall.

Finally, voter registration workers will assist in the summer campaigns of Freedom Candidates who will be running for congressional office. (Facing History 71-72)

TEACHER GUIDE

SLIDE #11: *A Civil Rights Turning Point*, 2005 video cover

BACKGROUND INFORMATION

The voting rights of African Americans in the South were a major issue during the 1964 presidential campaign. Several months before the Democratic Party's national convention in August 1964, SNCC organized the multi-racial Mississippi Freedom Democratic Party (MFDP) to challenge the official all-white state delegation to the Democratic convention. Fannie Lou Hamer and two other women were their nominees for Congress. The MFDP delegates traveled by bus to Atlantic City to assert their right to be seated at the convention in place of the all-white delegation that opposed President Johnson's civil rights programs.

This confrontation provided great drama during a convention President Johnson hoped would be a pep rally for his candidacy. Although Johnson supported civil rights, he did not want to offend white southerners. In an attempt at a compromise, the MFDP was offered two at-large, non-voting seats at the convention. The official Mississippi delegation would be seated at voting seats. The MFDP rejected this idea. Hamer said, "We didn't come all this way for no two seats, when all of us is tired." The Credential Committee refused to seat the MFDP in 1964, but four years later when the MFDP delegation was finally seated, Hamer received a prolonged standing ovation (Leuchtag).

QUESTION

What are the messages about Fannie Lou Hamer on this videocassette cover? Give evidence for your conclusion.

POSSIBLE ANSWER

She is a public speaker who commands respect. Her involvement in the MFDP presence at the 1964 Democratic convention was important for the movement. She was connected to farm work.

EVIDENCE

Public speaker commanding respect – The four top center photos show Hamer speaking to crowds who listen intently
Important moment – The title, *A Civil Rights Turning Point*
Farm work – The background image of field workers

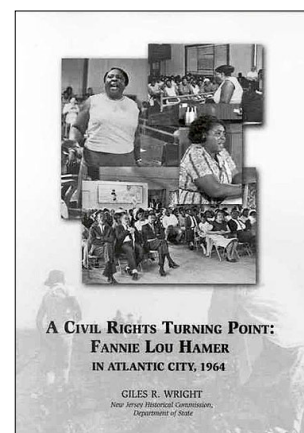
QUESTION

Who produced this document and why?

POSSIBLE ANSWER

The New Jersey state historical commission made this to educate people about an important event that took place in the state.

SLIDE #11



***A Civil Rights Turning Point*, 2005 video cover**

FURTHER QUESTIONS

Why might the producer of this video have labeled the MFDP presence in Atlantic City as a “turning point” in the civil rights movement?

Is this characterization factual or subjective? Why?

Had you ever heard of Fannie Lou Hamer before? If so, where did you hear about her? If not, why not?

Who are some important people in the struggle for human rights in your community?

How could you research to find out more about Hamer and other important actors in the black freedom movement?

[Read *Additional Info.*] Discuss whether President Johnson was right to try to silence Hamer so he could get elected and promote the cause of civil rights in office.

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2 (Remembering People’s History)
U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(Law & Policy)

ADDITIONAL INFO

Fannie Lou Hamer was broadcast on a live national television feed as she spoke to the Credentials Committee of the Democratic Convention in favor of seating the MFDP:

Hamer: It was the 31st of August in 1962 that eighteen of us traveled twenty-six miles to the county courthouse in Indianola to try to register to become first-class citizens. We was met in Indianola by policemen, Highway Patrolmen, and they only allowed two of us in to take the literacy test at the time. After we had taken this test and started back to Ruleville, we was held up by the City Police and the State Highway Patrolmen and carried back to Indianola where the bus driver was charged that day with driving a bus the wrong color...

(Hamer then described being severely beaten following a subsequent arrest after attending a voter registration workshop.)

All of this is on account of we want to register, to become first-class citizens. And if the Freedom Democratic Party is not seated now, I question America. Is this America, the land of the free and the home of the brave, where we have to sleep with our telephones off the hooks because our lives be threatened daily, because we want to live as decent human beings, in America?

While watching convention coverage on television, President Johnson was determined to silence Hamer’s testimony. He arranged a speech at the spur of the moment in order to pre-empt television coverage of her remarks. About Hamer’s testimony, Johnson said, “We can’t ever buy spots that’ll equal this... We’ve got five million budgeted [for TV commercials] but we can’t undo what they’ve done these past few days” (Mayer).

TEACHER GUIDE

SLIDE #12: “Malcolm X,” 2005 poster

BACKGROUND INFORMATION

Malcolm X was a central figure in the black freedom movement of the late 1950s and early 1960s. He rose to prominence as a charismatic minister of Harlem Mosque number seven of the Nation of Islam, also known as the Black Muslims. He traveled the country helping establish new mosques. He also preached the words of his mentor, Elijah Muhammad, concerning the rights of African Americans to dignity and self-defense in the face of white supremacist violence. Shortly before his assassination in 1965, Malcolm X broke with the Nation of Islam and established the Organization of Afro-American Unity. Malcolm’s autobiography recounted his transformation from street hustler to international spokesman on race, politics, and power. The artist, Favianna, made this poster in 2005 in response to Hurricane Katrina (Favianna).

QUESTION

What violence is Malcolm X referring to in this excerpt from a 1963 speech?

POSSIBLE ANSWER

His words, “It is wrong for America to draft us and make us violent abroad in defense of her,” refer to the Korean War. The Vietnam War was in its very early stages at the time of this speech. “To defend our own people right here in this country” refers to violence against African Americans in the U.S.

QUESTION

Why might the artist have chosen this quote to illustrate Malcolm X’s beliefs in 2005?

POSSIBLE ANSWER

Answers will vary. The U.S. was at war in Iraq and Afghanistan at the time and the artist wanted to highlight Malcolm’s critique of previous wars. Since the artist made this in response to Hurricane Katrina, perhaps she wanted to highlight the continued violence against African Americans four decades after Malcolm X’s speech.

SLIDE #12



“Malcolm X,” 2005 poster

Poster text: “If violence is wrong in America, violence is wrong abroad. If it is wrong to be violent defending black women and black children and black babies and black men, then it is wrong for America to draft us, and make us violent abroad in defense of her. And if it is right for America to draft us, and teach us how to be violent in defense of her, then it is right for you and me to do whatever is necessary to defend our own people right here in this country.”

FURTHER QUESTIONS

What is the message about Malcolm X in this poster image?

What can you discern about the artist from her choice of material?

[Read the larger excerpt in *Additional Info.*] Do you think that Malcolm X believes that “violence is wrong in America”? Why or why not?

What is the difference between personal responsibility and self-determination?

Why did the artist emphasize self-determination in the wake of Hurricane Katrina?

Why might the artist have associated self-determination with Malcolm X and not Martin Luther King?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2 (Remembering People’s History)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

More from Malcolm X’s November 10, 1963, speech in Detroit, Michigan, titled “Message to the Grassroots,” which includes the excerpt quoted on the poster:

I would like to make a few comments concerning the difference between the Black revolution and the Negro revolution. There’s a difference. Are they both the same? And if they’re not, what is the difference? ...You don’t have a peaceful revolution. You don’t have a turn—the—other—cheek revolution. There’s no such thing as a nonviolent revolution. [The] only kind of revolution that’s nonviolent is the Negro revolution. The only revolution based on loving your enemy is the Negro revolution. The only revolution in which the goal is a desegregated lunch counter, a desegregated theater, a desegregated park, and a desegregated public toilet; you can sit down next to white folks on the toilet. That’s no revolution. Revolution is based on land. Land is the basis of all independence. Land is the basis of freedom, justice, and equality.

The white man knows what a revolution is. He knows that the black revolution is world—wide in scope and in nature. The Black revolution is sweeping Asia, sweeping Africa, is rearing its head in Latin America. The Cuban Revolution — that’s a revolution. They overturned the system. Revolution is in Asia. Revolution is in Africa. And the white man is screaming because he sees revolution in Latin America. How do you think he’ll react to you when you learn what a real revolution is? You don’t know what a revolution is. If you did, you wouldn’t use that word.

A revolution is bloody. Revolution is hostile. Revolution knows no compromise. Revolution overturns and destroys everything that gets in its way. (Breitman 7-9)

TEACHER GUIDE

SLIDE #13: “The Savage Season Begins,” 1965 magazine cover

BACKGROUND INFORMATION

In the spring of 1965, Selma, Alabama, became the site of one of the most important confrontations of the Freedom movement. The immediate path to conflict began when a state trooper shot Jimmie Lee Jackson during a peaceful march as he tried to protect his mother from a police beating. Following Jackson’s murder, the SCLC organized a nonviolent march from Selma to bring national attention to their demand for a federal voter registration law. On March 7, “Bloody Sunday,” television networks broadcast scenes of police on horseback trampling marchers and attacking them with tear gas and nightsticks. Outraged by the violence, President Johnson submitted a strong Voting Rights Act to Congress, which later passed. A federal court injunction ordered protection for a subsequent march led by Dr. Martin Luther King, Jr. from Selma to Montgomery, the state capital, where twenty five thousand supporters attended a victory rally. On the magazine cover, the two men leading the march are Hosea Williams of the SCLC and John Lewis of SNCC (Kindig).

QUESTION

Who made this cover and for what purpose?

POSSIBLE
ANSWER

The editors of *Life* made this to encourage prospective readers to buy the magazine.

QUESTION

What is the message about the use of violence in this magazine cover?

POSSIBLE
ANSWER

The message is that violence is imminent.

EVIDENCE

The title, “The Savage Season Begins,” and the image of police troopers in helmets as marchers approach suggest that violence is about to occur.

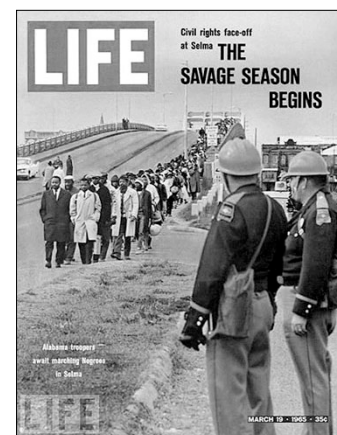
QUESTION

Did *Life*’s editors take a position here regarding which side they supported?

POSSIBLE
ANSWER

Yes and no. The title and the image of the unarmed marchers and the helmeted police seem to be sympathetic to the marchers. The editors could have made a much stronger statement in favor of the marchers in what they term the “civil rights face off” if they had shown a cover image with protesters being trampled by horses.

SLIDE #13



**“The Savage
Season Begins,”
1965 magazine cover**

FURTHER QUESTIONS

***Life* magazine was a mainstream publication with a large circulation. It sat on the coffee tables of many white middle class homes. Why might *Life's* cover editors have decided not to put the photos of the mounted police trampling the marchers on the cover?**

Do you know anyone who risked harm to participate in an action for social justice?

Would you have chosen to join the marchers in this protest in favor of equal voting rights? Why or why not? What if you knew that you might be met with severe violence?

Why do you think that none of the marchers had signs?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)
U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)
U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

ADDITIONAL INFO

The photographer for this cover was Charles Moore, who took many photos of the movement. In a later interview he said:

The photographs were never about me. They were always about the people who were laying their lives on the line for basic civil rights. I look back and I can't believe there was ever a time in this country when any citizen could not vote. The times were appalling. I'm very proud of the fact the photographs have been recognized for years. Pictures can and do make a difference. Strong images of historical events do have an impact on society. They can help with change. (Moore)

Marcher Sheyann Webb was eight years old at the time. She remembered the scene:

I heard all this screaming and the people were turning and I saw this first part of the line running and stumbling back toward us. At that point, I was just off the bridge and on the side of the highway. And they came running and some of them were crying out and somebody yelled, "Oh, God, they're killing us!" I think I just froze then...

I'll tell you, I forgot about praying, and I just turned and ran. And just as I was turning, the tear gas got me: it burned my nose first, then got my eyes. I was blinded by the tears. So I began running and not seeing where I was going. I remember being scared that I might fall over the railing and into the water. I don't know if I was screaming or not, but everyone else was. People were running and falling and ducking and you could hear people scream and hear the whips swishing and you'd hear them striking the people. I seemed to take forever to get across the bridge. It seemed I was running uphill for an awfully long time... I just knew then that I was going to die, that those horses were going to trample me. (Webb)

TEACHER GUIDE

SLIDE #14: “I Got One,” and “Rights Militants,” 1965 & 1966 editorial cartoons

BACKGROUND INFORMATION

In June 1966, Stokely Carmichael, executive director of SNCC, spoke at a March Against Fear in Mississippi. He called for “black power,” urging “black people in this country to unite, to recognize their heritage, and to build a sense of community” (“Sixties”). In August 1966, King appeared with a group of movement leaders on NBC’s *Meet The Press*. He defended the tactics of nonviolence by saying they were meant to bring hidden conditions into public light. Floyd McKissick, national director of CORE, countered that nonviolence was “something of the past” (Branch 519). In October 1966, Huey Newton and Bobby Seale founded the Black Panther Party, calling for economic self-determination and armed resistance to police brutality. The cartoon on the left was drawn by Herbert Lawrence Bloc, better known as Herblock, who drew for *The Washington Post*. The cartoon on the right was drawn by cartoonist Gibb Crockett of *The Washington Star*.

QUESTION

What is the main message in the cartoon on the left? Give evidence to support your answer.

POSSIBLE ANSWER

Selma police are sadistic and immoral, similar to the Nazi SS troops.

EVIDENCE

Sadistic – The officer is shown smiling as he wipes blood off his billy club and badges, saying “I got one.”
Immoral – Highlighted by the contrast between his apparent lack of human concern for a protester who was on her way to seek refuge in a church
Similar to SS – The “Special Storm Troopers” badge on his arm uses “SS” and “storm troopers,” both recognized as Nazi terms.

QUESTION

What is the main message in the cartoon on the right? Give evidence to support your answer.

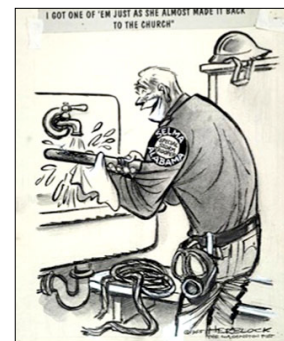
POSSIBLE ANSWER

Civil rights leaders who support violence will themselves become the victims of violence.

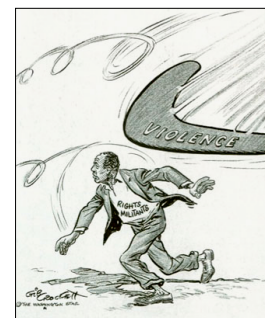
EVIDENCE

The “rights militant” throws the boomerang of “violence,” which returns to strike him.

SLIDE #14



**“I Got One,”
1965 editorial cartoon**



**“Rights Militants,”
1966 editorial cartoon**

FURTHER QUESTIONS

Discuss what forces give rise to and support violence and nonviolence in social movements.

Which is the more compelling of the two cartoons? Why?

Dr. King asserted that “any attempt of the American Negro to overthrow his oppressor with violence will not work.” Do you agree? Why or why not? [See *Additional Info*.]

Stokely Carmichael said that white liberals “admonish blacks to be nonviolent; let them preach nonviolence in the white community.” Do you agree? Why or why not?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From Stokely Carmichael’s article, “What We Want” in the September 1966 *New York Review of Books*:

I have said that most liberal whites react to “black power” with the question, “What about me?” rather than saying: Tell me what you want me to do and I’ll see if I can do it. There are answers to the right question. One of the most disturbing things about almost all white supporters of the movement has been that they are afraid to go into their own communities—which is where the racism exists—and work to get rid of it. They want to run from Berkeley to tell us what to do in Mississippi; let them look instead at Berkeley. They admonish blacks to be nonviolent; let them preach nonviolence in the white community. They come to teach me Negro history; let them go to the suburbs and open up freedom schools for whites. Let them work to stop America’s racist foreign policy; let them press this government to cease supporting the economy of South Africa.

From Dr. Martin Luther King, Jr.’s book, *Where Do We Go From Here: Chaos or Community*:

Now the plain, inexorable fact is that any attempt of the American Negro to overthrow his oppressor with violence will not work... The courageous efforts of our own insurrectionist brothers, such as Denmark Vesey and Nat Turner, should be eternal reminders to us that violent rebellion is doomed from the start. In violent warfare one must be prepared to face the fact that there will be casualties by the thousands. Anyone leading a violent rebellion must be willing to make an honest assessment regarding the possible casualties to a minority population confronting a well-armed, wealthy majority with a fanatical right wing that would delight in exterminating thousands of black men, women and children. (King 590)

TEACHER GUIDE

SLIDE #15: “Newark: The Predictable Insurrection,” 1967 magazine cover

BACKGROUND INFORMATION

The “long, hot summer” of 1967 erupted into major urban uprisings among African American populations in seventy-five cities, resulting in eighty-three deaths. Causes for the violence included high rates of unemployment, pervasive discrimination, poor social services, and bad housing. Rampant police brutality served as the torch for many of the disturbances. The riot in Newark began when police beat cab driver John Smith. However, it had roots in the destruction of black homes and in the lack of African American political power in a city where half the population was black. Over a five-day period, seven hundred twenty-five people were injured and nearly fifteen hundred people arrested (“Newark and Detroit Riots”). Twenty-six people died, some shot by National Guard troops who said they were responding to “sniper attacks” (Carson 329). President Johnson appointed a National Advisory Commission on Civil Disorders to study the root causes of the uprisings. The Commission concluded that, “Our nation is moving toward two societies, one black, one white—separate and unequal” (Marable et al. 400).

QUESTION

What emotions do you feel as you view this magazine cover?

POSSIBLE ANSWER

Answers will vary; perhaps sadness, despair, pity, or anger.

QUESTION

According to this cover, who are victims and who are the shooters in Newark?

POSSIBLE ANSWER

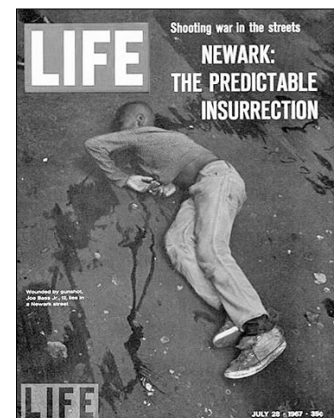
The victims are African American children. The shooters are rioters.

EVIDENCE

The cover shows a wounded twelve-year-old African American boy; the words “Shooting war in the streets,” “insurrection,” and “wounded by gunshot” suggest random street violence committed by participants in the riot.

[NOTE: According to author Brad Tuttle in *How Newark Became Newark*, Joe Bass, Jr. was shot by police as they tried to apprehend a suspect (Tuttle 168).]

SLIDE #15



**“Newark:
The Predictable
Insurrection,”
1967 magazine cover**

FURTHER QUESTIONS

What do you think the cover editors mean by “The Predictable Insurrection”?

Police shot Joe Bass. Why might have *Life* magazine not shown images of police violence?

Had you heard before about the 1967 summer of urban riots? If so, how did you first hear about them? If not, why not?

What was the closest urban area to where you live that saw unrest in the summer of 1967? How can you find out what happened there?

What kind of actions might readers have taken in response to this cover?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15;
U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7,
15; U7 #2-4, 5-9; U8 #6-10, 16; U1
L2; U2 L2; U3 L2; U4 L2; U8 L3
(Violence & Nonviolence)
U2 #15; U3 #15, 16; U4 #4, 5, 8, 10,
13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8
#2
(Photojournalism)

ADDITIONAL INFO

From the conclusion to the *Report of the National Advisory Commission on Civil Disorders*:

One of the first witnesses to be invited to appear before this Commission was Dr. Kenneth B. Clark, a distinguished and perceptive scholar. Referring to the reports of earlier riot commissions, he said:

I read that report... of the 1919 riot in Chicago, and it is as if I were reading the report of the investigating committee on the Harlem riot of '35, the report of the investigating committee on the Harlem riot of '43, the report of the McCone Commission on the (1965) Watts riot. I must again in candor say to you members of this Commission—it is a kind of Alice in Wonderland—with the same moving picture re-shown over and over again, the same analysis, the same recommendations, and the same inaction.

These words come to our minds as we conclude this report. We have provided an honest beginning. We have learned much. But we have uncovered no startling truths, no unique insights, no simple solutions. The destruction and the bitterness of racial disorder, the harsh polemics of black revolt and white repression have been seen and heard before in this country. It is time now to end the destruction and the violence, not only in the streets of the ghetto but in the lives of people. (*National Advisory*)

TEACHER GUIDE

SLIDE #16: *Silent Gesture*, 2007 book cover

BACKGROUND INFORMATION

The cultural affirmation of African American identity played an important part in the movement, as reflected in James Brown's hit single, "Say it Loud, I'm Black and I'm Proud." Sociologist and athlete Harry Edwards organized the Olympic Project for Human Rights in an effort to encourage black athletes to boycott the 1968 summer Olympics in Mexico City as a protest against racism in the U.S. He wrote, "Why should we run in Mexico only to crawl home?" (Zirin). Though few athletes joined the boycott, two sprinters decided to make a protest that was seen around the world. Gold medal winner Tommie Smith and bronze medalist John Carlos arrived at the medal stand without shoes, representing the oppression of slavery and racism, and wearing Olympic Project for Human Rights buttons. After this gesture during the playing of the "Star Spangled Banner," they were suspended from the Olympic team and banned from the Olympic village by the U.S. Organizing Committee (Smith & Steele).

QUESTION

What was the silent gesture, and why was it so controversial?

POSSIBLE ANSWER

The silent gesture was to raise their fists with black gloves and to lower their heads during the playing of the national anthem. It was seen both as an affront to the traditional hand-over-heart, face-upturned-to-the-flag posture of medal winners and as a flagrant gesture of black pride, which some interpreted as black power or militant anger.

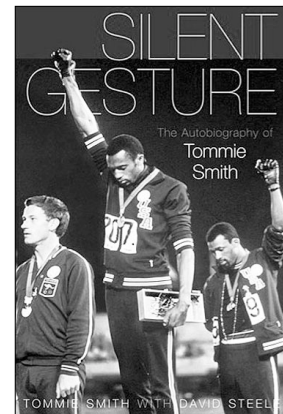
QUESTION

Tommie Smith said, "People thought the victory stand was a hate message, but it wasn't. It was a cry for freedom." Why might Smith and Carlos have chosen the medal stand rather than a press conference or an interview to make their gesture?

POSSIBLE ANSWER

Perhaps they chose to protest on the medal stand because they knew that millions of people would be watching the Olympic games ceremonies. They were able to extend their message to far more people on the medal stand than they would have at a press conference or an interview.

SLIDE #16



***Silent Gesture*,
2007 book cover**

FURTHER QUESTIONS

Why might the book editor have chosen this image?

How might different people respond differently to seeing this gesture?

Some felt this was an act of great courage. Others saw it as an act of disrespect. How do you see it now?

Can you think of other symbolic protests for social justice that have caused widespread controversy?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People's History)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From an essay titled "1968: Year of the Fist" by Dave Zirin:

"It was inevitable that this revolt of the black athlete should develop. With struggles being waged by black people in the areas of education, housing employment and many others, it was only a matter of time before Afro-American athletes shed their fantasies and delusions and asserted their manhood and faced the facts of their existence."

- Dr. Harry Edwards

It has been 35 years since a son of a migrant worker named Tommy Smith and Harlem's John Carlos took the medal stand at the 1968 Olympics and created what is arguably the most enduring image in sports history. But while the image has stood the test of time, the politics that led to that moment has been cast aside by capitalism's commitment to political amnesia; its political teeth extracted.

Smith and Carlos's stunning gesture of revolt and resistance was not the product of some spontaneous urge to get face time on the evening news, but was a product of the black athletes' revolt in the 1960s...

It was a watershed moment of resistance. But Carlos and Smith are not merely creatures of nostalgia. As we build resistance today to war, theirs is a living history we should celebrate. As Tommy Smith said recently of his frozen moment, "It's not something I can lay on my shelf and forget about. My heart and soul are still on that team, and I still believe everything we were trying to fight for in 1968 has not been resolved and will be part of our future."

TEACHER GUIDE

SLIDE #17: “Armed Negroes End Seizure,” 1969 newspaper photo

BACKGROUND INFORMATION

Some African American groups, such as the Deacons for Defense and Justice in Louisiana, chose to arm themselves during the black freedom struggle. Reasons for armed resistance included self-defense against the long and brutal history of white supremacist violence, an affirmation of a kind of black power that rejected victimhood and demanded attention, and as a way to support the nonviolence movement by protecting its leaders and upping the ante in the demand for change. Charles Sims, leader of the armed Deacons for Defense, endorsed "nonviolence as the only way" and negotiations as "the main point in this fight" (Wendt 89). An example of the choice to take up arms occurred in April 1969. African American students took over the student union building on the Cornell University campus in response to a cross burning in front of a black woman's cooperative and to demand amnesty for several Afro-American Society protesters. The black students decided to arm themselves only after white students attempted to break in to the building. After negotiations following the tense thirty-six hour siege, students marched out of the building and Associated Press photographer Steve Starr took this photo, which won a Pulitzer Prize (Rossiter).

QUESTION

What is the message about armed self-defense in this news photo, headline, and caption?

POSSIBLE ANSWER

Answers will vary. Some might feel armed self-defense worked as a tactic to achieve movement goals (“Cornell Yields” and the image of the young men leaving the building peacefully). Others might feel the movement reached a new level of militancy with this first instance of organized armed resistance on a U.S. campus.

QUESTION

What might have caused the Pulitzer committee to select this image as best news photo of 1969?

POSSIBLE ANSWER

Again answers will vary. The image tells a dramatic story by juxtaposing the young men with guns on a college campus in the foreground with police and officials in the background looking down and away.

SLIDE #17

Armed Negroes End Seizure; Cornell Yields



**“Armed Negroes
End Seizure,”
1969 newspaper photo**

FURTHER QUESTIONS

Discuss whether Charles Sims' statement that "nonviolence is the only way" is at odds with the decision of his group, the Deacons for Defense and Justice, to arm themselves for self defense.

What are some of the events that happened during this the time period (Spring 1969) that give historical context to this photo? How can you find out if you don't know?

Why might have Cornell University decided to create a "Willard Straight Takeover Study Guide" Web page on its Library Guides website?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3 (Violence & Nonviolence)

ADDITIONAL INFO

From the "Willard Straight Takeover Study Guide" Web page on Cornell's Library Guides website:

On April 19, 1969, Black students occupied Willard Straight Hall during Parents' Weekend as a continuing form of protest about racial issues on Cornell University's campus. Citing the university's "racist attitudes" and "irrelevant curriculum," the students occupied the building for thirty-six hours. The takeover received national attention as thousands of Black and White students became involved, which engaged the community in broad discussion about race relations and educational matters. For many the image of students leaving the Straight with guns is the only lasting memory they have of the takeover. However, it was more than that. The guns were introduced in the seizure of a building only after groups of White students had attacked the Black students occupying the Straight. After the peaceful end of the takeover, Cornell introduced a curriculum in Africana Studies and established the Africana Studies & Research Center.

Myth One: The students took over Willard Straight Hall with guns.

Guns were not introduced into the Hall until some 15 hours after the takeover and only after a group of White students broke into Willard Straight following the occupation to expel the Black students and a fight ensued between the two groups. Black students were also fearful of rumors about armed attacks being launched against them. (Acree)

TEACHER GUIDE

SLIDE #18: Black Panthers, 1969 newspaper article & 1970 front page

BACKGROUND INFORMATION

The Black Panther Party for Self Defense was founded in Oakland, California, in 1966, with a ten point program that founder Bobby Seale summed up: “We wanted land, bread, housing, education, clothing, justice, and peace” (Facing History 140). Though the Panthers were committed to constructive community organizing and electoral power, they were represented in the media as mostly interested in armed self-defense against police violence. The FBI’s COINTELPRO (Counterintelligence Program) was effective in disrupting the Panther leadership through disinformation campaigns designed to spark infighting within the movement. The man in the photo on the left is Warren Hart, captain of the Baltimore chapter of the national Black Panther Party, which in 1969 fed over ten thousand children in its free breakfast programs around the country. The man in the large photo to the right is Fred Hampton, twenty-one-year-old chairman of the Illinois chapter, which offered five breakfast programs, a free medical clinic, and intervention to end gang violence. He and fellow Panther Mark Clark were murdered in their sleep by Chicago police in 1969.

QUESTION

***The Black Panther* was the news organ of the Black Panther Party. What messages about the Panthers are communicated in this article and front page? Give evidence for your answer.**

POSSIBLE ANSWER

The article shows that the Panthers are providing for community children through free breakfast programs. The front page shows that the Black Panthers are revolutionaries and that they are targets for police assassination.

EVIDENCE

Article – The photo and headline demonstrate this community service
Front page – “You can jail a revolutionary,” “Murdered by fascist pigs”

QUESTION

How were the Black Panthers able to get their side of the story out to the wider public?

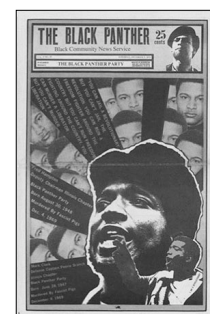
POSSIBLE ANSWER

By publishing their own newspaper through the Black Community News Service, they were able to counteract the FBI’s public disinformation campaign for those who could gain access to the paper.

SLIDE #18



“Free Breakfast,” 1969 newspaper article



“Fred Hampton,” 1970 front page

FURTHER QUESTIONS

The Black Panther newspaper was an example of an independent press: media controlled by individuals and community groups rather than by large corporations. What examples of independent media do you know of today? Why might media constructions in independent media be different from those in mainstream media?

What, if any, images of the Black Panthers have you seen before? Where did those images come from? What messages have you received about the Black Panther Party?

Some scholars have suggested that the federal government was pushed to offer its own breakfast program by the example of the Panther program. How could you research to see whether this is true?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

ADDITIONAL INFO

The Ten Point Program of the Black Panther Party:

1. We Want Freedom. We Want Power To Determine The Destiny Of Our Black Community.
2. We Want Full Employment For Our People.
3. We Want An End To The Robbery By The White Man Of Our Black Community.
4. We Want Decent Housing Fit For The Shelter Of Human Beings.
5. We Want Education For Our People That Exposes The True Nature Of This Decadent American Society.
6. We Want All Black Men To Be Exempt From Military Service.
7. We Want An Immediate End To POLICE BRUTALITY And MURDER Of Black People.
8. We Want Freedom For All Black Men Held In Federal, State, County And City Prisons And Jails.
9. We Want All Black People When Brought To Trial To Be Tried In Court By A Jury Of Their Peer Group Or People From Their Black Communities, As Defined By The Constitution Of The United States.
10. We Want Land, Bread, Housing, Education, Clothing, Justice And Peace. (Facing History 140-142)

TEACHER GUIDE

SLIDE #19: “The White Problem in America” and “The Black Revolution,” 1965 & 1969 magazine covers

BACKGROUND INFORMATION

The August 1965 cover story from *Ebony*, titled “The White Problem in America,” was introduced by a statement from publisher John Johnson:

For more than a decade through books, magazines, newspapers, TV and radio, the white man has been trying to solve the race problem through studying the negro. We feel that the answer lies in a more thorough study of the man who created the problem. In this issue we, as Negroes, look at the white man today with the hope that our effort will tempt him to look at himself more thoroughly.

The August 1969 cover story was introduced by an article titled “The Unity of Blackness,” declaring: The Black Revolution in the United States today is centered more within black people than in any overt battle between black and white. The Revolution, the radical change, is characterized by a unity of blackness that exceeds any such unity in the more than 300 years since black people were first brought to these shores.

QUESTION

What are the messages in these two covers about the nature of the potential solution to “the race problem” in the U.S.?

POSSIBLE ANSWER

The 1965 cover suggests that the problem and the solution lie with white people. The 1969 cover suggests that change will come with a revolution among black people.

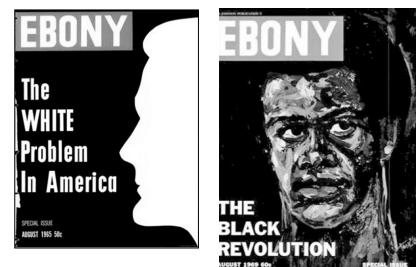
QUESTION

Who is the target audience for these messages, and what actions might the audience take in response to the messages?

POSSIBLE ANSWER

Ebony’s target audience is African Americans. Actions taken would depend on the particular reader. In the case of the 1965 issue, actions might include doing nothing since it’s a “white problem” or urging white people to do their own work to undo racism. In the case of the 1969 issue, actions would depend on how one interpreted “revolution”—as an internal revolution of self-awareness, an external revolution of social structures, or as some combination of both.

SLIDE #19



**“The White Problem
in America,”
1965 magazine cover**

**“The Black
Revolution,”
1969 magazine cover**

FURTHER QUESTIONS

Discuss which of these covers most accurately reflects your perspective on what changes are needed to continue the work to undo racism today?

Compare these covers with the previous cover from *The Black Panther* and with the *Life* magazine covers you have seen. How are they the same and how are they different in style and message?

In what ways does a magazine's target audience shape the messages on its cover?

Discuss the difference between reform movements and revolutionary movements.

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-4, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From the publisher's statement introducing the "The White Problem in America" cover story:

The time is now and the Negro in the pulpits, in the streets, in the schools, at the polls, and in the halls of justice and in the legislative bodies of the land has emphasized that today he has earned his humanity and his full rights as a citizen. What has held him up? The unthinking white man - Mr. Charlie, Whitey, The Man - the unthinking white man who is the symbol to Negroes of all those whites who have "stood in the doorways" to keep the Negro back. This brings us to this special issue, "The White Problem in America," and its reason for being.

From "The Unity of Blackness" introduction to the "Black Revolution" cover story:

Today, the black man in America is beginning to learn the secret of success. He is at the point where he can stand on his own two feet. In the privacy of his home or on public streets, he can look at himself and say, "I'm black. My people were black. My peoples' people were black. Some of my ancestors were slaves. Some of my ancestors were chiefs. Some of my ancestors were great, some were thieves. My people did what they had to do. I am not ashamed of my black ancestors. I am not ashamed of my color. I am not ashamed of myself..."

The constant striving to measure oneself by white standards is out. The constant acceptance of "white is right" is out. Black people are finding a freedom that they never had before-the freedom to be themselves.

TEACHER GUIDE

SLIDE #20: “Wiretapping Innocent Americans,” 2006 advertisement

BACKGROUND INFORMATION

Beginning in 1961 the FBI, under its long-time director J. Edgar Hoover, began a surveillance and harassment campaign against Dr. Martin Luther King, Jr. Attorney General Robert Kennedy approved wiretaps of King in order to confirm allegations of possible Communist influences. Although these rumors were proven to be false, Hoover ordered stepped-up surveillance of King, whom he called “the most notorious liar in the country” after King’s public criticism of the FBI. The FBI carried out illegal wiretaps and disinformation campaigns designed to cause internal disruption among the Black Muslims and the Black Panthers, whom Hoover called “the greatest threat to the internal security of the country” (Marable 435). The FBI’s COINTELPRO, or counter-intelligence program, worked closely with state and local police to spy on, arrest, imprison, and assassinate Black Panther Party leaders (ibid). This advertisement appeared in the January 16, 2006, edition of *The Washington Post*.

QUESTION

What type of media is this? Who made it and for what purpose?

POSSIBLE ANSWER

This is an ad made by the ACLU to encourage people to protest illegal government wiretapping under the Bush administration.

EVIDENCE

Ad – A characteristic large visual with limited text accompanied by more extensive text on the bottom

ACLU – “Paid for by” on the bottom right

Purpose – “An American can be under illegal surveillance by the Bush administration without any judicial check on that power. That’s not the America in Martin Luther King Jr.’s dream.”

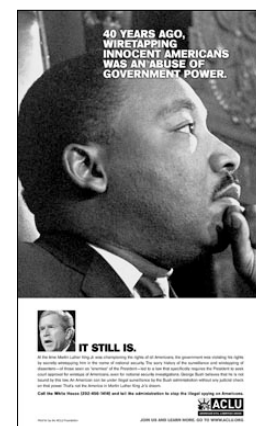
QUESTION

What was the historical context that made the reference to King pertinent?

POSSIBLE ANSWER

The post 9/11 USA PATRIOT Act and the Bush administration’s war on terror brought illegal wiretapping of U.S. citizens back into public view, as had been the case during the COINTELPRO years.

SLIDE #20



**“Wiretapping
Innocent Americans,”
2006 advertisement**

FURTHER QUESTIONS

Who might benefit and who might be harmed by illegal FBI wiretapping?

Who might benefit and who might be harmed by this ad?

Do you know what the ACLU stands for? If not, how can you find out?

Is the information in this advertisement credible? How could you find out?

Is there any way to know if the current administration is engaged in violations of the law?

CONNECTIONS

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(Remembering People's History)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From a 2002 ACLU report titled "The Dangers of Domestic Spying by Federal Law Enforcement: A Case Study on FBI Surveillance of Dr. Martin Luther King":

To discredit Dr. King, the FBI engaged in a mind-boggling smear campaign, most—if not all—of which would be illegal under the current guidelines that (Bush administration) Attorney General Ashcroft seeks to relax. Among its tactics, the FBI:

* Prepared and distributed a report called "Communism and the Negro Movement – A Current Analysis." The report, which was sent to various high-ranking government officials, was described by an assistant attorney general as a "personal diatribe... a personal attack without evidentiary support on the character, the moral character and person of Dr. Martin Luther King, and it was only peripherally related to anything substantive."

* Tried to pit the religious community against Dr. King. In 1964, a FBI official spoke to the General Secretary of the National Council of Churches of Christ in hopes of tarnishing Dr. King's reputation.

The long, intense FBI campaign against Martin Luther King did not end with his death in April 1968. In March 1969, the FBI learned that Congress was considering declaring Dr. King's birthday a national holiday. In a memo dated March 18, 1969, the Crime Records Division recommended briefing members of the House Committee on Internal Security because they were "in a position to keep the bill from being reported out of Committee if they realize King was a scoundrel." (*Dangers of Domestic Spying*)



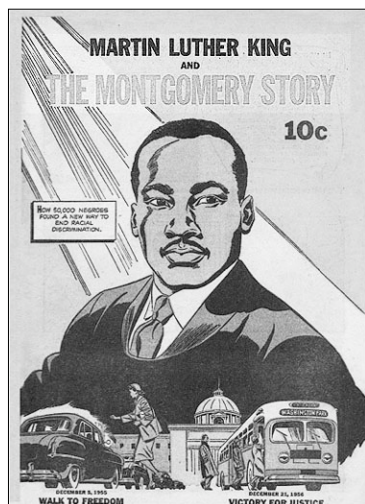
Document-Based Essay: Violence and Nonviolence

Write a well-organized essay discussing the strengths and weaknesses of both violent and nonviolent tactics in moving forward the black freedom/civil rights movement. Include an introduction, several paragraphs, and a conclusion. Use evidence from at least two documents in your essay. Support your response with relevant facts, examples, and details. Include additional outside information.

In your essay:

- Address both violent and nonviolent tactics.
- Make judgments about the impact of the tactics on the black freedom/civil rights movement.
- Use at least two documents to illustrate your position.

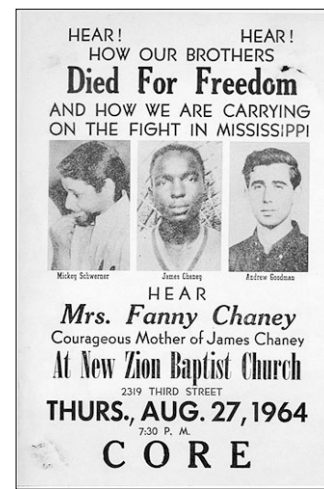
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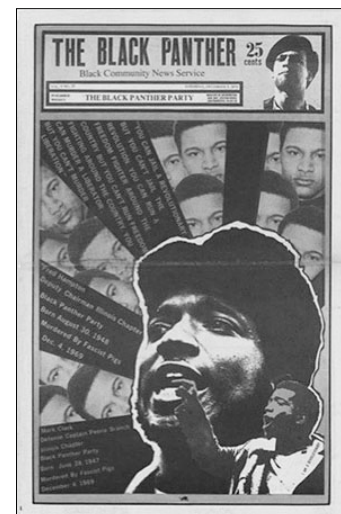
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3.



Armed Negroes End Seizure; Cornell Yields



4.

5.

6.

LESSON PLAN



Video Clips

Case Study: Youth Activism

Lesson Objectives:

- Students will review the role of young activists in the black freedom/civil rights movement and the tactics they chose.
- Students will reflect on filmmaking techniques that illustrate nonviolent social change.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

Nashville student movement, Diane Nash, James Lawson, SNCC, voter registration, freedom school, Selma, Dr. Martin Luther King, Jr., literacy test, Black Panther Party, Fred Hampton, socialism, cinema verite

Media:



A Force More Powerful
(3:48)



Freedom Song
(3:54)



Selma, Lord Selma
(3:37)



The Murder of Fred Hampton
(2:57)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 4 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Youth Activism

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Young people played a central role in the black freedom/civil rights movement. College students initiated the first sit-ins and provided the core of activists who participated in the Mississippi freedom summer campaign and the freedom rides. The Little Rock Nine were high school students and the Birmingham “Children’s Crusade” included elementary school children. Student organizers were often mentored by adult leaders like Ella Baker who helped nurture the Student Nonviolent Coordinating Committee. Young musicians like Bernice Johnson Reagon and the Freedom Singers brought the stories and spirit of the movement to picket lines, elementary schools, and concert halls across the country.

In the 1970s, the black freedom/civil rights movement began to appear as a plot line in feature films and documentaries on television and in theaters. The award-winning 1974 TV movie *The Autobiography of Miss Jane Pittman* traced the life of a former slave and culminated in her involvement in the movement as an elder of 110 years. The series *Roots* and *Roots: The Next Generations* followed the history of author Alex Haley’s family from his ancestor’s capture in Africa and subsequent enslavement in the U.S. through Haley’s work as co-writer of Malcolm X’s autobiography and Haley’s reunion with his ancestral relatives in the Gambia, West Africa. In 1987, PBS premiered the landmark documentary series *Eyes on the Prize: America’s Civil Rights Years 1954-1964*.

As you view these representations of the role of young people in the freedom movement, notice the differences in construction between documentaries and feature films. Ask yourself what community-building, generational tactics the young activists used. The excerpts you will see are part of longer productions by different filmmakers and are not meant to show the full story as is told in the longer works from which they are taken. They are presented in chronological order based on the historical events they portray.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide for potential student responses.



A Force More Powerful
PBS, 2000

Film 1 Introduction

This clip is from the chapter titled “Nashville: We Were Warriors” from the 2000 PBS documentary film about the power of nonviolence. *A Force More Powerful* was made by filmmaker Steve York. The excerpt you will see was taken from a section that explores the college student movement to desegregate Nashville, Tennessee, in 1960 under the guidance of nonviolence educator and activist James Lawson, who had studied Gandhi’s nonviolence movement in India.

Media Sample Questions & Answers

1) What tactics do the young activists choose in their efforts to effect change?

Possible Answer: They ask for a meeting with the mayor, stage a silent march to City Hall, and engage in lunch counter sit-ins.

2) What techniques does the filmmaker use to show nonviolent social change?

Possible Answer: The tactics of nonviolent mutual respect and “speaking truth to power” are demonstrated by the filmmaker’s choice to use archival footage that show Mayor West and Diane Nash speaking about Nash’s public questioning of the mayor. By showing the newsreel footage of them on the steps, followed by their individual interviews, the story becomes humanized beyond what would have been possible with a mere retelling.

3) What does Bernard Lafayette, one of the former students, mean when he refers to himself and the other student protesters as “warriors” in a “nonviolent academy equivalent to West Point”?

Possible Answer: The students had a disciplined and rigorous training in nonviolence in preparation for a confrontation, not unlike the rigors of officer training school that prepares cadets for war. We see the students take nonviolence into action by asking the mayor for a meeting, holding a silent march, and respectfully asking his personal opinion on the steps of City Hall in front of the media. Through their study with James Lawson and subsequent action, the students learned about “how to organize a community... how to conduct a demonstration... how to negotiate... [and] how to deal with the media.”



Freedom Song
Turner Films, 2000

Film 2 Introduction

This clip is from the made-for-TV drama *Freedom Song*, starring Danny Glover and directed by Phil Alden Robinson. The film is set in Quinlan, Mississippi, in 1961 and is based on the true story of the Student Nonviolence Coordinating Committee's early involvement in desegregation efforts in the Deep South. The excerpt you will see begins with high school students participating in nonviolence training. SNCC workers arranged role-playing to rehearse the possible treatment that young Quinlan students could expect as they mounted protests in their communities.

Media Sample Questions & Answers

1) What tactics do the young activists choose in their efforts to effect change?

Possible Answer: Tactics included practicing nonviolent responses through role play, singing freedom songs together, canvassing for voter registration, and attending freedom school.

2) What techniques does the filmmaker use to show nonviolent social change?

Possible Answer: Rather than simply describing the rigors of nonviolence training, the filmmaker showed the challenges as a young man erupted into violence during role play. The script called for the narrator to be one of the high school students reflecting on his relationship with his SNCC mentors, giving a very personal reflection to the interactions portrayed by the actors.

3) What does the SNCC worker mean when he says "you're not tough enough to be nonviolent."

Possible Answer: Nonviolence requires people to develop great self-discipline and the toughness to refrain from retaliating when confronted with violence. This restraint could help to prevent the opponent from escalating their violence to a potentially fatal end.



Selma, Lord Selma
Walt Disney Pictures, 1999

Film 3 Introduction

This clip is from the made-for-TV drama *Selma, Lord Selma*, starring Jurnee Smollett as Sheyann and directed by Charles Burnett. The film is set in Selma, Alabama, in 1965 and follows a young girl's decision to join the movement after meeting Dr. Martin Luther King, Jr. The excerpt you will see begins as Sheyann skips school to watch a public confrontation between the sheriff and a woman who was rejected for voter registration following an impossible "literacy test."

Media Sample Questions & Answers

1) What tactics do the young activists choose in their efforts to effect change?

Possible Answer: Sheyann chooses to skip school to march and to witness the voter registration effort, returns to class to tell what she's seen, and persuades the teacher to speak about the freedom movement in class.

2) What techniques does the filmmaker use to show nonviolent social change?

Possible Answer: By putting Sheyann at the center of the story, the filmmaker enables the viewer to witness the historical moment from the perspective of a young child, a perspective that many viewers will be able to relate to.

3) What is the teacher's explanation to Sheyann's question as to why "the white folks got to make it so hard"?

Possible Answer: She explains that some white people don't want to give up control by allowing black people to participate in the democratic process and gain access to freedom.



The Murder of Fred Hampton **The Film Group, 1971**

Film 4 Introduction

This clip is from the 1971 documentary film *The Murder of Fred Hampton*, made by filmmaker Howard Alk. The film documents the work of Fred Hampton, the twenty-one-year-old chairman of the Illinois chapter of the Black Panther Party who initiated community services including free breakfast programs, a free medical clinic, and an intervention to end gang violence. The film explores the investigation into Hampton's murder by the Chicago police while he was asleep in his apartment. The excerpt begins with Hampton speaking to a community group in Chicago.

Media Sample Questions & Answers

1) What tactics do the young activists choose in their efforts to effect change?

Possible Answer: Fred Hampton speaks to a community group on the necessity for change and the promise of socialism. Black Panther members serve children free breakfast before school.

2) What techniques does the filmmaker use to show nonviolent social change?

Possible Answer: As Hampton is heard speaking about revolutionary change for socialism, the filmmaker shows children being served free breakfast in a community program, giving an physical image to words ("socialism" and "revolutionary change") that otherwise would be theoretical.

3) The journal *Independent Film Quarterly* reported that this film used the technique of "cinema verite." What do you think cinema verite means, and where does it appear in this excerpt?

Possible Answer: Cinema verite (true film) shows people in everyday activities not scripted by the director. The section showing the children being served breakfast by the Black Panther is cinema verite because it lets us see and hear this daily activity complete with background noises, children's voices and faces, and the unscripted words of the server.

FURTHER QUESTIONS

- You have seen clips from documentaries and from historical fiction. Does one form work better than another for sharing history? For inspiring activism?
- Did you feel any of the films presented young activists in a stereotypical way? If so, which one or ones and why?
- What role are young activists playing in social justice movements in your community today?
- Both *Freedom Song* and *Selma, Lord Selma* are said to be based on true stories. How could you research what part of the story is true to historical events and what part is fiction?
- Discuss the different ideas about how people get power as represented in these films.
- The central organizing groups in these films include the Nashville student movement, the Student Nonviolent Coordinating Committee, the SCLC under the leadership of King, and the Black Panther Party. Which of these group had you heard of before and what were the sources of your information? In your view, what kinds of sources are the most and least reliable for information on these groups? Did the films confirm or challenge what you already knew?
- Compare and contrast each of the following tactics featured in the films: the student sit-ins, the Freedom Summer voter registration project, the Selma marches, and the Black Panther Free Breakfast programs. Discuss why certain organizations and tactics are better known than others.
- Which of these stories did you most relate to yourself and why?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People's History)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)



Unit 4, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: _____

- 1) What tactics do the young activists choose in their efforts to effect change?

- 2) What techniques does the filmmaker use to show nonviolent social change?

- 3) *A Force More Powerful* – What does Bernard Lafayette, one of the former students, mean when he refers to himself and the other student protesters as “warriors” in a “nonviolent academy equivalent to West Point”?
- Freedom Song* – What does the SNCC worker mean when he says “you’re not tough enough to be nonviolent”?
- Selma, Lord Selma* – What is the teacher’s explanation to Sheyann’s question as to why “the white folks got to make it so hard?”
- Murder of Fred Hampton* – The journal *Independent Film Quarterly* reports that this film uses the technique of “cinema verite.” What do you think cinema verite means and where does it appear in this excerpt?

LESSON PLAN



Audio Clip

Case Study: Black Identity

Lesson Objectives:

- Students will review songs with messages about black identity.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

Medgar Evers, Lorraine Hansberry, Whitney Young, Roy Wilkins

Media:

- “Say it Loud, I’m Black and I’m Proud” (1:29)
- “To Be Young, Gifted, and Black” (1:42)
- “Living for the City” (1:59)
- “The Revolution Will Not Be Televised” (1:30)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 4 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sound to communicate messages in *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: We Will Be Heard

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Songs played a part in the suffrage cause just as they have in every social justice movement in U.S. history. Unfortunately, we will never hear most of these songs in their original form. Many songs of suffrage were composed and sung before the advent of audio recording technology. We are fortunate that there were a few committed musical historians who knew that the preservation of the songs of the suffrage movement would be important for listeners and historians in the modern age. One of these folklorists was Elizabeth Knight who, in 1958, recorded an album titled *Songs of the Sufragettes* for Folkways Records. Irwin Silber, in his introduction to this song collection, gave some advice to the 1958 listeners who chose to listen to this record at the time:

If you listen to these songs with the highly-trained – and sometimes jaded – ear of the Sputnik (satellite) age, you will hear little. But as your needle touches the phonograph record, project yourself back into a different world. Envision if you will, a small meeting hall, or an over-sized parlor of the 1890s, where a dozen or so women have somehow managed to gather together to share their hopes and ideas and determination for equality. And at what a cost! Scorn and social disapproval from the approved pillars of society: jeers and laughter from fathers, husbands, prospective boyfriends: butt of music hall jokes and popular songs. But, spurred on by a vision of equal rights, the women (with perhaps, a few male supporters) meet and discuss and plan and agitate. And then, in high, thin voices, to buoy up sagging spirits or to celebrate a new victory, these songs are heard. (Silber 5)

In this lesson you will hear both pro- and anti-suffrage songs from the late nineteenth and early twentieth centuries, and one song from the 1960s. Listen carefully to discover how the songwriters and performers used lyric, instrumentation, and vocal technique to communicate the message of each song.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song excerpt.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the Media Sample Questions and Answers.



"Keep Woman in Her Sphere"
Composed by D. Estabrook,
Performed by Elizabeth Knight, 1880

Song 1 Introduction

This song of the late 1800s was widely known by suffragists and frequently sung at rallies and protests of the day. It is included in May Wheeler's 1884 collection *Booklet of Song, A Collection of Suffrage and Temperance Melodies* as well as in other collections of the time.

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Women are abused and dominated by men. The repeated phrase, "keep woman in her sphere," implies this and the lyrics, "he starved his wife at home," and, "I've taught my wife to know her place," make this explicit.

2) What are the messages about men?

Possible Answer: Thoughtful, earnest men accept women's equality; only brutes of various sorts want to keep women down. Most men, as in the first two verses, would be in favor of keeping a woman "in her sphere." A few acknowledge that women have equal rights as affirmed in the last lines, "Her rights are just the same as mine / Let woman choose her sphere." Men are closed-minded ("know it all without debate and never change their mind"), abusive, and alcoholic (he squandered all his cash for drink and starved his wife at home).

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: By presenting most men as closed-minded ("one of those, not very hard to find, who know it all without debate"), the songwriter underscores the point that most men would want to keep a woman "in her sphere." By introducing the "earnest, thoughtful man" who ponders law and truth, the songwriter holds out hope of changing this common view of men.



"Anti-Suffrage Rose" **Composed by Phil Hanna, 1915**

Song 2 Introduction

This song composed by Phil Hanna was published by and dedicated to the Women's Anti-Suffrage Association in Boston. An article about this song appeared in the *New York Times* on August 28, 1915, with the headline, "Women who don't want to vote have a new war song." Flowers also indicated one's allegiance. Suffragists wore yellow jonquils to mark their support of suffrage; those opposed to suffrage wore red roses.

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Anti-suffrage women are better than suffragists ("Anti-Suffrage Rose... you're better far, than Jonquils are"). Anti-suffrage women work hard and successfully for the cause ("work for the cause... you cannot fall"). The views of anti-suffrage women are correct ("emblem of truth and right").

2) What are the messages about men?

Possible Answer: Men are in danger of being controlled by a few suffragists ("Tell all the men you know, why should a few, rule over you? Suffrage is every man's foe").

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: By caricaturing anti-suffrage women as roses ("better by far," "sign of the hour," "queen of them all") and pro-suffrage women as domineering ("a few [who will] rule over you") and aggressive ("wants to fight"), the songwriter pits this as a classic good versus evil drama. The anti-suffrage rose is clearly the heroic victor over the not-sweet, not-beautiful, pro-suffrage jonquil.



**"She's Good Enough to Be Your Baby's Mother
And She's Good Enough to Vote With You"**
**Composed by Alfred Bryan and Herman Paley,
Performed by Anna Chandler, 1916**

Song 3 Introduction

This song was included in the 1999 CD collection *Respect: A Century of Women in Music* along with other early twentieth century standards such as "Crazy Blues" by Mamie Smith and "Nobody Knows the Trouble I've Seen" by Marian Anderson. The lyricist, Alfred Bryan, also wrote lyrics for the World War I-era song, "I Didn't Raise My Boy To Be A Soldier."

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Women are mothers ("your baby's mother") and wives ("the wife he loves") who offer love ("her love will guide him"), comfort ("bear your troubles"), joy ("bring you gladness"), and peace ("protest [war] in vain").

2) What are the messages about men?

Possible Answer: Men are dependent on women for love, comfort, and joy and bring war, sadness, and madness to the world ("Man plugs the world in war and sadness, Stop all your madness").

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: By posing these caricatures of loving, joyful women and sad, war-mongering men, the songwriter leaves no doubt that women must be "good enough to vote with you." There is an implication that women are more gentle than men and more naturally pacifistic; if they had the vote, maybe there would be less of a chance of war at a time when the U.S. was on the verge of entering World War I.



"Sister Suffragette"

Written by Robert and Richard Sherman

Performed by Glynis Johns, 1964

Song 4 Introduction

This song was composed for the 1964 musical film *Mary Poppins*, produced by Walt Disney. The film is set in 1910 London and focuses on the lives of the Banks family, which includes a pro-suffrage mother, singing the song here, and a clearly anti-suffrage father. "Mrs. Pankhurst" refers to British suffragist Emmeline Pankhurst, who was repeatedly arrested for her activism. She engaged in hunger strikes that were reported internationally and helped to inspire U.S. suffrage activists Alice Paul and Lucy Burns. The references to protests were likely to be familiar with the U.S. public in 1964, who were then receiving regular news reports on the sit-ins and marches of the Black Freedom Movement.

Media Sample Questions & Answers

1) What are the messages about women in the lyrics?

Possible Answer: Women formerly were submissive victims ("No more the meek and mild subservients" and "cast off the shackles of yesterday"). They are now courageous and militant fighters for equal rights ("We're fighting for our rights, militantly!" and "Take heart! For Mrs. Pankhurst has been clapped in irons again!").

2) What are the messages about men?

Possible Answer: Men are likeable as individuals, but collectively they are not too smart ("Though we adore men individually we agree that as a group they're rather stupid").

3) How does the songwriter use stereotyping or caricatures to further the message?

Possible Answer: Musical comedies like *Mary Poppins* often employ exaggerated characters to present clear contrasts in the plot. In this case, the songwriter presents the tension among formerly "meek and mild" women, "rather stupid men," and the new "Sister Suffragette" who is outspoken and militant in her quest for equal rights. (NOTE: On its surface, this song is pro-women's rights. But the character in the film who sings it is portrayed as flighty and so involved in her cause that she is clueless about her children. Her failures as a mother are one of the reasons that the family needs Mary Poppins, the real hero of this tale.)

FURTHER QUESTIONS

- Who were the target audiences for these songs, and how do you know?
- Do you think any of these songs might have caused a listener to reconsider his/her position on women's rights? If yes, which song and why? If no, why not?
- Each of these songs uses caricatures to make its point about issues of justice as it relates to gender. Discuss whether and how caricature has been used to expose arguments about social justice based on race and class.
- Given the satire and caricature in these songs, do you think they were meant to be taken seriously? Why or why not?
- The first of these songs was written in the 1880s, the second two in the 1910s, and the last in the 1960s. Discuss how differences in historical context impact songwriting.
- Which of these songs, if any, resonate today? Why?
- Do any of the songs portray women and men as equal?
- Why would these songwriters emphasize differences between women and men rather than talking about their similarities?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12 – 14, 16, 19, 23; U6 # 3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

LYRIC SHEET

SONG 1

"Keep Woman in Her Sphere," Composed by D. Estabrook, Performed by Elizabeth Knight, 1880

I have a neighbor, one of those
Not very hard to find
Who know it all without debate
And never change their mind
I asked him, "What of woman's rights?"
He said in tones severe -
"My mind on that is all made up,
Keep woman in her sphere."

I saw a man in tattered garb
Forth from the grog-shop come
He squandered all his cash for drink
and starved his wife at home

I asked him, "Should not woman vote?"
He answered with a sneer -
"I've taught my wife to know her place,
Keep woman in her sphere."

I met an earnest, thoughtful man
Not many days ago
Who pondered deep all human law
The honest truth to know.
I asked him, "What of woman's cause?"
The answer came sincere -
"Her rights are just the same as mine,
Let woman choose her sphere."

SONG 2

"Anti-Suffrage Rose," Composed by Phil Hanna, 1915

Red, Red, Anti-Suffrage Rose
You're the flower that's best of all!
You're better far, than Jonquils are,
We are going to prove it in the Fall.

Sweetest flower in all the world,
Everybody knows, You're the emblem of
the Anti Suffrage Cause!
You lovely, red, red, rose!

Work for the "cause," No time to pause,
Tell all the men you know,
Why should a few, Rule over you?
Suffrage is every man's foe.

Beautiful flower, Sign of the hour,
If the Jonquil wants to fight,
You cannot fall, You're the Queen of them all,
Emblem of Truth and right.

LYRIC SHEET

SONG 3

"She's Good Enough to Be Your Baby's Mother And She's Good Enough to Vote With You,"
Composed by Alfred Bryan and Herman Paley, Performed by Anna Chandler, 1916

No man is greater than his mother
No man is half so good
No man is better than the wife he loves
Her love will guide him
What 'ere beguile him

She's good enough to warm your heart with kisses
When your lonesome and blue
She's good enough to be your baby's mother
And she's good enough to vote with you

She's good enough to love you and adore you
She's good enough to bear your troubles for you
And if your tears were falling today
Nobody else would kiss them away

Man plugs the world in war and sadness
She must protest in vain
Let's hope and pray someday we'll hear her pain
Stop all your madness, I bring you gladness

SONG 4

"Sister Suffragette," Written by Robert and Richard Sherman, Performed by Glynis Johns, 1964

We're clearly soldiers in petticoats
And dauntless crusaders for woman's votes
Though we adore men individually
We agree that as a group they're rather stupid!

Cast off the shackles of yesterday!
Shoulder to shoulder into the fray!
Our daughters' daughters will adore us
And they'll sign in grateful chorus
"Well done, Sister Suffragette!"

From Kensington to Billingsgate
One hears the restless cries!
From ev'ry corner of the land:
"Womankind, arise!"

Political equality and equal rights with men!
Take heart! For Missus Pankhurst has been clapped
in irons again!

No more the meek and mild subservients we!
We're fighting for our rights, militantly!
Never you fear!

So, cast off the shackles of yesterday!
Shoulder to shoulder into the fray!
Our daughters' daughters will adore us
And they'll sign in grateful chorus
"Well done! Well done!"



Unit 4, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Say it Loud, I’m Black and I’m Proud” **James Brown, 1968**

Uh, with your bad self
Say it louder (I got a mouth) (2x)

Look a'here, some people say we got a lot of malice
Some say it's a lotta nerve
I say we won't quit moving
Till we get what we deserve
We've been 'buked and we've been scorned
We've been treated bad, talked about
As sure as you're born
But just as sure as it take
Two eyes to make a pair, huh
Brother, we can't quit until we get our share

Say it loud,
I'm black and I'm proud (3x)

I've worked on jobs with my feet and my hands
But all the work I did was for the other man
And now we demands a chance
To do things for ourselves
We're tired of beating our heads against the wall
And working for someone else

Say it loud,
I'm black and I'm proud (4x)

- 1) What is the songwriter’s message about the realities of African American life in the U.S.? Give evidence for your answer.

- 2) What does the songwriter propose as a means to support African American life and identity?

- 3) How do the performer and producer summon interest in the subject matter of the song?



Unit 4, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"To Be Young, Gifted and Black" **Nina Simone, 1969**

To be young, gifted and black,
Oh what a lovely precious dream
To be young, gifted and black,
Open your heart to what I mean

In the whole world you know
There's a million boys and girls
Who are young, gifted, and black,
And that's a fact!

You are young, gifted and black
We must begin to tell our young
There's a world waiting for you
Yours is the quest that's just begun

When you feel really low
Yeah, there's a great truth that you should know
When you're young, gifted and black
Your soul's intact

- 1) What is the songwriter's message about the realities of African American life in the U.S.? Give evidence for your answer.

- 2) What does the songwriter propose as a means to support African American life and identity?

- 3) How do the performer and producer summon interest in the subject matter of the song?



Unit 4, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Living for the City" **Stevie Wonder, 1973**

SPOKEN: Bus going to New York City.
Hey, bus driver, I'm getting on there, hold it.
Wow, New York, just like I pictured it.
Skyscrapers, n' everything.
Hey, hey brother, you look hip, man.
You want to make yourself five bucks man?
Run this across the street for me right quick.
Hey, what? Huh? I didn't know.
I'm just going across the street. What'd I Do?
Turn around, put your hands behind your back
A jury of your peers having found you guilty
Ten years. C'mon, get in that cell n-----, God.

SUNG: His hair is long, his feet are hard and gritty
He spends his life walking the streets of
New York City
He's almost dead from breathing in air pollution
He tried to vote but to him there's no solution
Living just enough, just enough for the city
I hope you hear inside my voice of sorrow
And that it motivates you to make a better
tomorrow
This place is cruel nowhere could be much colder
If we don't change the world will soon be over
Living just enough, just enough for the city!

- 1) What is the songwriter's message about the realities of African American life in the U.S?
Give evidence for your answer.

- 2) What does the songwriter propose as a means to support African American life and identity?

- 3) How do the performer and producer summon interest in the subject matter of the song?



Unit 4, Lesson 3 Student Worksheet

NAME _____

DATE _____



"The Revolution Will Not Be Televised" **Gil Scott-Heron, 1974**

There will be no pictures of pigs shooting down brothers on the instant replay. (2X)
There will be no pictures of Whitney Young being run out of Harlem on a rail with a brand new process.
There will be no slow motion or still life of Roy Wilkins strolling through Watts in a Red, Black and Green liberation jumpsuit that he had been saving for just the proper occasion.

Green Acres, The Beverly Hillbillies, and Hooterville Junction will no longer be so damned relevant, and women will not care if Dick finally got down with Jane on Search for Tomorrow because Black people will be in the street looking for a brighter day.
The revolution will not be televised.

There will be no highlights on the eleven o'clock news and no pictures of hairy armed women liberationists and Jackie Onassis blowing her nose.

The theme song will not be written by Jim Webb, Francis Scott Key, nor sung by Glen Campbell, Tom Jones, Johnny Cash, Englebert Humperdink, or the Rare Earth.
The revolution will not be televised.

The revolution will not be right back after a message about a white tornado, white lightning, or white people.

You will not have to worry about a dove in your bedroom, a tiger in your tank, or the giant in your toilet bowl.

The revolution will not go better with Coke.
The revolution will not fight the germs that may cause bad breath.

The revolution will put you in the driver's seat.

The revolution will not be televised, (4X)
The revolution will be no re-run brothers;
The revolution will be live.

- 1) What is the songwriter's message about the realities of African American life in the U.S.? Give evidence for your answer.

- 2) What does the songwriter propose as a means to support African American life and identity?

- 3) How do the performer and producer summon interest in the subject matter of the song?

Unit 5: Women's Liberation

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Waves of Liberation

The “first wave” of the feminist movement in the United States began in the summer of 1848 after the publication of the *Declaration of Sentiments*, which arose from the first women’s rights convention in Seneca Falls, NY. For the next seventy-two years, until the passage of the nineteenth amendment, the women of the first wave worked tirelessly to achieve women’s suffrage.

The second wave of the women’s movement also began with a publication, of Betty Friedan’s book *The Feminine Mystique*. In 1963, it catalyzed the emotions and ideas of many white, middle-class women who felt that there must be more to life than child-bearing, housework, and the purchase of consumer products. This early awareness of the need for liberation came from the experiences many women had as valued workers in World War II war industries. When the men returned from war, the women were pushed aside and told to go back home to the kitchen. The model of the black freedom movement of the 1950s, spurred in part by the return of black veterans, also offered a path that led women to question their identity regarding gender, much as African Americans claimed identity based on race.



What message did this poster offer when it was first printed in 1942? What message did it offer when it was reprinted in the 1970s?

As the women’s liberation movement took hold, there were countless gatherings in which women explored their lives and experiences with one another in new ways. Women formed consciousness-raising groups to discuss gender role conditioning and male oppression. They created organizations like the National Organization For Women to further their social and political goals. They formed affinity groups based on race, class, and cultural identity to explore the very different experiences of diverse communities of women in the U.S.

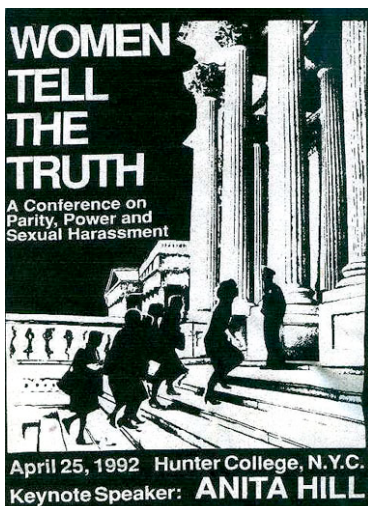
In the early 1970s, women began developing their own media outlets for the collective sharing of their insights and grievances. *Ms.* magazine and the journal *Off Our Backs* appeared on the shelves of new, women-owned bookstores alongside books like *Sexual Politics* and *All the Women are White, All the Blacks are Men, But Some of Us are Brave*. Television programs such as *All in the Family* and *The Phil Donahue Show* began to deal with issues like rape and equal pay for equal work that had never before been explored on network television. Aretha Franklin sang about respect and listeners knew it was a complex demand for recognition, both as a black woman in society and as an equal partner in a relationship with a man.

Within the decade following Friedan’s landmark book, the second wave women’s movement bloomed with hundreds of different points of awareness and the consequent internal struggles that are always a part of any mature social justice movement. Women of color gathered amongst themselves to question the limitations of an analysis that initially was focused only on the socially defined life choices available for white, middle-class women. Working-class women demanded that issues of workplace harassment and pay equity be addressed. Lesbian separatists contended that their lives were often overlooked in the context of heterosexual women’s groups. Socialist feminists argued that unless capitalism itself was transformed, women would never experience true equality with men.

The Personal Is The Political

This phrase served to give notice that the women's liberation movement was not only about how women were treated by the law and as workers. The modern feminist movement was about how women and men dealt with others—partners, children, employers, and friends—in the realm of relationships. Feminist women questioned the roots of patriarchy, the social system that places the father at the head of the family where he has ultimate power over women and children. They challenged sexism, the ideas and behaviors that maintained women's inferior social status. Feminists supported actions and beliefs that would further women's empowerment. Some men were allies in this effort. As was the case in the abolition movement, where white allies fought alongside black leaders to end slavery, pro-feminist men followed the leadership of feminist women in confronting systems of male supremacy.

On the political front, feminists fought hard in the unsuccessful effort to pass the Equal Rights Amendment, initially introduced by suffragist Alice Paul. Other feminist efforts did bear fruit. Pro-choice advocates celebrated the Supreme Court decision of *Roe v. Wade* in 1973 that a woman had a right to choose abortion. Educational equity activists hailed Congress's passing of Title IX of the Education



What is the message in this poster about how women organized to deal with issues of sexual harassment?

Amendment in 1972, which prohibited discrimination on the basis of sex in federally funded education programs. Anti-violence workers applauded the passage of the Violence Against Women Act, which established a U.S. Justice Department office in 1995 to deal with violence against women.

Each of these federal initiatives was spurred by the grassroots efforts of countless women and men who worked for decades at the community level to provide healthcare, expand educational opportunities for women, and support female survivors of violence. In the effort to stop men's violence against women, feminist activists started rape crisis centers, established battered women's shelters, worked as peace activists, and created anti-pornography groups. Sexual harassment became a major national issue when Professor Anita Hill testified before Congress that Supreme Court nominee Clarence Thomas had made inappropriate sexual comments to her in the workplace.

As women began to achieve the highest positions in U.S. political life, they often experienced harsh criticism. Presidential candidate Senator Hillary Clinton and vice-presidential candidate governor Sarah Palin were judged by some to be unqualified due to their gender. Supreme Court nominee Sonia Sotomayor was sharply criticized for suggesting that her experiences as "a wise Latina woman" might give her special insight as a justice.

In 1995, Rebecca Walker edited an anthology of young women's writing called *To Be Real: Telling the Truth and Changing the Face of Feminism*. This anthology sought to embrace the complexities of sexual orientation, race, class, age, and gender in defining a twenty-first century feminist. In articulating these concerns, third wave feminists joined with and extended the insights of their foremothers from the first and second waves of feminist movement.

LESSON PLAN

Slide Lesson: Claiming Feminist Identities



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of the late twentieth century women's liberation movement in the United States.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on the changing nature of feminist identities in the sixty years following World War II.

Vocabulary:

Betty Friedan, *The Feminine Mystique*, feminism, women's liberation, Kate Millett, *Sexual Politics*, Germaine Greer, National Black Feminist Organization, Radical Women, lesbian separatists, The Furies Collective, consciousness raising groups, *Ms. magazine*, Ms. Foundation for Women, Gloria Steinem, sex-role conditioning, women's studies, Equal Rights Amendment, Phyllis Schlafly, *Roe v. Wade*, pro-choice, pro-life, rape crisis center, domestic violence, battered women's shelter, sexual harassment, Anita Hill, Clarence Thomas, *Off Our Backs*, Violence Against Women Act, Senator Hillary Clinton, Governor Sarah Palin, "sisterhood of the traveling pantsuit," Justice Sonia Sotomayor, Rebecca Walker, Third Wave Foundation, Title IX, National Organization for Women, Love Your Body campaign

Media:

lithograph print, advertisement, book cover, magazine cover, comic book, text book, button, poster, editorial cartoon

Materials Needed:

- 22 slide PowerPoint Slide Show (access online or via Unit 5 Lesson 1 digital media folder)
- 39-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time:

50 minutes to two hours, depending upon how quickly the teacher moves through the slides

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through a decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: "Home Front," 1943 lithograph

BACKGROUND INFORMATION

Prior to World War II, jobs in industrial labor were mainly filled by white men. According to Mary Anderson, head of the Women's Bureau of the Department of Labor, as the war effort heated up, "almost overnight women were reclassified by industrialists from a marginal to a basic labor supply for munitions making" (Norton 774). Convincing men and women to accept women in heavy industry entailed a major public relations campaign on the part of the government. The role of white middle class women had been previously as a "stay-at-home mom" based on the argument that women were physically incapable of laboring in factories. Of course, such an argument was easily disproven by the long history of African American women working as slaves and white and immigrant women working in factories throughout the nineteenth century. Women worked in many capacities during the war, including in the arts. The artist who made this print, "Home Front," was Hungarian-born Jolan Gross-Bettelheim. She participated in the "America in the War" exhibition sponsored by the nonprofit coalition Artists For Victory. Women made up almost one-third of the participating printmakers for the show, which opened simultaneously in twenty-six museums around the country in 1943 (Virga 304).

QUESTION

What is the message about women's identity during World War II in this print? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Women work in factories in service to their country during wartime. Women have nearly become machines themselves in this work.

EVIDENCE

The image shows many women working on a factory assembly line. The title of the print indicates that they are working on the "home front" of the war effort. The shading and curved shape of the women matches the machines and the long line of women marching to work on the right reflects the lines of machine parts in the factory

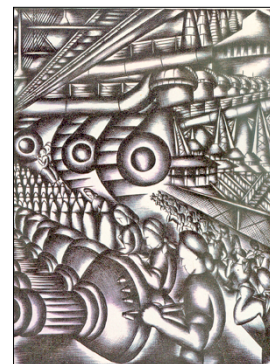
QUESTION

Is it likely that this print would have been made five years before or after 1943? Why?

POSSIBLE ANSWER

It is unlikely because few women worked in industrial positions before the war returning veterans took women's places in the industrial workforce after the war.

SLIDE #2



**"Home Front,"
1943 lithograph**

FURTHER QUESTIONS

Why might so many museums have agreed to participate in the “America in the War” exhibition?

For women workers, what advantages did industrial work have over domestic work and piecework?

How does this image of women compare with that of the famous “We Can Do It!” poster and Rosie the Riveter?

Discuss the double meaning of the title “Home Front” as women’s traditional role in the home shifted to the wartime home front in the factory.

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

ADDITIONAL INFO

As was the case with African American men returning from service in World War II, some women began to question their prescribed social roles once the war was over and they were expected to return to their previous condition of second-class citizens. During the war, the number of women in the workforce had grown from twelve million to nineteen million (Tobias 519). Women were recruited into jobs in heavy industry by an extensive campaign of government persuasion in the form of posters portraying women workers as “soldiers without guns” saying, “We can do it!”

Nevertheless, many women were still treated with patronizing attitudes by male bosses who were not willing to recognize women as their equals. Mary Anderson, in a report about women’s role in the war, suggested that the War Manpower Commission had “doubts and uneasiness” about “what was then regarded as a developing attitude of militancy or a crusading spirit on the part of women leaders” (Zinn 46).

Many mothers of young children entered the workforce during World War II and many joined unions during this period. The presence of working mothers and the unionization of female industrial workers served to challenge, if not to break, long-held stereotypes about “women’s work” and “men’s work.” It laid the ground for major changes in social attitudes toward women in the workforce in the postwar years.

It is important to remember that there have always been poor and working women in factories. The distinction was in the types of jobs and pay available to them. The most physical and high-paying line jobs were reserved for men.

TEACHER GUIDE

**SLIDE #3: “Show Her It’s A Man’s World,”
1951 magazine ad**

BACKGROUND INFORMATION

During the war, many working mothers gained self-confidence as they made their way in the world as independent women. When veterans returned home, many found their wives and sisters were less likely to do what they were told than they had been before the war. Women who preferred divorce to their pre-war roles found divorce laws made it very difficult for them to leave their marriages. Following World War II, many women who had worked in the wartime industry were fired in order to make room for returning veterans. For the women who got jobs elsewhere in the workforce, women's wages were lower than men's and few professional jobs were available. Women of color faced racial discrimination in the job market as well as in most other areas of social life. Single mothers without jobs found it very difficult to survive living in poverty. This ad appeared in a 1951 issue of the popular mass-circulation magazine *Collier's*.

QUESTION

What is the message about women's identity following World War II in this ad? Give evidence from the document to support your answer.

POSSIBLE
ANSWER

White, middle-class women are meant to serve their husbands gladly.

EVIDENCE

The robed white woman appears to be married to the professionally dressed man in bed with a tie. She is serving him breakfast on her knees as she smiles up at him. The ad text suggests that she is happy that “it’s a man’s world.”

QUESTION

Who is the target audience for this ad? How do you know?

POSSIBLE ANSWER

White, middle-class women who could be persuaded to buy a Van Heusen tie for their husbands. In the 1950s, wives often bought their husband's clothing for them. The final line, "and for Christmas," suggests this as a hint for a wife's present to her husband. A second target audience could be professional men who shop for their own ties.

SLIDE #3



**“Show Her It’s
A Man’s World,”
1951 magazine ad**

FURTHER QUESTIONS

Was this man a white-collar or a blue-collar worker? How do you know?

Why might the ad designer have chosen to depict a white-collar rather than a working-class male?

In what ways does this ad reflect the social policies of the Truman and Eisenhower years?

How might different people understand this message differently?

Discuss who might be harmed and who might benefit from this ad.

***Adbusters* is a "culture jammer" group that alters ads to make new messages. Can you think of a way to change the illustration or text of this ad to encourage deeper thinking about the explicit and implicit values regarding roles for men and women?**

CONNECTIONS

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

ADDITIONAL INFO

During the 1950s, many forms of popular culture reflected messages regarding male dominance and female subservience. This can be seen in the titles of popular television shows like *Father Knows Best*, films like *Woman's World*, and magazine articles like this editorial in *Look* magazine that devoted its October 1956 issue to the American woman:

The American woman is winning the battle of the sexes. Like a teenager, she is growing up and confounding her critics... no longer a psychological immigrant to the man's world, she works rather casually, as a third of the U.S labor force, less towards a "big career" than as a way of filling a hope chest or buying a new home freezer. She gracefully concedes the top jobs to men. This wondrous creature also marries younger than ever, bears more babies and looks and acts more feminine than the "emancipated" girl of the 1920's or even 30's. Steelworker's wife and Junior Leaguer alike do their own housework. Today, if she makes an old-fashioned choice and lovingly tends a garden and a bumper crop of children, she rates louder hosannas than ever before. (Friedan 52)

TEACHER GUIDE

SLIDES #4 & #5: *The Feminine Mystique*, 1965 book cover & 2009 audio book cover

BACKGROUND INFORMATION

Once in a while, an author can inflame a movement through the insights offered in a single volume. Marx and Engels sparked socialist revolutions with the publication of *The Communist Manifesto*. Harriet Beecher Stowe fueled the abolitionist movement with her book *Uncle Tom's Cabin*. The modern women's rights movement was given voice and resonance with the publication of Betty Friedan's book, *The Feminine Mystique*, in 1963. Its provocative questioning of the roles of women in society paralleled the questioning of African American identity in the black freedom movement that arose a decade before. In her book, Friedan reported on the conversations she had with other middle-class white women who graduated from Smith College in the immediate postwar years. She later said, "The problem which has no name... is simply the fact that American women are kept from growing to their full human capacities" (Macdonald 14).

QUESTION

What is the message about the feminine mystique portrayed on this paperback book cover?

POSSIBLE ANSWER

The attainment of family and material security are not enough to complete a woman's life.

EVIDENCE

Attainment of family and material security – Images of house, baby, TV, camera, and other material objects; the text reads, "A family and a home constitute the twin heights of feminine ambition"
Not enough – The image of the naked woman (Venus on the half shell) and the text reference to "the looming problem"

PROJECT NEXT SLIDE

QUESTION

What is the message about the feminine mystique as shown on the audio book cover?

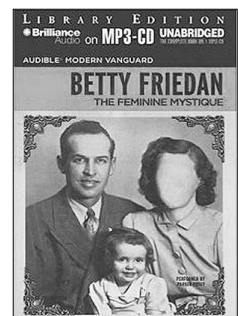
POSSIBLE ANSWER

The role of wife and mother erases women's individuality.

EVIDENCE

Both father/husband and daughter/child have clear facial markings while the mother/wife has no discernible face

SLIDES #4 & #5



***The Feminine Mystique*, 1965
paperback book cover**

***The Feminine Mystique*, 2009
audio book cover**

FURTHER QUESTIONS

One of these covers was produced in the 1960s and one in 2009. How can you tell which was produced when?

Which is the more compelling cover? Why?

Do you know women who have questioned gender roles in your family or community? What did they do and what was the response? How did their actions affect you?

What forms of media are used today to challenge gender role expectations?

What media do you consume that reinforces traditionally constructed gender roles?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

In addition to being an acclaimed author, Betty Friedan was an activist in the evolving women's liberation movement. She helped organize several feminist organizations, including the National Association of Women in 1966 to work for the passage of equal rights laws, the National Association for the Repeal of Abortion Laws in 1969 to make abortion legal, and the National Women's Political Caucus in 1971 to give women a strong political presence.

From *The Feminine Mystique*:

The problem lay buried, unspoken for many years in the minds of American women. It was a strange stirring, a sense of dissatisfaction, a yearning that women suffered in the middle of the twentieth century in the United States. Each suburban housewife struggled with it alone. As she made the beds, shopped for groceries, matched slipcover material, ate peanut butter sandwiches with her children, chauffeured Cub Scouts and Brownies, lay beside her husband at night, she was afraid to ask even of herself the silent question: "Is this all?" (Friedan 11)

Who knows what women can be when they are finally free to become themselves? Who knows what women's intelligence will contribute when it can be nourished without denying love? Who knows of the possibilities of love when men and women share not only children, home and garden, not only the fulfilment of their biological roles, but the responsibilities and passions of the work that creates the human future and the full human knowledge of who they are? It has barely begun, the search of women for themselves. But the time is at hand when the voices of the feminine mystique can no longer drown out the inner voice that is driving women to become complete. (Ibid 364)

TEACHER GUIDE

SLIDE #6: “Saucy Feminist That Even Men Like” and “The Politics of Sex,” 1971 & 1970 magazine covers

BACKGROUND INFORMATION

In the decade following the publication of *The Feminine Mystique*, many authors published works that extended the questioned raised by Betty Friedan. Some of these were nonfiction works on the theory of feminism and the role of women in society, including *Sexual Politics* by Kate Millet and *The Female Eunuch* by Australian writer Germaine Greer. Collections of essays included *Sisterhood is Powerful* and *The Black Woman*. Women published self-help books like *Our Bodies, Ourselves*; personal memoirs like Maya Angelou’s *I Know Why the Caged Bird Sings*; and novels like Marge Piercy’s *Small Changes* and Toni Morrison’s *The Bluest Eye*. Expressions of emerging consciousness were not limited to book publishing. Record albums, films, dances, and television programs all provided media forms in which women sought to bring emerging questions to light.

QUESTION

What are the messages about feminists in these magazine covers from the early 1970s?

POSSIBLE ANSWER

Life – Men don’t like feminists and feminists aren’t sexually attractive
Time – Women’s libbers are serious and provocative

EVIDENCE

Life – Men’s dislike of feminists is suggested by the use of the word “even” before “men;” feminists being sexually unappealing is suggested by labeling Greer as a “saucy feminist that even men like,” suggesting that this is not true of most feminists
Time – Kate Millet is drawn leaning forward with piercing eyes pointed straight ahead; the banner title, “The Politics of Sex,” includes two powerful and provocative words

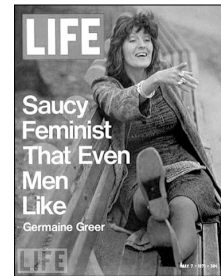
QUESTION

Who paid for these messages and why were they produced?

POSSIBLE ANSWER

They were paid for by the publishers of the magazines (Time Inc). Like all magazine covers, they serve as advertisements to entice potential consumers to buy the magazine.

SLIDE #6



**“Saucy Feminist That Even Men Like,”
1971 magazine cover**

**“The Politics of Sex,”
1970 magazine cover**

FURTHER QUESTIONS

Do these covers encourage or discourage the stereotyping of feminists? Why?

Are these images likely to help young women and men further understand the feminist movement? Why or why not?

How do young people today know about the women's liberation movement of the 1970s? How did young people in the 1970s know about the movement?

[Read *Additional Info.*] Was Greer's idea of women withholding sex from male partners, "a strike," an equalizing or aggravating tactic? Do you agree or disagree with this suggestion? Why?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

Kate Millett's book, *Sexual Politics*, which was published in 1970, was a book of feminist literacy criticism that explored the messages about sexuality in the works of famous male authors such as D.H. Lawrence and Norman Mailer. Millett explored the political aspect of sex in a society where men had social power over women. She criticized many male authors for promoting misogyny (the hatred of women) in their writing.

Her book created a furor, causing some to rush to the defense of the male writers and their expressions of sexuality. On the other hand, there were many women who deeply appreciated Millett's analysis. Long after the book's original publication, one woman reflected: "Reading Millett was the 20th century equivalent of picking up Darwin a hundred years before and realizing that the whole internalized structure of the human place at the pinnacle of the Great Chain of Being was simply wrong" (Rosen 153).

Germaine Greer advocated sexual liberation as a necessary requirement for women's liberation. She appeared on many TV talk shows following publication of her book, *The Female Eunuch*, and publicly debated with author Norman Mailer, who had published a book critical of the women's movement called *Prisoner of Sex*. Greer argued for the "revolutionary" tactic of women withholding sex from male partners as a means of exerting the power of striking in the realm of sexual labor.

TEACHER GUIDE

SLIDE #7: "You're Liberated," 1972 ad

BACKGROUND INFORMATION

As feminist perspectives found a tentative place in mainstream culture, some people, often men, rose to attack the feminist movement. They argued that "women's libbers" were shrill and radical man-haters. Some sought to use the movement to their advantage by selling ideology, products, or themselves using the terms "feminist" or "women's lib." At the same time, consumer culture in the 1960s became increasingly sexualized. Unlike the Depression-era social beliefs in frugality, hard work, and production, the sixties were marked by social beliefs in excess, leisure, and consumption. As women took to the streets to demand equal rights, ad agency copy editors took to the drawing boards to pitch their wares from a new angle. This ad appeared in the August 1972 issue of *Mademoiselle*.

QUESTION

What is the message about the women who demonstrated for "women's liberation" in this ad?

POSSIBLE ANSWER

Women's liberation activists are "traditional" women on the inside. They secretly want the man to carry their signs, so they wear MaGriffe.

EVIDENCE

Women will want to buy the product if it helps them achieve their goal of seduction when "a man comes along and carries your (woman's liberation) placard for you."

QUESTION

What kinds of actions might a reader take in response to this ad?

POSSIBLE ANSWER

Answers will vary. The editors of *Mademoiselle* magazine, corporate heads at MaGriffe, and the ad firm paid by the company accepted, funded, and created this ad in the expectation that readers would buy MaGriffe perfume. Some readers might have been offended by the representation of women as shallow manipulators and might have written a letter or complained.

SLIDE #7



**"You're Liberated,"
1972 advertisement**

FURTHER QUESTIONS

Contrast the persuasive tactics in this ad with those in the earlier Van Heusen tie ad. In what way are gender roles related to sales techniques?

Why might the creators of this ad have chosen to show a picture of the perfume bottle, not a picture of the woman that the text describes?

If they had included a picture of the woman, what would she have looked like (race, weight, clothing, hairstyle, etc.)?

What actions might you take in response to this ad? (In 2005, *Ms.* magazine introduced its "No Comment" section online with this note: "For years, the last page of *Ms.* magazine has featured advertisements that are insulting or degrading to women. Some make us roll our eyes. Others inspire us to write letters or to boycott products.")

Have you seen ads that you consider insulting or degrading to women? What did you do or say when you saw them?

CONNECTIONS

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8
 (Opposition to Change)
 U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
 (Identity)

ADDITIONAL INFO

From the chapter on "Advertising" by Helen Damon-Moore in *The Reader's Companion to U.S. Women's History*:

Critics from Betty Friedan to Erving Goffman, pioneer of analyzing advertisements for stereotyping and sexism to Gloria Steinem have protested advertising's power to shape as well as to embody gender construction... Attending to such critics and becoming critics ourselves is central to strengthening women's position vis-à-vis commercial media. It is critical that we teach media literacy; boycott offensive materials; support women in advertising and positive women-centered advertising campaigns; and support ad-free media such as *Ms.* Above all it is crucial to separate the construction of gender roles from the realm of commerce, if we are ever to break the link forged between advertising and womanhood over a century ago.

From the chapter "Hidden Injuries of Sex" in the book, *The World Split Open: How the Modern Women's Movement Changed America*:

Feminist attacks on consumer culture proliferated (in the late 1960s). The advertising industry had already used images of female bodies to sell cars, hacksaws and even electric drills. Some activists retaliated by plastering stickers that declared, "This is only one example of the many ways in which society uses and degrades women" all over such ads and billboards. After 1972, when journalist Gloria Steinem founded *Ms.* magazine, the editors institutionalized a page called "No Comment." Readers simply sent in advertisements that degraded women. The magazine reprinted them without comment. The ads, in the context of a national feminist magazine, spoke for themselves and the language they spoke was a new and startling one. (Rosen 162)

TEACHER GUIDE

SLIDE #8: *My Love*, 1971 comic book cover

BACKGROUND INFORMATION

Although the women's liberation movement was founded by middle-aged, middle-class, heterosexual white women, it soon spread to other demographic groups. During the late 1960s and early 1970s, African American women founded the National Black Feminist Organization. Socialist feminists formed the Radical Women group and lesbian separatists formed The Furies Collective. Young women participated in all these groups, bringing their own unique perspectives based on youth and youth culture to the work (and play) of the movement. Women began to form consciousness-raising groups that encouraged individual and collective reflection on sexism as experienced in relationships, at school, and in the workplace. The movement brought into question the philosophy and behavior of male leaders within other social justice movements of the era: the antiwar movement and the black freedom movement.

QUESTION

What is the message about young women's identity in this comic book cover from 1971?

POSSIBLE ANSWER

Young women will not accept male domination in the new women's movement and are seduced by "the movement" rather than the man.

EVIDENCE

Refusing to accept male domination – "No man is my master!"
Seduced – Young woman is mini-skirted, full-bosomed, and sexualized. Although she is standing, she is posed in a prone position.

QUESTION

What stereotypes does the cover promote concerning the characteristics of followers of the women's liberation movement?

POSSIBLE ANSWER

They are young, urban, and white; wear short skirts and bandanas; and cannot be in relationships with men.

QUESTION

What is the message about the tactics of the women's movement?

POSSIBLE ANSWER

They carry signs, give speeches, and gather in women-only groups.

SLIDE #8



***My Love*,
 1971 comic book cover**

FURTHER QUESTIONS

Do stereotyped views of feminists help or hurt the movement for women's social justice? Why?

Who is the target audience for this comic? How do you know?

What do you think happens in this comic? (See *Additional Info* for one view.)

What role does popular culture play in shaping views about historic social justice movements?

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16;
U4 #3, 5; U5 #8, 20, 21; U6 #9; U7
#16; U8 #13, 16; U1 L2; U2 L2; U4
L2, U4 L3; U5 L2, U5 L3; U7 L2, U7
L3

(Youth Audience)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10,
12, 14, 16; U3 #2, 13, 16, 17, 21; U4
#2, 6, 10, 14, 16-18; U5 #3-11; 17-
23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3,
6, 8, 9, 11-16; U8 #13-15; U2 L3; U4
L2, U4 L3; U5 L2 U5 L3; U6 L3; U7
L2, U7 L3; U8 L3

(Identity)

ADDITIONAL INFO

From a 2009 blog posting on *Women in Comics* by Jacque Nodell called "No Man is My Master – My Love's Portrayal of the Women's Movement":

The late 1960s and early 1970s were dynamic—to say the least. Chock full of changing attitudes towards people of various ethnic groups, women, and other marginalized individuals... are clearly portrayed in romance comics. The (intended) audience of young females consuming romance comics made for the perfect crowd for communicating thoughts on the Women's Movement.

"No Man is My Master" from *My Love* #10 (March 1971) is only one example of many. One of the predominant reoccurring themes in the romance comics of the late '60s and early '70s was the Women's Movement and its effect on character relationships. Like any blossoming social revolution, the romance comics dealt with issues of feminism in various ways. Many of the stories seem to have good intentions behind them, but fall flat—especially for today's reader. One has to question the intentions of this story though, as the main character—Bev comes off as flaky and naïve...

Before reading the story and purely based on the cover, I really thought the leading lady was going to stick to her new found idealism, but that is my bias from being a female of today. One has to remember when reading these stories, that they need to be understood within the context of the rise of the Women's Movement—which to some was probably confusing, tumultuous and even upsetting. To today's reader, this story may just seem like a silly and sad product of mass culture. In reality though, this romance story should not be easily dismissed, as it helps give perspective to the rollercoaster of emotions that accompanied the large-scale social change of the early 1970s.

TEACHER GUIDE

SLIDES #9 & #10: *Ms.* magazine covers, 1972 & 2008

BACKGROUND INFORMATION

Ms. is a form of address used to refer to a woman without indicating her marital status. The title was used as far back as the eighteenth century but was picked up and popularized by modern feminists. *Ms.* became the title of the first national feminist woman's magazine founded in 1972 by journalist and activist Gloria Steinem. Steinem later wrote of this form of addressing women: "Ms. was popularized in daily use by millions of women of all races and classes, married and unmarried, who often braved resistance and ridicule in order to subvert the patriarchal practice of identifying females by their status—or lack of status—as male property" ("Ms." 385). Steinem helped to form the *Ms.* Foundation for Women to support projects such as "Take Our Daughters To Work Day," which was intended to enhance girl's self-esteem and to demonstrate the wide range of available career paths open to them.

QUESTION

What is the message about the nature of feminists portrayed on this 1972 *Ms.* magazine cover? Give evidence from the document to support your answer.

POSSIBLE ANSWER

In contrast to messages in other women's magazines of the time, feminists were concerned with a wide range of issues including politics, war, economics, and personal appearance. They aspired to save communities with strength and vision.

EVIDENCE

Politics – Image of the poster and the top left article relating to the 1972 election
War – Right hand images of war
Economics – "Money for housework"
Appearance – "Body hair: the last frontier"
Save communities – Wonder Woman carrying the neighborhood away from war
Strength and vision – Wonder Woman represents great strength. Her gaze and outstretched hand suggest a future of peace and justice beyond the reality of the present.

PROJECT NEXT SLIDE

QUESTION

What is the message about the nature of feminists as portrayed in this 2008 *Ms.* magazine cover?

POSSIBLE ANSWER

Male presidents can be feminists.

EVIDENCE

Image of President Obama tearing off his shirt in a Superman-like pose and exposing his T-shirt, identifying him as a FEMINIST in bold capital letters.

SLIDES #9 & #10



***Ms.* magazine covers, 1972 & 2008**

FURTHER QUESTIONS

Do you know women who use the title Ms. to refer to themselves? How about women who use the terms Mrs. or Miss? Discuss whether it matters how you title yourself and why.

In 1990, Ms. magazine decided to stop taking ads and started relying on reader-support through subscriptions and donations as a way to establish what editor Gloria Steinem referred to as “complete editorial control.” Discuss whether and how the reliance on advertising can impact the nature of information one receives from a media source.

In what ways do the self-identified feminist media differ from other media sources?

Can men be feminists? Why or why not?

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From a 1990 article called "Sex, Lies & Advertising" by Gloria Steinem in *Ms.* magazine. This reflected on *Ms.*'s decision to become an ad-free magazine:

What could women's magazines be like if they were as ad-free as books? as realistic as newspapers? as creative as films? as diverse as women's lives? We don't know. But we'll only find out if we take women's magazines seriously. If readers were to act in a concerted way to change traditional practices of all women's magazines and the marketing of all women's products, we could do it. After all, they are operating on our consumer dollars: money that we now control.

You and I could:

- Write to editors and publishers (with copies to advertisers) that we're willing to pay more for magazines with editorial independence, but will not continue to pay for those that are just editorial extensions of ads;
- Write to advertisers (with copies to editors and publishers) that we want fiction, political reporting, consumer reporting--whatever is, or is not, supported by their ads;
- Put as much energy into breaking advertising's control over content as into changing the images in ads, or protesting ads for harmful products like cigarettes;
- Support only those women's magazines and products that take us seriously as readers and consumers.

TEACHER GUIDE

SLIDE #11: *But Some of Us Are Brave*, 1981 book cover

BACKGROUND INFORMATION

The 1970s saw the flowering of black women's voices engaging with and challenging the white women's movement, just as Sojourner Truth did in the 1850s when she spoke as a free African American woman during a time of white supremacy and male domination. Groups like the Combahee River Collective brought African American women together to clarify and make public their experience of the world. At the same time, the Feminist Press, the publisher of this book, offered new materials in order to engage students and teachers in the process of critical questioning of gender socialization. New educational models were developed from cooperative childcare centers run by men and women to the introduction of women's studies majors at the college level. Students began to publish school newspapers, manifestos, and literary journals that challenged the status quo and tied women's rights to issues of race, war, and economics.

QUESTION

What is the message on this cover about the place of African American women's history in colleges?

POSSIBLE ANSWER

African women's history is overlooked due to racist and sexist beliefs. The experience of African American women is worthy of academic study.

EVIDENCE

Overlooked due to racism – "All the women are white"
Overlooked due to sexism – "All the Blacks are men"
African American women worthy of study – The collection is of readings in Black Women's Studies; the title *But Some of Us Are Brave* coupled with an archival image of two strong black women (looking directly into the camera, hands on hips).

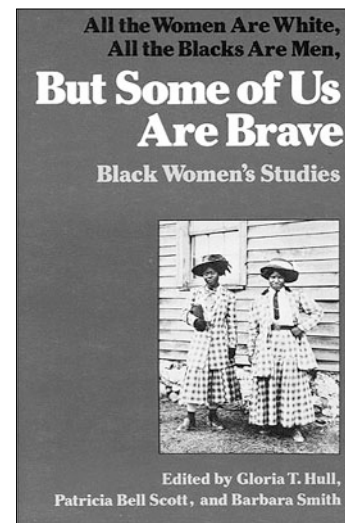
QUESTION

Who might benefit from the publication of this book?

POSSIBLE ANSWER

Those to benefit might include students and teachers who could have a more inclusive and balanced view of history and the authors and publishers whose ideas would be spread and who might earn royalties on this book.

SLIDE #11



***But Some of Us Are Brave*,
1981 book cover**

FURTHER QUESTIONS

Who is the target audience for this book? How do you know?

Why did most white women in the early women's liberation movement not proclaim solidarity with their "black sisters"?

[Read *Additional Info.*] Discuss the authors' contention that "Black women could not even exist consciously until we began to name ourselves."

Are books an effective media tool to encourage the critical questioning of social roles? If not, why not, and which media forms might be better?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(Remembering People's History)

ADDITIONAL INFO

As did its predecessor, the women's suffrage movement, in the mid-nineteenth and early twentieth centuries, the women's liberation movement explained the struggle for women's rights in terms of gender and white privilege. While an apt expression for white women seeking representation and position, it dismissed black women's experience from the historic struggle heard in the U.S. context of power and privilege. From Sojourner Truth to the Combahee River Collective, black women were involved in correcting the perception of women in patriarchal white America. Yet the movement as seen through the eyes of white women often disregarded the analyses of African American women that they had the right and obligation to speak their own truths and not be spoken for by others.

From the Introduction to the book *The Politics of Black Women's Studies* by Gloria Hull and Barbara Smith:

Merely to use the term "Black women's studies" is an act charged with political significance. At the very least, the combining of these words to name a discipline means taking a stance that Black women exist—and exist positively—a stance that is in direct opposition to most of what passes for culture and thought on the North American continent. To use the term and to act on it in a white-male world is an act of political courage. Like any politically disenfranchised group, Black women could not even exist consciously until we began to name ourselves. The growth of Black women's studies is an essential part of that naming. (Hull XVII)

TEACHER GUIDE

SLIDES #12 & 13: Equal Rights Amendment, 2000 & 2001 textbooks

BACKGROUND INFORMATION

History textbooks are a media form familiar to most high school students in the U.S. As it the case with all forms of media, the authors and editors of history texts have their own points of view and perspectives. They can choose to highlight certain individuals and events and to leave others out or give them less space. They can change emphasis and meaning by choosing certain words and illustrations over others. Even font size and page layout can bring one issue to the forefront while placing another in the shadows. You will read two excerpts about opposition to the passage of the Equal Rights Amendment, one of the connecting threads between the first wave of the women's movement for female suffrage and the second wave for women's liberation. Remember the author of this curriculum selected these brief excerpts. Taken out of context, they do not present the total picture of the histories as related by the textbook authors in the full texts.

QUESTION

What is the message about the opposition and arguments that led to the defeat of the Equal Rights Amendment? Give evidence from the document to support your answer.

POSSIBLE ANSWER

The opposition was led by Phyllis Schlafly, who argued that the ERA would destroy families.

EVIDENCE

"Phyllis Schlafly founded STOP ERA [and] argued that the ERA would break up families by encouraging women to focus on careers rather than on motherhood."

PROJECT NEXT SLIDE

QUESTION

What is the message about the opposition and arguments that led to the defeat of the Equal Rights Amendment? Give evidence from the document to support your answer.

POSSIBLE ANSWER

A wide range of women, including women of color, working-class women, and middle-class women, opposed the ERA. They all felt that the women's movement pushing the ERA overlooked their condition or judged them unfairly.

EVIDENCE

"Non-white women and working class women felt left out," "offended many middle class women," "did not understand the problems they faced," "condemned women who chose to be full time homemakers"

SLIDE #12 & #13



Call To Freedom,
2000 textbook



The American Nation,
2001 textbook

FURTHER QUESTIONS

Is one of these textbooks more credible than the other?

What was left out of each excerpt that might be important to know? How does your history textbook deal with the ERA?

How did the women in your family feel about the ERA during its years of debate in the 1970s?

How could you find the complete text from which these passages were excerpted? How could you find out more about support for and opposition to the ERA at the time it was up for debate?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

Historical context can also shape the writing of history textbooks. Consider this excerpt from *This Is America's Story*, a U.S. history text published in 1978 when the ERA battle was still being waged:

In 1972 Congress approved another proposed amendment to the Constitution—the 27th amendment—and sent it to the states for ratification. Called the “Women’s Rights Amendment,” it states that “equality of rights under the law shall not be denied or abridged by the United States or any state on account of sex.”

Most Americans thought that the battle for equality between the sexes had been won in 1920 when women finally gained the right to vote. But the experience of many women, both at home and in the world of work, proved otherwise. Women found that they were usually offered lower paying and less-rewarding jobs; that they were paid lower wages than men doing similar work; and that they were seldom promoted to executive positions. Most men, they argued, wanted to keep women in the home and confine their activities to family chores. A number of women’s organizations were formed, and in the last decade the “women’s liberation movement” has gained wide publicity. These organizations are demanding “equal pay for equal work,” day care centers for the children of working mothers, and maternity leaves without loss of jobs for women who were having children.

By early 1974 the proposed 27th Amendment had been ratified by over thirty states. But it cannot become part of the Constitution until two years after it has been approved by 38 of the states. (Ward, Kyle 331)

TEACHER GUIDE

SLIDE #14: Pro-life/Pro-choice Buttons

BACKGROUND INFORMATION

One of the most controversial issues to arise during the 1970s had to do with whether a woman had the right to end a pregnancy via abortion. Prior to legalization, women tried to self-abort by scraping their uteruses with coat hangers. This often led to deadly consequences from punctures, internal bleeding, and infection. When the Supreme Court decided to legalize abortion in 1973 with their decision in *Roe v. Wade*, activists on both sides of the issue organized to further their positions. Pro-choice advocates support a woman's right to decide for herself whether to bear children. Groups supporting a pro-choice position include Planned Parenthood, NARAL Pro-Choice America, the American Civil Liberties Union, and the National Organization for Women. Pro-life advocates oppose abortion with organizing support from the National Right to Life Committee, the Christian Action Council, the Pro-Life Action League, and many religious groups—including the Catholic Church.

NOTE: You may want to have students divide into six groups, each focused on one of the buttons. Each group can decide whether their button is pro-choice or pro-life and why. After students have decided, ask each group to offer their answer and the evidence for their conclusion.

QUESTION

Is this button pro-choice, in favor of a woman's right to choose abortion, or is it pro-life, opposed to abortion? Give evidence for your answer.

POSSIBLE ANSWER

BUTTON #1
Pro-choice

EVIDENCE

"Keep abortion safe and legal" supports abortion rights. The "No coat hanger" symbol refers to the dangerous practice of self-abortion during the pre-*Roe v. Wade* era of criminalized abortion.

POSSIBLE ANSWER

BUTTON #2
Pro-life

EVIDENCE

"Join the fight for life," suggests a pro-life position. "Be a Rebel," suggests opposing abortion is a rebellious and positive act.

SLIDE #14



POSSIBLE
ANSWER

BUTTON #3
Pro-choice

EVIDENCE

"If you can't trust me with a choice, how can you trust me with a baby?" suggests pro-life arguments opposing women's ability to make the choice for abortion imply a lack of trust in a woman's ability to make good choices for herself. By this reasoning, denying abortion rights would result in children whose mothers cannot care for them.



POSSIBLE
ANSWER

BUTTON #4
Pro-life

EVIDENCE

The word "Lifeguard" suggests protecting the life of the unborn fetus, shown in the center of the cross.



POSSIBLE
ANSWER

BUTTON #5
Pro-life

EVIDENCE

"Social justice begins in the womb" implies that fetuses have the same rights people have. The name of the website, *Stand True*, could refer to either side, both of which "stand true" to their principles.



POSSIBLE
ANSWER

BUTTON #6
Pro-choice

EVIDENCE

The words "keep your laws off my body" suggest that lawmakers or courts should not regulate a woman's decisions about her body.



FURTHER QUESTIONS

What forms of media other than buttons are used to declare opinions on the issue of abortion?

What are the positive and negative points of using a button to express an opinion on abortion rights?

Is this an issue you would like to see discussed in school? in families? in faith communities? in Congress? in the Supreme Court? Why or why not?

What “rules for discussion” might be necessary in order to talk about this issue in a setting where people have strong feelings on both sides?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2

(Law & Policy)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3
#10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5
#5, 6, 10, 12-14, 16, 19, 23; U6 #3,
4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6,
8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From a National Organization of Women press release on January 22, 2010 titled “Celebrating 37 Years of *Roe v. Wade*: NOW asserts that Abortion Care is a Human Right”:

Today we celebrate the 37th anniversary of *Roe v. Wade*, which recognized a woman's constitutional right to legal abortion. However, we recognize that in 2010 women's ability to exercise this basic right is under attack as never before, not only by domestic terrorism but also in the halls of Congress. Just last summer, Wichita physician Dr. George Tiller was murdered as he attended church services, and today his admitted killer is being allowed to make the novel argument that his heinous act was not murder because he was driven by religious zeal...More than ever, we must fight for women's fundamental human right to have access to safe and legal abortion.

From a National Right to Life Committee press release on the same date:

As the nation commemorates the 37th anniversary of *Roe v. Wade*, the Supreme Court decision legalizing abortion on demand, the National Right to Life Committee (NRLC), the federation of 50 state right-to-life groups and more than 3,000 local chapters, launched eLobby for Life Week, a nationwide grassroots lobbying campaign to voice opposition to expanding federal funding of abortion in any health care legislation that comes before Congress... In an email distributed to supporters across the country, NRLC is encouraging pro-life Americans to contact their member of Congress through the National Right to Life Legislative Action Center and then reach out to pro-life friends, family, neighbors and churches through personal contact, email, blogs and social networking sites like Facebook and Twitter and urge them to do the same.

TEACHER GUIDE

SLIDE #15: "Sex, Lies & Politics," 1991 magazine cover

BACKGROUND INFORMATION

Prior to feminist analysis, sexual harassment of women in the workplace was common. There was no name for it, so it remained invisible except to the women experiencing it. Giving it the label "sexual harassment" helped people identify, discuss, and analyze what was going on ("Sexual Harassment"). During the 1970s, women activists led the way in a public outcry to challenge men's violence against women. In 1975, Susan Brownmiller published a powerful history, *Against Our Will: Men, Women, and Rape*. Rape crisis centers were established across the country to help support survivors of rape and to raise public awareness through events like "Take Back The Night" marches. In 1982, Susan Schechter published *Women and Male Violence: The Visions and Struggles of the Battered Women's Movement*, concurrent with the founding of battered women's shelters, support groups for abused women, and batterers' intervention programs. Anti-violence activists worked to challenge the theory and practice of male domination by organizing against pornography and sexual harassment. Television talk show hosts like Phil Donahue and Oprah Winfrey began to address rape and domestic violence, topics that had rarely been discussed seriously on TV before.

QUESTION

Who is pictured here and what historical event is referenced?

POSSIBLE
ANSWER

Clarence Thomas and Anita Hill are pictured in reference to Thomas' nomination to the Supreme Court and Hill's public testimony concerning his alleged sexual harassment against her.

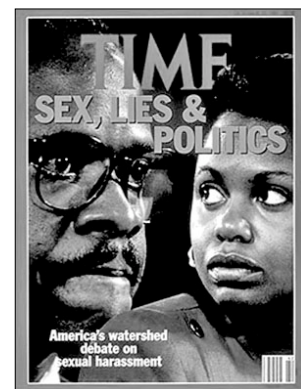
QUESTION

What is the message about women's identity in this magazine cover?

POSSIBLE
ANSWER

Answers may vary. Women may be seen as afraid of men, as illustrated in Hill's placement beneath and smaller than Thomas. Hill looking over her shoulder in wide-eyed anxiety at Thomas, who is shown with a hard stare and pursed lips. But women may be seen as courageously confronting sexual harassment: Hill returns Thomas' glare as the one who brought to light "America's watershed debate on sexual harassment."

SLIDE #15



**"Sex, Lies & Politics,"
1991 magazine cover**

FURTHER QUESTIONS

Complaints to agencies dealing with sexual harassment rose markedly during Professor Anita Hill's testimony during the Senate confirmation hearings for Clarence Thomas. What role do media play in raising public awareness and activism about issues such as violence against women?

How would the message in this cover change if Hill and Thomas exchanged positions and facial expressions?

Do you think that these photos were manipulated in any way? Why do you think the cover editors of *Time* chose these photos to use on their cover?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

ADDITIONAL INFO

This text was published as an ad in the *New York Times* under the title "African American Women in Defense of Ourselves":

As women of African descent, we are deeply troubled by the recent nomination, confirmation and seating of Clarence Thomas as an Associate Justice of the US Supreme Court. We know that the presence of Clarence Thomas on the Court will be continually used to divert attention from historic struggles for social justice through suggestions that the presence of a Black man on the Supreme Court constitutes an assurance that the rights of African Americans will be protected. Clarence Thomas' public record is ample evidence this will not be true. Further, the consolidation of a conservative majority on the Supreme Court seriously endangers the rights of all women, poor and working class people and the elderly...

We are particularly outraged by the racist and sexist treatment of Professor Anita Hill, an African American woman who was maligned and castigated for daring to speak publicly of her own experience of sexual abuse. The malicious defamation of Professor Hill insulted all women of African descent and sent a dangerous message to any WOMAN who might contemplate a sexual harassment complaint. We speak here because we recognize that the media are now portraying the Black community as prepared to tolerate both the dismantling of affirmative action and the evil of sexual harassment in order to have any Black man on the Supreme Court. We want to make clear that the media have ignored or distorted many African American voices. We will not be silenced. Many have erroneously portrayed the allegations against Clarence Thomas as an issue of either gender or race. As women of African descent, we understand sexual harassment as both. (Marable & Mullings 589)

TEACHER GUIDE

SLIDE #16: “Men Can Stop Rape” and Domestic Violence Awareness Month, 2004 magazine cover & 2009 poster

BACKGROUND INFORMATION

Activism arising from the women’s liberation movement took many different forms. Some women worked at creating their own media, from record labels to radio stations to film production companies. One of the early feminist newspapers was the Washington, D.C.-based *Off Our Backs*, which the FBI characterized in 1973 as “ARMED AND DANGEROUS – EXTREME” (Rosen 243). Others worked at trying to influence the federal government to provide legislative remedies to address women’s concerns. In 1994, Congress passed the Violence Against Women Act (VAWA), which established a U.S. Justice Department office to deal with violence against women. The National Domestic Violence Hotline was established as part of VAWA in 1996 to provide crisis intervention, information, and referral to victims of domestic violence, perpetrators, and families (“Facts about the Violence Against Women Act”).

QUESTION

What is the message in the *Off Our Backs* cover?

POSSIBLE ANSWER

Violence against women includes many forms of violence that are commonly seen as personal (domestic violence and incest), social (sex trafficking and gay bashing), or international (terrorism and war). Men **can** stop violence against women.

QUESTION

What is the message about the nature of violence against women and who can stop it in the Office on Violence Against Woman (OVW) domestic violence awareness month poster?

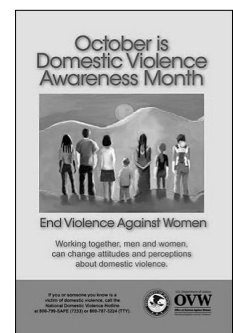
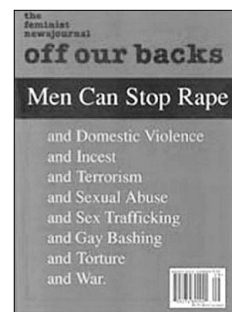
POSSIBLE ANSWER

This poster focuses solely on domestic violence and suggests that men and women can change attitudes and perceptions about domestic violence.

EVIDENCE

Domestic violence focus – “Domestic violence awareness month,” “domestic violence hotline,” “about domestic violence”
Men and women – The image of a mixed group and the words, “working together”

SLIDE #16



**“Men Can Stop Rape,”
 2004 magazine cover**

**Domestic Violence
 Awareness Month,
 2009 poster**

FURTHER QUESTIONS

Which of these representations and solutions are true?

Why might the FBI have considered the feminist newspaper *Off Our Backs* “extremely dangerous”? How could you find out more about this charge?

Why might the U.S. Department of Justice Office on Violence Against Women, unlike *Off Our Backs*, have chosen to include women among the necessary actors to end domestic violence, which is largely perpetrated by men against women and children?

Why might the OVW have not extended the definition of violence to the other forms of male violence listed on the *Off Our Backs* cover?

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

ADDITIONAL INFO

From the U.S. Department of Justice Web page, “About Domestic Violence”:

Domestic violence can be defined as a pattern of abusive behavior in any relationship that is used by one partner to gain or maintain power and control over another intimate partner. Domestic violence can be physical, sexual, emotional, economic, or psychological actions or threats of actions that influence another person. This includes any behaviors that intimidate, manipulate, humiliate, isolate, frighten, terrorize, coerce, threaten, blame, hurt, injure, or wound someone.

Domestic violence can happen to anyone regardless of race, age, sexual orientation, religion, or gender. Domestic violence affects people of all socioeconomic backgrounds and education levels. Domestic violence occurs in both opposite-sex and same-sex relationships and can happen to intimate partners who are married, living together, or dating...Frequent exposure to violence in the home not only predisposes children to numerous social and physical problems, but also teaches them that violence is a normal way of life - therefore, increasing their risk of becoming society's next generation of victims and abusers.

From the *Off Our Backs* article “Only Men Can Stop Rape” by Kelly Anderson:

Rape and battery are still defined as a woman's issue, because we are the victims. All too frequently, the reality of men's role in this social problem is overlooked-because we hesitate to say the obvious: men rape. It's as if we're afraid to antagonize the “good guys”—which actually, is one of the ways in which a rape culture accrues benefits to men. The current system-women living under fear of rape and battery-actually provides some advantages to men in our society.

TEACHER GUIDE

SLIDE #17: “She’s a Robot,” 2008 cartoon

BACKGROUND INFORMATION

A 1943 cover of the *Wonder Woman* comic shows the superhero at a political convention beneath a banner reading “Wonder Woman For President” and a text box declaring, “Wonder woman 1000 years in the future” (Peters). Sixty-five years later in 2008, Senator Hillary Clinton nearly became the Democratic Party nominee for president. During the long Democratic primary season, the media was filled with suggestions and projections about how the first woman front-runner should run her campaign. Should she speak publicly about her role as a “woman candidate” or should she ignore the gender question and run purely on the basis of her experience as a Senator? The awareness, nurtured by the women’s liberation movement, that women could claim power personally and politically, had nearly made Wonder Woman’s prediction come true 935 years sooner than originally predicted.

QUESTION

What is the message about women’s identity as a presidential candidate?

POSSIBLE ANSWER

In a sexist society, female politicians face a “no win” dilemma. When Hillary Clinton appeared composed, she was portrayed as devoid of emotion. When she showed any emotion, she was charged with being a “hysterical female.”

QUESTION

Evaluate the ways this cartoon challenges or promotes sexism.

POSSIBLE ANSWER

It challenges sexist stereotypes that judge women based solely on their emotions—they are either as emotionless or hysterical.

QUESTION

Who drew this editorial cartoon, in what media source was this published, and when during the campaign did it appear?

POSSIBLE ANSWER

The cartoonist Tom Toles had this published in the *Washington Post* in January 2008, early in the primary season.

EVIDENCE

The cartoonist’s name, source, and date all appear in the lower left hand corner of the cartoon. In 2008, the Iowa caucuses, the beginning of the campaign season, were held on January 3.

SLIDE #17



**“She’s a Robot,”
 2008 editorial cartoon**

FURTHER QUESTIONS

What other women have run for president of the U.S.? How can you find out if you don't know?

Where do editorial cartoons appear in a newspaper? Why?

What other media forms offer editorial opinions about political candidates?

Do you agree that women in politics are judged as “cold-blooded robots” or “hysterical females” based on gender stereotypes?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14;
U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8,
9; U8 #10

(Editorial Cartoons)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12,
14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6,
10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4,
5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8
#13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5
L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7,
13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19;
U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5
L2, U5 L3

(Women & Work)

ADDITIONAL INFO

Excerpt from Hillary Clinton's speech conceding the Democratic Party nomination to Barack Obama on June 7, 2008:

As we gather here today in this historic magnificent building, the 50th woman to leave this Earth is orbiting overhead. If we can blast 50 women into space, we will someday launch a woman into the White House. Although we weren't able to shatter that highest, hardest glass ceiling this time, thanks to you, it's got about 18 million cracks in it. And the light is shining through like never before, filling us all with the hope and the sure knowledge that the path will be a little easier next time. That has always been the history of progress in America.

Think of the suffragists who gathered at Seneca Falls in 1848 and those who kept fighting until women could cast their votes. Think of the abolitionists who struggled and died to see the end of slavery. Think of the civil rights heroes and foot-soldiers who marched, protested and risked their lives to bring about the end to segregation and Jim Crow. Because of them, I grew up taking for granted that women could vote. Because of them, my daughter grew up taking for granted that children of all colors could go to school together. Because of them, Barack Obama and I could wage a hard fought campaign for the Democratic nomination. Because of them, and because of you, children today will grow up taking for granted that an African American or a woman can yes, become President of the United States.

When that day arrives and a woman takes the oath of office as our President, we will all stand taller, proud of the values of our nation, proud that every little girl can dream and that her dreams can come true in America. And all of you will know that because of your passion and hard work you helped pave the way for that day.

TEACHER GUIDE

SLIDE #18: “Behold, a Pantsuit,” 2008 cartoon

BACKGROUND INFORMATION

In 2008, Governor Sarah Palin of Alaska became the first woman to be nominated for vice president by the Republican Party. She came closer to election than did Democratic vice-presidential candidate Geraldine Ferraro in her 1984 run with Walter Mondale. When Hillary Clinton conceded the Democratic presidential nomination, many Clinton supporters, sometimes known as the “sisterhood of the traveling pantsuit,” were deeply disappointed in the Democratic Party’s failure to select their candidate. *The Sisterhood of the Travelling Pants* was both a book and a film about girls coming of age.

QUESTION

Who is depicted?

POSSIBLE ANSWER

A Hillary Clinton supporter, John McCain, and Sarah Palin

QUESTION

What is the message about women’s identity in this cartoon?

POSSIBLE ANSWER

Sarah Palin is depicted as a conservative tool of John McCain to attempt to persuade suspicious Clinton supporters to support his presidential campaign.

EVIDENCE

Conservative – Issue buttons
Tool of John McCain – She is silent; he speaks with his arm around her like she is a prop or ventriloquist’s dummy.
Clinton supporter – “Sisterhood of the Traveling Pantsuit” t-shirt

QUESTION

Evaluate the ways this cartoon challenges or promotes sexism.

POSSIBLE ANSWER

It challenges the sexist belief that women can be persuaded by a male candidate to vote based on gender allegiance rather than on principles.

EVIDENCE

The Clinton supporter’s skeptical furrowed brow, McCain’s “used car salesman” grin, and Palin’s “ventriloquist dummy” smile all suggest a swindle is underway.

SLIDE #18



**“Behold, a Pantsuit,”
 2008 editorial cartoon**

FURTHER QUESTIONS

How might different people interpret this cartoon differently?

Read the excerpt from Hillary Clinton's speech in the last slide's *Additional Info* and Sarah Palin's in this *Additional Info* section. How do they differ in their references to women?

What percentage of current U.S. Congress members are women? What percentage of your city council members are women? What percentage of your school board members are women? How can you find out if you don't know?

What is the gender makeup of your student council? When was a girl first elected as student council president in your school? Was her gender an issue in that campaign? How can you find out?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

ADDITIONAL INFO

Excerpt from Sarah Palin's speech accepting the nomination as vice-presidential candidate at the Republican National convention on September 3, 2008:

I pledge to you that if we are elected, you will have a friend and advocate in the White House. Todd is a story all by himself. He's a lifelong commercial fisherman... a production operator in the oil fields of Alaska's North Slope... a proud member of the United Steel Workers Union... and world champion snow machine racer. Throw in his Yup'ik Eskimo ancestry, and it all makes for quite a package.

We met in high school, and two decades and five children later he's still my guy. My mom and dad both worked at the elementary school in our small town. And among the many things I owe them is one simple lesson: that this is America, and every woman can walk through every door of opportunity...

I had the privilege of living most of my life in a small town. I was just your average hockey mom and signed up for the PTA because I wanted to make my kids' public education better. When I ran for City Council, I didn't need focus groups and voter profiles because I knew those voters, and knew their families, too. Before I became governor of the great state of Alaska, I was mayor of my hometown. And since our opponents in this presidential election seem to look down on that experience, let me explain to them what the job involves.

TEACHER GUIDE

SLIDE #19: “Woman of the Decade” and “The Wise Latina,” 2009 magazine covers

BACKGROUND INFORMATION

The Supreme Court makes decisions on many issues directly related to women’s daily lives, from reproductive rights to the right to work. Over one hundred male justices were appointed to the Supreme Court before President Ronald Reagan nominated Sandra Day O’Connor to serve. At the time of O’Connor’s appointment, barely five percent of all federal judgeships were held by women (Heinemann 91). Latina Media Ventures, the company that publishes *Latina* magazine, calls itself “the leading integrated media company for the young, influential bicultural woman” (“Latina Media Ventures”). *The National Review* claims that it “has long been, and continues to be, America’s largest circulation and most influential journal of Republican/conservative opinion” (“National Review & National Review Online”).

QUESTION

Who is the woman portrayed on these magazine covers?

POSSIBLE ANSWER

She is Supreme Court Associate Justice Sonia Sotomayor.

QUESTION

How do the messages about Justice Sotomayor reflect the interests and perspectives of the target audience of each magazine?

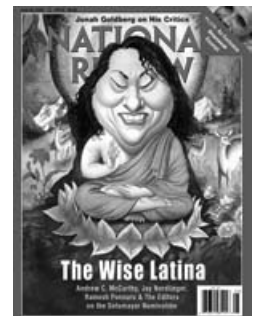
POSSIBLE ANSWER

Latina – By showing Justice Sotomayor in her legal robe with her hand over her heart next to the article title, “Woman of the Decade,” *Latina* magazine highlights the aspirations and pride of its readership, “young, influential bicultural women,” in the success of one of their own group.

POSSIBLE ANSWER

National Review – By caricaturing Justice Sotomayor as a “wise Latina Buddha” (Buddhist posture, saffron robes), the *National Review* pokes fun at Sotomayor’s remarks regarding the inherent wisdom of a “wise Latina” when compared with that of a white male. Most conservative readers would be critical of this point of view and would approve of the *National Review*’s tongue-in-cheek cover.

SLIDE #19



**“Woman of the Decade,”
2009 magazine cover**

**“The Wise Latina,”
2009 magazine cover**

FURTHER QUESTIONS

Do magazine covers like these shape or reflect public opinion about a public figure like Justice Sotomayor?

Is one of these covers more biased than the other? Why or why not?

Why might the *National Review* have chosen an Asian image, that of Buddha, to portray a woman of Puerto Rican heritage?

Why might the photographer have asked Justice Sotomayor to pose with her hands placed in this manner for *Latina* magazine?

If the poses were switched on these covers would the messages have remained the same? Why or why not?

CONNECTIONS

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Duelling Perspectives)

ADDITIONAL INFO

From Judge Sotomayor's speech, "A Latina Judge's Voice," given in 2001 prior to her appointment to the Supreme Court:

Whether born from experience or inherent physiological or cultural differences, a possibility I abhor less or discount less than my colleague Judge Cedarbaum, our gender and national origins may and will make a difference in our judging. Justice O'Connor has often been cited as saying that a wise old man and wise old woman will reach the same conclusion in deciding cases. I am not so sure Justice O'Connor is the author of that line since Professor Resnik attributes that line to Supreme Court Justice Coyle. I am also not so sure that I agree with the statement. First, as Professor Martha Minnow has noted, there can never be a universal definition of wise. Second, I would hope that a wise Latina woman with the richness of her experiences would more often than not reach a better conclusion than a white male who hasn't lived that life.

Let us not forget that wise men like Oliver Wendell Holmes and Justice Cardozo voted on cases which upheld both sex and race discrimination in our society. Until 1972, no Supreme Court case ever upheld the claim of a woman in a gender discrimination case. I, like Professor Carter, believe that we should not be so myopic as to believe that others of different experiences or backgrounds are incapable of understanding the values and needs of people from a different group. Many are so capable. As Judge Cedarbaum pointed out to me, nine white men on the Supreme Court in the past have done so on many occasions and on many issues including *Brown [v. Board of Education]*, which barred school segregation].

TEACHER GUIDE

SLIDE #20: *Colonize This!*, 2002 book cover

BACKGROUND INFORMATION

In 1993, Rebecca Walker formed the Third Wave, a multi-issue activist group of young women who published a position paper called “Continuing the Women’s Movement: The Third Wave.” As children of Second Wave feminists, many Third Wave feminists sought to bring complexity and contradiction into the discussion of feminist identity. How did sexual orientation, race, class, age, and gender inform and transform one’s sense of identity as a feminist in the late twentieth and early twenty-first centuries? Rebecca Walker created the Third Wave Foundation to help finance young women’s political projects and published an anthology called *To Be Real: Telling the Truth and Changing the Face of Feminism*. She urged young women to turn “outrage into political power. Do not vote for them unless they work for us... Do not nurture them if they do not prioritize our freedom to control our bodies and our lives” (Walker, Rebecca).

QUESTION

In what decade do you think this book was been published? Why?

POSSIBLE ANSWER

The book was published in 2002, the first decade of the twentieth century.

EVIDENCE

The language of the title and the quotation (“fly, intellectual divas of color”) suggest a contemporary perspective.

QUESTION

What is the message about women’s identity on this book cover?

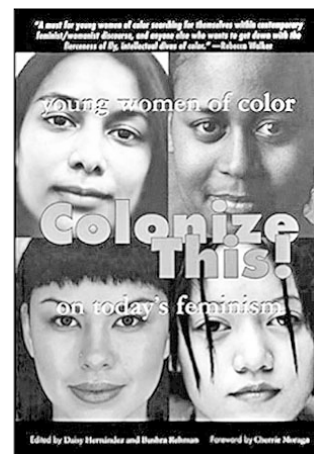
POSSIBLE ANSWER

Young women of color are outspoken in naming their place in the twenty-first century women’s movement.

EVIDENCE

The image shows four young women looking directly into the camera lens with the title *Colonize This!*, suggesting a clear intention to be heard (and read) and not to be colonized (or defined) by others.

SLIDE #20



***Colonize This!*,
2002 book cover**

FURTHER QUESTIONS

How does a political and economic concept like colonization, which is usually applied to nations, also apply to women?

What media do young women in your school or community use to communicate their perspectives about race, gender, and society?

How might different people understand this message differently?

What factors might influence different readings of this cover and why? Consider factors of age, geography, race, gender, and class.

Who gets to define what “feminism” means? Why?

**[Read *Additional Info.*]
 Which of these chapters would you like to read and why?**

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

ADDITIONAL INFO

Chapters in *Colonize This!* include:

“browngirlworld: queergirl of color organizing sistahood, heartbreak” by Leah Lakshmi Piepzna-Samarasinha

“Organizing 101: A Mixed-Race Feminist in Movements for Social Justice” by Lisa Weiner-Mahfuz

“HIV and Me: The Chicana Version” by Stella Luna

“Love Feminism but Where’s My Hip Hop?: Shaping a Black Feminist Identity” by Gwendolyn D. Pough

“Black Feminism In Everyday Life: Race, Mental Illness, Poverty and Motherhood” by Siobhan Brooks

“In Praise of Difficult Chicas: Feminism and Femininity” by Adriana Lopez

“Dutiful Hijas: Dependency, Power and Guilt” by Erica Gonzalez Martinez

“Femme-inism: Lessons of My Mother” by Paula Austin

“Feminist Musings on the No. 3 Train” by Lourdes-marie Prophete

“Chappals and Gym Shorts: An Indian Muslim Woman in the Land of Oz” by Almas Sayeed

“It’s Not an Oxymoron: The Search for an Arab Feminism” by Susan Muaddi Darraj

“Can I Get a Witness? Testimony from a Hip Hop Feminist” by shani jamila

TEACHER GUIDE

SLIDE #21: "Title IX," 2007 poster

BACKGROUND INFORMATION

In 1972, after years of pressure from feminist groups, Congress passed the Title IX of the Education Amendments prohibiting discrimination on the basis of sex in federally funded education programs. This amendment immediately changed women's relationship to sports by denying funds for men's sports unless equal amounts were provided for girl's and women's sports (Rosen 89). This act was sponsored by feminist members of Congress, including Patsy Mink and Edith Green, who had to overcome false charges from opponents that Title IX would mandate unisex locker rooms and sex-integrated football teams. As a result of Title IX, the levels of women participating in school sports has increased tenfold since 1971. Title IX has impacted other areas of gender equity in education. The percentage of women attending law school has increased from less than seven percent in 1971 to over fifty percent in many law schools today. Pregnant students are now permitted to stay in school—expulsions for pregnant young women used to be the practice (Mink 94).

QUESTION

What form of media is this, who made it, and for what purpose?

POSSIBLE ANSWER

This is a poster made by photographer Mona Brooks and the California State Justice Center to publicize a photo exhibit.

QUESTION

What are the messages about women's identity in this poster?

POSSIBLE ANSWER

Athleticism and femininity go hand in hand for collegiate women athletes.

EVIDENCE

The image shows a woman playing soccer while clothed in formal wear; the setting in a college stadium; and the title, "Title IX," indicate that this has something to do with women's inter-collegiate sport

POSSIBLE ANSWER

Women athletes are still pressured to conform to "ladylike" stereotypes.

EVIDENCE

"We're real girls" (who put on formal dresses and go to prom with guys) just like you; "no matter how talented an athlete you are, you still have to conform to gender norms" (in terms of how you dress, do your hair and make-up, etc.).

SLIDE #21



**"Title IX,"
2007 poster**

FURTHER QUESTIONS

Could this be considered a “Third Wave Feminist” image?

What role has women’s participation in sports played in challenging and changing gender-role expectations in U.S. society since 1971?

How many women’s sporting teams were there in your school before Title IX? How many are there today? How can you find out if you don’t know?

Can you think of other tributes to Title IX?

How have the women in your family been impacted by Title IX?

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16;
U4 #3, 5; U5 #8, 11, 20, 21; U6 #9;
U7 #16; U8 #13, 16; U1 L2; U2 L2;
U4 L2, U4 L3; U5 L2, U5 L3; U7 L2,
U7 L3

(Youth Audience)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5,
12, 17; U3 #2, 12, 13; U4 #2, 6, 8,
10; U5 #2, 21-23; U6 #5, 9; U7 #5,
16; U8 #13, 17

(Art & Social Justice)

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2

(Law & Policy)

U1 #3, 10, 14; U2 #14; U3 #3; U4
#19; U5 #3, 7, 21, 23; U6 #13; U7
#11, 14; U5 L2

(Ads)

ADDITIONAL INFO

From the website of Mona T. Brooks, the photographer who created this image as a part of her “Title IX” series:

Title IX celebrates 35 years of diversity in 2007... I started playing softball at age 8 and was active in sports all of my life. Growing up in Alabama where football is king I had always heard grunts and grumbles from both coaches and players of how Title IX took monies away from boys programs to help girls. This photo project is to testify how much Title IX has done for one girl, me. This is my tribute.

From the book *The Stronger Women Get, the More Men Love Football: Sexism and the American Culture of Sports* by Mariah Burton Nelson:

If you grew up female in America, you hear this: Sports are unfeminine. And this: Girls who play sports are tomboys or lesbians. You got this message: Real women don’t spend their free time sliding feet-first into home plate or smacking their fists into soft leather gloves...

If you grew up male in America, you heard this: Boys who *don’t* play sports are sissies or faggots. And this: Don’t throw like a girl. You got this message: Sports are a male initiation rite, as fundamental and natural as shaving and deep voices – a prerequisite, somehow, to becoming an American man. So you played football or soccer or baseball and felt competent and strong, and bonded with your male buddies. Or you didn’t play and risked ridicule...

Insidiously, our culture’s reverence for men’s professional sports and its silence about women’s athletic accomplishments shaped, defined, and limited how we felt about ourselves as women and men. (1)

TEACHER GUIDE

SLIDE #22: "Beautiful Women," 2009 poster

BACKGROUND INFORMATION

When Betty Friedan and others formed the National Organization for Women in 1966, their goal was "to take the actions needed to bring women into the mainstream of society, now, full equality for women, in fully equal partnership with men" (Felder 252). NOW's initial demands included passage of the Equal Rights Amendment, paid maternity leave, tax deductions for child care, educational aid, job training, and the right to legal abortions. Over the following two decades, most of these demands were realized. Some, like passage of the ERA, were not. In 1986, the NOW Foundation was established to "enhance the status of women in the United States and around the world through many strategies, including advocacy, litigation and education" (*Annual Report* 2). This poster by Lisa Champ of Utica, NY, won the 2009 "Love Your Body" poster contest in the university and college category.

QUESTION

What is the message about women's identity in this poster?

POSSIBLE ANSWER

Women of widely diverse colors, shapes, and sizes are beautiful.

EVIDENCE

The image shows stylized outlines of fifteen women depicting different colors, heights, weights, and ages above the title "Beautiful Women."

QUESTION

Who paid for this media document?

POSSIBLE ANSWER

The NOW Foundation's "Love Your Body" campaign (bottom text) paid for this.

QUESTION

This poster was funded by the National Organization for Women Foundation, which is devoted to furthering women's rights through education and litigation. How does this poster fit the mission of the foundation?

POSSIBLE ANSWER

By encouraging positive self-esteem for all women, regardless of appearance, this poster furthers women's rights to happiness and security through NOW's public education "Love Your Body" campaign.

SLIDE #22



**"Beautiful Women,"
2009 poster**

FURTHER QUESTIONS

How does the artist identify these people as female?

Why might the artist have used dresses as the primary method of gender identification? Does this promote or challenge stereotypes?

The "Love Your Body" poster contest was started in 1999. Has anyone from your state ever won the contest? How can you find out?

What design might you select for a "Love Your Body" poster?

Does this poster encourage or challenge stereotypes? Why?

What other ways are there to educate women about positive body image awareness?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #5, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

From the NOW Foundation website on the 2009 "Love Your Body" Day:

Do you love what you see when you look in the mirror? Hollywood and the fashion, cosmetics and diet industries work hard to make each of us believe that our bodies are unacceptable and need constant improvement. Print ads and television commercials reduce us to body parts—lips, legs, breasts—airbrushed and touched up to meet impossible standards. TV shows tell women and teenage girls that cosmetic surgery is good for self-esteem. Is it any wonder that 80% of U.S. women are dissatisfied with their appearance? Women and girls spend billions of dollars every year on cosmetics, fashion, magazines and diet aids. These industries can't use negative images to sell their products without our assistance. Together, we can fight back.

NOW Foundation is celebrating its 12th annual Love Your Body Day on Oct. 21. This campaign is a giant shout out to the fashion, beauty, diet and advertising industries: No more fake images! Show us real women, diverse women, strong women, bold women. And to the women and girls who are targeted by messages telling them that the key to success and happiness is manufactured beauty, we say: It's okay to "Be You"—the true you is beautiful.

Celebrate Love Your Body Day on October 21, 2009. Host an indulgence party, stage 'real women' beauty pageant, watch a thought-provoking movie, or promise to do more. Take our love your body quiz, and encourage your friends to do it, too. And don't forget to enter NOW's poster content! No matter how much time you have, you can find the time to love your body! ("Home," *Love Your Body Day*)

TEACHER GUIDE

SLIDE #23: *Esquire*, 2000 & 2008 magazine covers

BACKGROUND INFORMATION

Esquire's cover on the left from December 2000 was shot by the photographer Platon. The November 2008 cover was photographed by Cliff Watts. *Esquire's* circulation page in its online media kit claims a circulation base of 700,000. "*Esquire's* audience is well educated, urbane and affluent – class, not mass. *Esquire* is edited for the intellectually curious and confident modern man" ("Circulation").

QUESTION

Who are the people on these covers?

POSSIBLE
ANSWER

Former president Bill Clinton is on the left hand cover and actress Halle Berry is on the right hand cover.

QUESTION

What is the message about Bill Clinton in the 2000 cover?

POSSIBLE
ANSWER

He is personable and powerful.

EVIDENCE

Personable – He is sitting down, smiling, and facing the camera as if he is available for a conversation with the reader
Powerful – His posture, back straight, hands on knee, suggests that he is in control of himself; his striking blue tie, black suit, and starched white shirt are examples of power attire; he is the president

QUESTION

What is the message about Halle Berry in the 2008 cover?

POSSIBLE
ANSWER

She is sexy and powerful.

EVIDENCE

Sexy – Exposed thighs, torso, and bra; flirtatious smile, hands on thighs; she was named "2008's Sexiest Woman Alive" by *Esquire*
Powerful – Her posture and clothing mirror Clinton's (minus the shirt); for this men's magazine, "2008's Sexiest Woman Alive" is likely to be perceived as a powerful title.

SLIDE #23



***Esquire*,
2000 & 2008
magazine covers**

FURTHER QUESTIONS

[Read *Additional Info.*]

Compare and contrast the messages in the cover photo and in Berry's acceptance speech. In your view, is the cover a good illustration of Berry's words or not?

Given Berry's acceptance statement, who is really expressing power in this relationship—Berry or *Esquire*? What is your evidence?

Is the Halle Berry cover feminist, anti-feminist, or something else?

How might these covers be perceived by women of the first, second, and third waves of feminism?

Do you think *Esquire* is a feminist magazine? Why or why not?

When social justice movements become marketing references for product sales, is the movement strengthened or weakened?

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

ADDITIONAL INFO

From Halle Berry's acceptance speech for the 2008 "Sexiest Woman Alive" award in *Esquire*:

I've been in the business for more than twenty years, and you decide now, at this particular time, that I'm the sexiest woman alive? Come on... Well, I don't know exactly what it means, but being forty-two and having just had a baby, I think I'll take it...

Does being the sexiest woman alive imply that I know a thing or two about what's sexy and, possibly, about sex itself? I'm not sure, but here's what I do know: I know damned well I'm sexier now than I used to be. Let me make an argument here—not so much for me, or even for my age being sexy, but for what I've learned. I've picked up a little over the years. Sexy is not about wearing sexy clothes or shaking your booty until you damn near get hip dysplasia; it's about knowing that sexiness is a state of mind—a comfortable state of being. It's about loving yourself even in your most unlovable moments. I know a little bit about that...

So, yes, there are times when I feel like the sexiest woman alive, but would I ever argue that I am the sexiest woman alive? Of course not. I figure at one moment the sexiest woman alive is a waitress in Abilene, Texas. And in the very next second, it's a woman in the bush of Vanuatu. Then, right away, somewhere else. Sex and sexiness. It's all about the moment; it's about what you know as much as it is what you offer. That's why I share this title with every woman, because every woman is a nominee for it at any moment. Maybe that's why there are so many women these guys love.



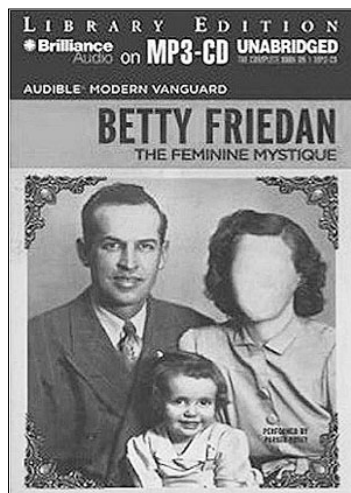
Document-Based Essay: Liberation and Identity

Write a well-organized essay discussing and evaluating at least three ways women's identities have been transformed by the women's liberation movement. Include an introduction, several paragraphs, and a conclusion. Use evidence from at least three documents in your essay. Support your response with relevant facts, examples, and details. Include additional outside information.

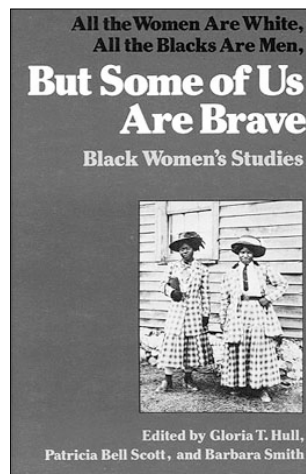
In your essay:

- Discuss how the women's liberation movement changed the ways women see themselves within society.
- Evaluate the positive and/or negative impact of these changed perceptions.
- Explain how the three documents you've chosen support your argument.

1.



2.



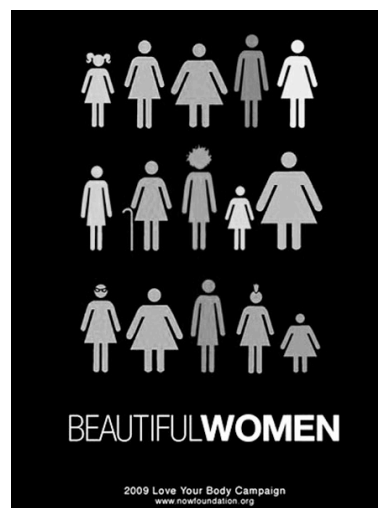
3.



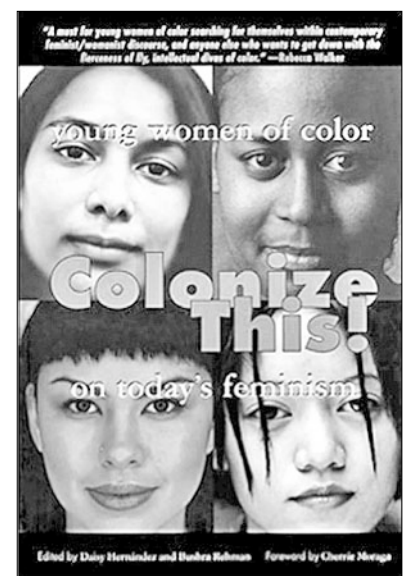
4.



5.



6.



LESSON PLAN



Video Clips

Case Study: Identity and Satire

Lesson Objectives:

- Students will review the representation in popular culture of women's identity in the context of the women's liberation movement.
- Students will reflect on the use of satire to convey a message.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

feminism, gender roles, *Gender Advertisements*, satire, women's emancipation, suffragette, National Organization For Women, equal pay, Barbie Liberation Organization, role model, sexist

Media:



"Mother Takes a Holiday"
(2:42)



"You've Come a Long Way, Baby"
(1:10)



"Sisters Are Doin' It For Themselves"
(2:24)



"Lisa vs. Malibu Stacy"
(2:42)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 5 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the *Student Worksheet* for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE

Case Study: Identity and Satire



Video Clips

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Popular culture often reflects the compelling social issues of the time. During the years of the abolition movement, the book *Uncle Tom's Cabin* sold hundreds of thousands of copies—even though this was a time period when relatively few people owned books of their own. Viewers who lived during the black freedom/civil rights movement made the television mini-series *Roots* the most popular made-for-TV film ever. During the years of the women's liberation movement, issues of concern to feminists flooded U.S. popular culture. Mass circulation magazines like *Time* ran covers stories on the future of feminism, popular television shows from *Oprah* to *All in the Family* ran episodes devoted to the changing roles of women in society, and songs dealing with women's changing roles in love and life filled the airwaves.

One of the most powerful, and sometimes hidden, forms of media messaging is advertising. In 1979, sociologist Erving Goffman published a book called *Gender Advertisements*. In this book, he explored the ways symbolism in advertising reveals complex messages about gender roles. Goffman wrote that gender advertisements had "both shadow and substance: they show not only what we wish or pretend to be, but what we are" (Goffman).

This lesson focuses on the use of satire in three forms of popular culture media: television advertising, music videos, and cartoon television programs. *The American Heritage College Dictionary* defines satire as "irony, sarcasm, or caustic wit used to expose folly or vice" (1234). You will be asked to notice the ways satire is used to convey messages in media documents from four decades: the 1950s, '60s, '80s and '90s. Compare the messages based on the different forms of media and on the different decades when each was made. Most of the excerpts you will see are part of longer productions by different filmmakers. They were taken out of context and do not tell the full story as do the longer works from which they were taken.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide for potential student responses.



"Mother Takes a Holiday" Whirlpool, 1952

Film 1 Introduction

This clip is from a 1952 short advertising film for Whirlpool washing machines created by the Handy (Jam) organization. The section you will see occurs at the beginning of the film. Girls plan to trick their fathers into buying new washer dryer sets for their wives, the girls' mothers. Megan Elias in her book, *Stir It Up: Home Economics in American Culture*, comments on this film:

That the mothers could not get new equipment for themselves, either by using their own money or asking their husbands for it, merely underscored the theme that the older paradigm of long-suffering wifedom was on the way out. One needed to be young to really take advantage not only of new technologies and products but also of gender norms. (Elias 138)

Media Sample Questions & Answers

1) What message does the film clip give about the identity of liberated women?

Possible Answer: Women are liberated from the labor of "old-fashioned chores" by modern technological advances like washing machines. They are not liberated from their gender-required duty to do the laundry.

2) In what ways does the producer use satire and stereotypes to further the message?

Possible Answer: The filmmaker writes Carol's character as a stereotypical "ditzy blonde" who becomes the butt of Betty's judgment for her difficulty in pronouncing words and understanding concepts. The strategy to "trick" a man rather than have a direct conversation with him is also a very gendered stereotype. Women exercise power by manipulating their husbands rather than directly engaging with them the way a male peer would.

3) What examples of "women's emancipation" do Marilyn's friends suggest?

Possible Answer: Her friends suggest women have the right to stand up in buses and streetcars, the right to go dutch (pay for themselves) on dates, the right to vote, and freedom from the drudgery of doing household chores.

4) How does the producer of this clip use product placement to embed marketing or to encourage consumer purchase of particular products?

Possible Answer: The young women each have Coke bottles on the table and one is shown drinking Coke. This encourages the viewer to consider buying Coke by suggesting the thought, "I'd like to have a Coke right now." The setting is a 1950s-era modern kitchen. Marilyn points out the electric refrigerator and the gas stove, home appliances that the sponsor, Whirlpool, would want the viewer to consider buying.



"You've Come a Long Way, Baby" **Philip Morris, 1968**

Film 2 Introduction

This TV commercial from 1968 promoted the new Virginia Slims cigarette marketed by the Philip Morris company. The ad campaign was considered to be very successful for the company. Critics charged that young women were encouraged to take up smoking by these ads. The National Organization For Women condemned this ad campaign by giving Philip Morris its "Old Hat" award for ads that demean women (Innis 19).

Media Sample Questions & Answers

1) What message does the commercial give about the identity of liberated women?

Possible Answer: Suffragist foremothers paved the way so that modern liberated women could be free to smoke a cigarette brand designed especially for them. Liberated women are very conscious of their appearance.

2) In what ways does the producer use satire and stereotypes to further the message?

Possible Answer: The producer pokes fun at the "man is master/woman is slave" stereotype from middle-class white families in the "old days." The silent, tinted film images of the woman taking the man's coat and bowing set up the idea that the "modern woman" has won "all" her rights, including the right to use make up and to choose the producer's product. The filmmaker refers to turn of the century stereotypes that it wasn't considered ladylike to smoke and that a woman who smoked would have been considered to be of questionable moral character.

3) Who is the target audience for this ad campaign?

Possible Answer: The target is young, middle-class white women, exemplified by the contemporary model and the descendants of the white, middle-class women who appeared as homemakers and suffragists earlier in the ad.

4) What are the messages about female body image in this ad?

Possible Answer: Women should be slim (Virginia Slims name, slim model, slim cigarette) and spend time and money on "beauty products" in the effort to make themselves look stereotypically beautiful like the model (blonde curls, eyeliner, lipstick).



"Sisters Are Doin' It For Themselves" **Aretha Franklin and Annie Lennox, 1985**

Film 3 Introduction

This clip is from the 1985 Sony/BMG music video produced to market the song "Sisters Are Doin' It For Themselves" by Aretha Franklin and Annie Lennox of the British pop group Eurythmics. The song reached the top twenty in the U.S. and British pop charts. In the book *Aretha Franklin: The Queen of Soul*, Franklin said the song "rather reflects what is happening today in the ERA and the women's-lib movement... Some women are more business- and career-oriented than being domestic, and being at home, and in the kitchen. I rather feel, if a woman feels like she can handle the job, then why not equal pay?" (Bego 231).

Media Sample Questions & Answers

1) What message does the video clip give about the identity of liberated women?

Possible Answer: In stark contrast to the old days (illustrated in the black and white silent film footage), women are now able to "do it for themselves" in most every area of human activity, including space flights, military service, athletics, politics, and medicine. These rights were fought for and won by suffragists and women's liberation activists who struggled for "the conscious liberation of the female state."

2) In what ways does the producer use satire and stereotypes to further the message?

Possible Answer: The images of the "cave man" dragging a woman by the hair and the subsequent scene of the man taking a book from the woman and slamming it to the ground are meant to illustrate and criticize the belief of male power and control.

3) How is the idea of sister solidarity conveyed?

Possible Answer: Sister solidarity is shown by having two women, Aretha Franklin and Annie Lennox, trade off on vocals; by showing the female audience members holding hands, singing, and dancing together with the chorus; and by showing many archival images of women marching, working, and celebrating together.

4) How does this video portray the length and breadth of the international women's movement?

Possible Answer: By using clips taken from North America, Europe, Africa, and Asia and by using historic clips of the British and U.S. suffrage movements, the producers make the point that the women's movement is long-term and worldwide.



"Lisa vs. Malibu Stacy"
***The Simpsons*, 1994**

Film 4 Introduction

This excerpt is from the 1994 *Simpson's* episode "Lisa vs. Malibu Stacy" in which Lisa Simpson buys the new "Talking Malibu Stacy" doll. The scene you will see begins as Lisa prepares her new doll to speak to the UN. This episode appeared not long after a group named the Barbie Liberation Organization exchanged the voice boxes of the "Talking Duke" G.I. Joe with those from "Talking Barbie" dolls. The organization stated, "We are trying to make a statement about the way toys can encourage negative behavior in children, particularly given rising acts of violence and sexism" (Firestone).

Media Sample Questions & Answers

1) What message does the video clip give about the identity of liberated women?

Possible Answer: Liberated women (and girls) are concerned with the stereotypical messages that dolls like Malibu Stacy (and Barbie) give to young girls about women's goals in life. In Lisa's words, those goals are "to look pretty, land a rich husband, and spend all day on the phone with their equally vacuous friends talking about how damn terrific it is to look pretty and have a rich husband."

2) In what ways does the producer use satire and stereotypes to further the message?

Possible Answer: By introducing "Lisa vs. Malibu Stacy" shortly after the Barbie Liberation Organization actions received publicity, the producers of *The Simpsons* used a well-known doll and a recent news story to bring attention to sexism in children's toys. Lisa illustrates the stereotype of a militant feminist activist. Her girlfriends playing with their dolls represent the stereotype of the clueless female.

3) How do the creators of this cartoon represent the differences in thinking between older and younger women?

Possible Answer: Marge, Lisa's mother, is shown as an apologist for the doll makers (and the mothers who bought these dolls for their daughters) by saying, "I had a Malibu Stacy when I was your age, and I turned out just fine. Now, let's forget our troubles with a big bowl of strawberry ice cream." Lisa then pulls the doll's string and critiques her mom's position via Stacy, who says, "Now, let's forget our troubles with a big bowl of strawberry ice cream." Lisa then takes an activist stance by calling the company to complain.

FURTHER QUESTIONS

- Could you have known without being told which clip was made in the 1950s, '60s, '80s and '90s? If so, how?
- Discuss the evolution of thinking about women's identity in popular culture as shown through these four clips.
- What other ads, songs, or cartoons have been used to comment on gender role messages?
- Can you think of current popular media examples of the use of satire as a means to question socialized roles?
- When and where have you participated before in an exploration of the messages behind advertising, music, and television programming?

CONNECTIONS

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2
(Ads)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16;
U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3
(Youth Audience)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2
(Economics)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2
(Dueling Perspectives)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16;
U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3
(Youth Audience)



Unit 5, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers after viewing the clips.

Title of Film Clip: "Mother Takes a Holiday"

- 1) What message does the film clip give about the identity of liberated women?

- 2) In what ways does the producer use satire and stereotypes to further the message?

- 3) What examples of "women's emancipation" do Marilyn's friends suggest?

- 4) How does the producer of this clip use product placement to embed marketing or encourage consumer purchase of particular products?



Unit 5, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: "You've Come a Long Way, Baby"

- 1) What message does the commercial give about the identity of liberated women?

- 2) In what ways does the producer use satire and stereotypes to further the message?

- 3) Who is the target audience for this ad campaign?

- 4) What are the messages about female body image in this ad?



Unit 5, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: “Sisters Are Doin’ It for Themselves”

- 1) What message does the video clip give about the identity of liberated women?
- 2) In what ways does the producer use satire and stereotypes to further the message?
- 3) How is the idea of sister solidarity conveyed?
- 4) How does this video portray the length and breadth of the international women's movement?



Unit 5, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: "Lisa vs. Malibu Stacy"

- 1) What message does the video clip give about the identity of liberated women?

- 2) In what ways does the producer use satire and stereotypes to further the message?

- 3) How do the creators of this cartoon represent the difference in thinking between older and younger women?

LESSON PLAN



Audio Clip

Case Study: Naming Oppression

Lesson Objectives:

- Students will review songs with messages about women's oppression.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

oppression, equal pay, battered women's shelter, double standard

Media:

- "You Don't Own Me" (1:37)
- "I'm Gonna Be an Engineer" (1:36)
- "Run" (2:08)
- "Can't Hold Us Down" (1:53)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 5 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sound to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Naming Oppression

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

There is perhaps no more common genre of songs in popular music than love songs. Most love songs celebrate the joys of love or lament the sorrows of love lost. The songs you will hear in this lesson have to do with love betrayed. They offer women's voices naming the kinds of oppression that can destroy love. They also reflect the growing consciousness of the women's liberation movement as expressed in songs performed on the radio, in music videos, and in concert.

Beginning in the 1970s, women established their own music labels like Olivia and Redwood Records, their own music distribution companies like Women's Independent Label Distributors and Ladyslipper, and their own all-female music festivals like the Michigan Womyn's Music Festival. The ability to control music's form and content as well as the profits was an important step for many women in finding their individual identities as artists and businesswomen.

The first and last songs you will hear were both recorded and distributed by mainstream record companies. The middle two songs were produced by smaller independent producers. As you listen to these songs, think about the messages they offer about men's oppression of women and about women's resistance to oppression. Also think about the techniques the songwriters and producers used to further the message. All of the excerpts you will hear are part of longer songs and would offer a more complex understanding if heard in their entirety.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



"You Don't Own Me"
Lesley Gore, 1963

Song 1 Introduction

Lesley Gore was seventeen years old when she reached number two on the pop charts with her version of the song "You Don't Own Me," written by John Madara and David White. This was in 1963, at the height of Beatlemania. At the time of its release, this song was a big departure from standard AM radio fare for female singers such as "I Will Follow Him" and "(I Want to Be) Bobby's Girl" (Studwell & Lonergan 252).

Media Sample Questions & Answers

1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.

Possible Answer: Women are controlled by male partners that attempt to make them do as they please ("You don't own me, I'm not just one of your many toys... and don't tell me what to do and don't tell me what to say").

2) What does the songwriter propose as a means to challenge women's oppression?

Possible Answer: Women should refuse to stay with controlling men ("don't tie me down 'cause I'd never stay") who will not accept their right to make own decisions ("So just let me be myself, that's all I ask of you.").

3) What techniques do the singer and producer use to engage the listener?

Possible Answer: The singer increases in volume as she makes her demands, as though she is becoming increasingly committed to her perspective as she sings. The producer uses an echo effect for the vocals, background strings, percussive piano, and background vocals to highlight the vocalist's interpretation.

4) Why do you suppose this song is sometimes referred to as a "pre-feminist anthem"?

Possible Answer: The song was released the same year as Betty Friedan's book *The Feminine Mystique*. This year is often cited as the beginning of the second wave women's movement. Since Gore's song hit the airwaves at the same time, it was seen as a very early sign of women's demand for respect and independence in relationships.



"I'm Gonna Be an Engineer" **Peggy Seeger, 1970**

Song 2 Introduction

Peggy Seeger was born in New York City into a musical family. Folksinger Pete Seeger is her half-brother. She wrote this song while living in Britain, where the word "engineer" refers to a machinist in the metal trades and when it was both legal and common to pay women less money for the same work. The song was originally released on the small label Folkways, but it quickly received acknowledgement as an anthem of the women's liberation movement. The section you will hear comes at the end of the song and references the narrator's husband, Jimmy, and her employer, the steel company Vickers (Place & Cohen 115, 142).

Media Sample Questions & Answers

1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.

Possible Answer: Women's work as mother and homemaker is unpaid ("What price for a woman? You can buy her for a ring of gold to love and obey, without any pay."). Women are paid less than men when employed in the workforce ("I'm a third-class citizen, my wages tell me that... You're just a cheaper pair of hands."). Women are dismissed as purely sexual beings, and as emotional, shallow, and without intelligence ("A bitch or a tart, you're nothing but heart / Shallow and vain, you've got no brain").

2) What does the songwriter propose as a means to challenge women's oppression?

Possible Answer: Women should not accept the judgments of others ("If I listen to the boss, I'm just a bloody fool") and should claim strength and identity as a woman worker ("But I'll fight them as a woman, not a lady; I'll fight them as an engineer!").

3) What techniques do the singer and producer use to engage the listener?

Possible Answer: Seeger uses very simple guitar accompaniment to bring her lyrics to the front. She uses a slightly different tone when narrating the boss's comments (You got one fault, you're a woman") to underline his sexist commentary. The repetitive tune invites humming along with the soon-familiar theme.

4) On her website, Seeger says, "I'm chiefly known for 'I'm Gonna be an Engineer'... it seems to have touched a lot of women" ("CD Reviews"). Why do you think this song was important for so many women?

Possible Answer: There are many possible answers to this. Perhaps because the song struck a universal chord for women who recognized a common theme in their lives relating to workplace discrimination and sexist expectations. Perhaps because it ends with a rousing affirmation of strong women's identity.



"Run"

Sweet Honey in the Rock, 1997

Song 3 Introduction

This song was written by Nitanju Bolade Casel in 1997 and was performed by her and the group Sweet Honey in the Rock. Sweet Honey in the Rock had its beginnings in the black freedom movement. Its founder, Bernice Johnson Reagon, was a movement activist and was part of the original Student Nonviolent Coordinating Committee Freedom Singers. For its twenty-fifth anniversary in 1998, Sweet Honey compiled a CD called "Twenty-Five" with these liner notes: "Sweet Honey [has a] commitment to the black music forms of its heritage, ancestral and modern, as a unifying communal force against oppression of all types – racial oppression being just the starting point... Sweet Honey in the Rock," Reagon wrote, "is a woman born of a struggling union of Black Woman singers'" (Bessman).

Media Sample Questions & Answers

1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.

2) What does the songwriter propose as a means to challenge women's oppression?

3) What techniques do the singers and producer use to engage the listener?

Possible Answer: Women experience verbal and physical abuse at the hands of their partners ("No more cussin', no more fighting, and living in fear / The first time I was shoved / abuses, excuses").

Possible Answer: Women must leave, go to the shelter of friend, and refuse to give in to excuses and apologies ("No one has the right to hurt me / especially when they say they love me / Apologies don't make anything better / So I'll take my love and my life and leave today / Run to a shelter, run to a friend / Better run for my life before it comes to an end").

Possible Answer: Nitanju Bolade Casel begins singing alone to introduce this very personal narrative of one woman's experience. She is then joined by the rest of Sweet Honey, singing a capella at first as the woman's narrative unfolds. As she becomes committed to leaving the abusive relationship, the pace of the singing increases, as if the singers were running in step with the narrator's flight. Percussive drumbeats add to the repeated refrain "run, run, run." The many voices make clear that this is a collective effort of women's support.



"Can't Hold Us Down"
Christina Aguilera and Lil' Kim, 2003

Song 4 Introduction

The 2003 song "Can't Hold Us Down" was written by Christina Aguilera, Matt Morris, and Scott Storch and was performed by Christina Aguilera and Lil' Kim. The song reached number twelve on the Billboard Top 100 charts and was nominated for a 2004 Grammy for best pop collaboration with vocals. You will hear the first part of the song with Christina Aguilera on main vocals.

Media Sample Questions & Answers

1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.

Possible Answer: Women face a double standard of judgment with men in the area of sexual expression ("It's a common double standard of society / The guy gets all the glory the more he can score / while the girl can do the same and yet you call her a whore"). Women are silenced and diminished by men ("So what am I not s'posed to have an opinion? / Should I be quiet just because I'm a woman... This is for my girls all around the world / who have come across a man who don't respect your worth / thinking all women should be seen not heard").

2) What does the songwriter propose as a means to challenge women's oppression?

Possible Answer: Women should speak out against double standards and male oppression in unity with other women ("So what do we do girls? / Shout louder! / Lettin' 'em know we're gonna stand our ground / So lift your hands higher and wave 'em proud / Take a deep breath and say it loud / Never can, never will, can't hold us down").

3) What techniques do the singers and producer use to engage the listener?

Possible Answer: Christina Aguilera provides the main vocals while a chorus of women join her in affirming "Can't hold us down." The interplay between main vocalist and back-up singers make this a collective statement of solidarity in opposition to male attitudes.

4) What forms of verbal harassment does the songwriter refer to?

Possible Answer: The songwriter references name-calling ("Call me a bitch 'cause I speak what's on my mind," "you call her a whore"), spreading rumors ("Making up a few false rumors or two"), and telling lies ("Slanderin' names for popularity").

FURTHER QUESTIONS

- **How do the messages about women's oppression fit with the particular concerns of the feminist movement at the time when each song was written?**
- **Which of these songs appealed to you most in a musical sense? Why?**
- **Which set of lyrics appealed to you most? Why?**
- **What other songs deal with men's oppression of women?**
- **Are all these songs feminist songs? Why or why not?**
- **Which of these artists did you know before today? Why?**
- **Which of these songs will most likely be remembered and sung twenty years from now? Why?**
- **What are some examples of contemporary songs with feminist themes?**

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16;
U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

LYRIC SHEET

SONG 1

**"You Don't Own Me," Composed by John Madara and David White,
Performed by Leslie Gore, 1963**

You don't own me,
I'm not just one of your many toys
You don't own me,
don't say I can't go with other boys
And don't tell me what to do
Don't tell me what to say
And please, when I go out with you
Don't put me on display,
'cause you don't own me,
don't try to change me in any way

You don't own me, don't tie me down
'cause I'd never stay
Oh, I don't tell you what to say
I don't tell you what to do
So just let me be myself
That's all I ask of you

I'm young and I love to be young
I'm free and I love to be free
To live my life the way I want
To say and do whatever I please

SONG 2

"I'm Gonna Be an Engineer," Composed and performed by Peggy Seeger, 1970

What price for a woman?
You can buy her for a ring of gold,
To love and obey, without any pay,
You get a cook and a nurse for better or worse
You don't need a purse when the lady is sold.

Oh, but now the times are harder and me
Jimmy's got the sack;
I went down to Vicker's, they were glad to
have me back.
But I'm a third-class citizen,
my wages tell me that
and I'm a first-class engineer!

The boss he says "We pay you as a lady,
You only got the job because
I can't afford a man,

With you I keep the profits high as may be,
You're just a cheaper pair of hands."

You got one fault, you're a woman;
You're not worth the equal pay.
A bitch or a tart, you're nothing but heart,
Shallow and vain, you've got no brain,
You can go down the drain like a lady today

Well, I listened to my mother and
I joined a typing pool
Listened to my lover and
I put him through his school
But If I listen to the boss, I'm just a bloody fool
And an underpaid engineer
I been a sucker ever since I was a baby
As a daughter, as a wife, as a mother and a dear
But I'll fight them as a woman, not a lady
I'll fight them as an engineer!

SONG 3

"Run," Composed by Nitanju Bolade Casel, Performed by Sweet Honey in the Rock, 1997

No one has the right (To hurt me)
Especially when they say (They love me)
Apologies don't make (Anything better)
So I'll take my love and my life (and leave today)

Run to a shelter, run to a friend
Better run for my life before it comes to an end
Run to a shelter, run to a friend
Better run for my life before it comes to an end

I am gonna run far away from here
No more cussin', no more fighting,
and living in fear
I am gonna run far away from you
I have come to my senses and I don't need you

I am gonna run gonna leave you today
'Cause I know there's got to be a better way

I'm gonna run, take my children's hand
We are leaving this nightmare as fast as we can

I don't even know, in which direction I should go
but I'm sure it's the right thing to do,
It's time to make a move.
The first time I was shoved,
I shoulda been out the door
but I accepted the apologies,
open myself up for more

Abuses, excuses, abuses, excuse me!
I don't have to live this way, I'm leaving you today
Abuses, excuses, abuses, excuse me!
I don't have to suffer anymore,
I'm walking right out of that door

SONG 4

**"Can't Hold Us Down," Composed by Christina Aguilera, Matt Morris, and Scott Storch,
Performed by Christina Aguilera and Lil' Kim, 2003**

So what am I not s'pposed to have an opinion
Should I be quiet just because I'm a woman
Call me a bitch cause I speak what's on my mind
Guess it's easier for you to swallow
if I sat and smiled

When a female fires back
Suddenly big Talker don't know how to act
So he does what every little boy would do
Making up a few false rumors or two
That for sure is not a man to me
Slanderin' names for popularity
It's sad you only get your fame through controversy
But now it's time for me to come and give you more to
say

(CHORUS)

This is for my girls all around the world
Who have come across a man who don't respect your
worth
Thinking all women should be seen not heard
So what do we do girls. Shout louder!
Lettin 'em know we're gonna stand our ground
So lift your hands higher and wave 'em proud

Take a deep breath and say it loud
Never can, never will, can't hold us down
Nobody can hold us down... (3X)
Never can, never will...

So what am I not supposed to say what I'm saying
Are you offended by the message I'm bringing
Call me whatever 'cause your words
don't mean a thing
Guess you ain't even a man enough
to handle what I sing
If you look back in history
It's a common double standard of society
The guy gets all the glory the more he can score
While the girl can do the same and
yet you call her a whore

I don't understand why it's ok,
The guy can get away with it and the girl gets named
All my ladies come together and make a change
Start a new beginning for us everybody sang

CHORUS



Unit 5, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"You Don't Own Me" **Lesley Gore, 1963**

You don't own me,
I'm not just one of your many toys
You don't own me,
don't say I can't go with other boys
And don't tell me what to do
Don't tell me what to say
And please, when I go out with you
Don't put me on display,
'cause you don't own me,
don't try to change me in any way

You don't own me, don't tie me down
'cause I'd never stay
Oh, I don't tell you what to say
I don't tell you what to do
So just let me be myself
That's all I ask of you

I'm young and I love to be young
I'm free and I love to be free
To live my life the way I want
To say and do whatever I please

- 1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.

- 2) What does the songwriter propose as a means to challenge women's oppression?

- 3) What techniques do the singer and producer use to engage the listener?

- 4) Why do you suppose this song is sometimes referred to as a "pre-feminist anthem"?



Unit 5, Lesson 3 Student Worksheet

NAME _____

DATE _____



"I'm Gonna Be an Engineer" **Peggy Seeger, 1970**

What price for a woman?
You can buy her for a ring of gold,
To love and obey, without any pay,
You get a cook and a nurse for better or worse
You don't need a purse when the lady is sold.

Oh, but now the times are harder and me Jimmy's
got the sack;
I went down to Vicker's, they were glad to have
me back.
But I'm a third-class citizen,
my wages tell me that
and I'm a first-class engineer!

The boss he says "We pay you as a lady,
You only got the job because
I can't afford a man,

With you I keep the profits high as may be,
You're just a cheaper pair of hands."

You got one fault, you're a woman;
You're not worth the equal pay.
A bitch or a tart, you're nothing but heart,
Shallow and vain, you've got no brain,
You can go down the drain like a lady today

Well, I listened to my mother and
I joined a typing pool
Listened to my lover and
I put him through his school
But If I listen to the boss, I'm just a bloody fool
And an underpaid engineer
I been a sucker ever since I was a baby
As a daughter, as a wife, as a mother and a dear
But I'll fight them as a woman, not a lady
I'll fight them as an engineer!

- 1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.
- 2) What does the songwriter propose as a means to challenge women's oppression?
- 3) What techniques do the singer and producer use to engage the listener?
- 4) On her website, Seeger says, "I'm chiefly known for 'I'm Gonna be an Engineer'... it seems to have touched a lot of women." Why do you think this song might have been so important to many women? ("CD Reviews").



Unit 5, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Run"

Sweet Honey in the Rock, 1997

No one has the right (To hurt me)
Especially when they say (They love me)
Apologies don't make (Anything better)
So I'll take my love and my life (and leave today)

Run to a shelter, run to a friend
Better run for my life before it comes to an end
Run to a shelter, run to a friend
Better run for my life before it comes to an end

I am gonna run far away from here
No more cussin', no more fighting,
and living in fear
I am gonna run far away from you
I have come to my senses and I don't need you
I am gonna run gonna leave you today

'Cause I know there's got to be a better way
I'm gonna run, take my children's hand
We are leaving this nightmare as fast as we can

I don't even know, in which direction I should go
but I'm sure it's the right thing to do,
It's time to make a move.
The first time I was shoved,
I shoulda been out the door
but I accepted the apologies,
open myself up for more

Abuses, excuses, abuses, excuse me!
I don't have to live this way, I'm leaving you today
Abuses, excuses, abuses, excuse me!
I don't have to suffer anymore,
I'm walking right out of that door

1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.

2) What does the songwriter propose as a means to challenge women's oppression?

3) What techniques do the singers and producer use to engage the listener?



Unit 5, Lesson 3 Student Worksheet

NAME _____

DATE _____



"Can't Hold Us Down" **Christina Aguilera and Lil' Kim, 2003**

So what am I not s'posed to have an opinion
Should I be quiet just because I'm a woman
Call me a bitch cause I speak what's on my mind
Guess it's easier for you to swallow
if I sat and smiled

When a female fires back
Suddenly Big Talker don't know how to act
So he does what every little boy would do
Making up a few false rumors or two
That for sure is not a man to me
Slanderin' names for popularity
It's sad you only get your fame through controversy
But now it's time for me to come and give you more to say

(CHORUS)

This is for my girls all around the world
who have come across a man
who don't respect your worth
Thinking all women should be seen not heard
So what do we do girls, Shout louder!
Lettin' 'em know we're gonna stand our ground
So lift your hands higher and wave 'em proud

Take a deep breath and say it loud
Never can, never will, can't hold us down
Nobody can hold us down... (3X)
Never can, never will...

So what am I not supposed to say what I'm saying
Are you offended by the message I'm bringing
Call me whatever 'cause your words
don't mean a thing
Guess you ain't even a man enough
to handle what I sing
If you look back in history
It's a common double standard of society
The guy gets all the glory the more he can score
While the girl can do the same and
yet you call her a whore

I don't understand why it's ok,
The guy can get away with it and the girl gets
named
All my ladies come together and make a change
Start a new beginning for us everybody sang

CHORUS

- 1) What is the songwriter's message about the nature of women's oppression? Give evidence to support your answer.
- 2) What does the songwriter propose as a means to challenge women's oppression?
- 3) What techniques do the singers and producer use to engage the listener?
- 4) What forms of verbal harassment does the songwriter refer to?

Unit 6:

Immigrant Rights

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Is the door open or is it closed?

In an era of unprecedented immigration in the early twentieth century, immigrants from southern and eastern Europe faced deep challenges that would resonate for Mexican immigrants a century later. In the early 1900s, millions of newcomers to the United States sailed past the Statue of Liberty and the Golden Gate bridge en route to immigration stations on Ellis Island and Angel Island. Lady Liberty's torch symbolically welcomed refugees from war, poverty, and political oppression to a land of freedom and opportunity.

Advocates of "open door" immigration helped create support systems for arriving immigrants in various ways. Settlement houses and English language schools encouraged cultural assimilation into the great "melting pot" of the new country. Native-language newspapers like *The Jewish Daily Forward* and ethnic social clubs sought to help immigrants maintain cultural and linguistic ties to their home countries.

Closed door supporters, or "nativists," sought to restrict the numbers of immigrants. In the 1920s, their efforts led to strict quotas for immigrants based on country of origin. The "Red Scare" during World War I also fed nativist fears of a Bolshevik takeover, leading to deportation for many immigrant activists.



What is the message about open door immigration policies on this 2006 cover?

In 2007, one hundred years after the peak of immigration on Ellis Island, new immigrants rode on the same wave of hope that had carried their forebears. Twenty-first century immigrants also sought a better standard of living, looked for refuge from war and political and social turmoil; and wanted to reunite with family members who had already made the long journey across deserts or oceans.

Although Angel Island and Ellis Island had long since closed as ports of entry, in 2007 the structures for immigration control remained in place in the new Department of U.S. Citizenship and Immigration Services. Visas, green cards, and passports established the citizenship status of recent immigrants. Immigrants who were undocumented, or who had no legal proof of permission to be in the U.S., were sometimes known as "illegal aliens." Those caught crossing the U.S. border "without papers" could be arrested by Border Patrol agents, imprisoned in immigration detention facilities, and eventually deported from the U.S.

The struggles of undocumented immigrants and their families are painful. The families of deported immigrants do not know when, if ever, they might see their loved ones again. Families of immigrants in their home countries often count on remittance payments, or regular money sent back home, by immigrant workers. The economic situations of such transnational communities can be severely disrupted if an undocumented family member is sent home.

Immigrants living illegally in the U.S. must constantly keep one eye over their shoulder, always at risk of being caught and deported. New immigrants often suffer from cultural confusion, uncertain of their identity in a world of globalized borders and multinational pop culture. Loneliness and language problems add to the mix of challenges. Some immigrants face verbal and physical violence from U.S. citizens who object to their presence.

Immigration Reform – Which Way?

In the 1980s, the numbers of immigrants coming to the United States swelled, rising from an average of less than 200,000 per year earlier in the century to more than a million per year. About half of the new immigrants, most arriving from Mexico, Latin America, and Asia, were “illegal,” arriving in the country without proper papers (Miller 13). In response to public pressure, Congress passed the Immigration Reform and Control Act in 1986, a compromise measure designed to increase enforcement of immigration laws with amnesty or legalization for the millions of undocumented immigrants already living here.

This law did not stop the influx of people crossing the border. Groups like the Federation of American Immigration Reform became outspoken about the costs of unchecked immigration: “We are admitting over one million mostly poor people [as legal and illegal immigrants] into our society every year – a society that is already challenged to deal with the poverty of its natives” (Cost).

Groups opposing illegal immigration point to studies showing that illegal immigration depresses wages and takes low-skilled jobs away from U.S. citizens. They point to the burden on taxpayers for the social services required by an ever-increasing population. They claim new immigrants will not assimilate



What is the message of this 2006 editorial cartoon by Brian Fairrington?

into U.S. culture and that they are involved in criminal activity.

Groups like the Minuteman Project were created to patrol the southern border and to deter illegal border crossings. Such pressures led to the passage of the Secure Fences Act of 2006, which authorized construction of seven hundred miles of border fence with security lights and infrared cameras.

On the other side of the debate were voices like those heard on ImmigrationDebate.com, an open immigration site that posed: “Let us not forget that these [illegal] immigrants are people who simply want a better life, just like our parents and grandparents, who all came to the United States in similar situations” (“Our View”). Pro-immigrant groups argued that immigrants allow the U.S. economy to grow by providing a ready and willing labor pool and a new consumer base, that most undocumented immigrants are not criminals, and that border fences will never be able to deter people who are determined to enter the country.

Pro-Immigrant activists organized nationally publicized events like the Immigrant Workers Freedom Ride and mass rallies on a national “Day Without Immigrants” to increase public pressure for a path to legal citizenship for those living without papers in the U.S. These groups highlighted arguments that deportation is inhumane, dividing loved ones and separating children from parents. Immigrant groups began to work together, demonstrated in a 2010 headline in the nation’s oldest immigrant daily, *The Jewish Daily Forward*: “Immigration Debate Prompts Growing Jewish-Latino Ties” (Guttman).

In the second decade of the twenty-first century, it is impossible to predict how the immigration debate will be concluded. In an increasingly globalized world economy, it seems likely that people will continue to cross borders in search of opportunities. It is equally likely that citizens of border countries will have strong and differing perspectives as to whether border crossing is a blessing or a curse.

LESSON PLAN

Slide Lesson: The Law of Immigration



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of immigration reform debates in the late twentieth and early twenty-first centuries.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on the question of how immigration into the U.S. should be controlled.

Vocabulary:

assimilation, closed door policy, settlement house, nativist, immigration bill, refugee, Ellis Island, Red Scare, deportation, quota system, family reunification policy, visa, green card, transnational community, undocumented, remitter, border security, Immigration and Naturalization Service, U.S. Citizenship and Immigration Services, Department of Homeland Security, border wall, Minuteman Project, Chicano movement, Immigrant Workers Freedom Ride, Day Without Immigrants, immigration reform, Border Patrol, guest worker program, Secure Fences Act, amnesty, bi-lingualism, bi-culturalism

Media:

illustration, editorial cartoon, Web page, poster, magazine cover, street mural, newspaper front page, advertisement

Materials Needed:

- 15-slide PowerPoint Slide Show (access online or via Unit 6 Lesson 1 digital media folder)
- 30-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time: 50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through a decoding of the slide documents. The *Teacher Guide* includes *Possible Answers* to model student applications of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: “Uncle Sam is a Man of Strong Features,” 1898 magazine cover

BACKGROUND INFORMATION

In the late nineteenth century, there was a debate in the U.S. regarding whether to restrict immigration. Supporters of open immigration argued that the labor and initiative of recent immigrants helped build a strong nation and that schools and settlement houses could help make sure recently arrived immigrants would become assimilated into U.S. society. Supporters of a “closed door” policy argued that concentrations of immigrants in large northern cities caused poverty, disease, and crime. Some who opposed immigration were “nativists” who hated all Catholics, Jews, and people of color. The first federal immigration bills that restricted immigration were the Page Act of 1875 and the Chinese Exclusion Act of 1882. These acts barred convicts, prostitutes, lunatics, idiots, paupers, and all Chinese laborers (U.S. Citizenship, “Legislation from 1790-1900”). *Judge* was a satirical weekly and was one of the most popular magazines of the late nineteenth century.

QUESTION

What is the message about immigration on this magazine cover? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Immigration makes the United States strong.

EVIDENCE

The title suggests this as does the fact that Uncle Sam’s “strong featured” face is made up of immigrants. The national symbols—Lady Liberty and the bald eagle—cover his crown as hairpiece and protector.

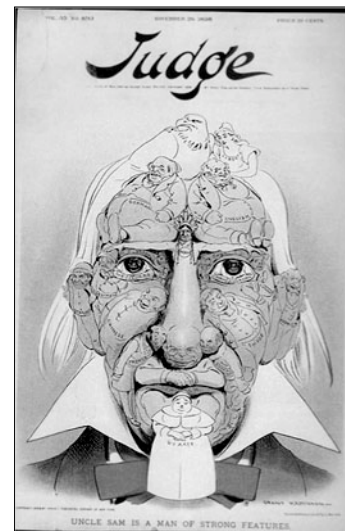
QUESTION

Who might benefit from and who might be harmed by this message?

POSSIBLE ANSWER

Those benefiting could be recent immigrants and pro-immigration citizens because the message encourages immigration. The publisher of *Judge* would benefit if new readers were inclined to buy the magazine as a result of the provocative artwork on its cover. Those in favor of immigration restrictions could be harmed by the message because it argues the positive aspects of immigration policy.

SLIDE #2



**“Uncle Sam is a Man of Strong Features,”
1898 magazine cover**

FURTHER QUESTIONS

What values are implied in this document?

Discuss the historical context in 1898 that helped to shape this message.

What kind of actions might someone in 1898 have taken in response to this message?

Where could you see a similar message today?

What significance might the artist have placed in locating and populating the two eyes and third eye of Uncle Sam?

[Read *Additional Info.*]

Bourne's reference to "all the nations" only includes those with "European traditions." Why might he have left out African, Latin American, and Asian traditions?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

ADDITIONAL INFO

The main character of *The Melting Pot*, a popular 1908 play by Israel Zangwill, was a Russian Jewish immigrant. He argued "the real American has not yet arrived. He is only in the Crucible... he will be the fusion of all races, the coming superman" (Zangwill 37-38). The metaphor of "the melting pot" thereafter reflected the commonplace belief that the varied ethnic groups that made up the U.S. would blend to form a new uniquely "American" culture. Later generations argued that the "salad bowl" might be a more appropriate metaphor, representing a good mix of nationalities, each of which would continue to retain their individual characteristics.

In 1916, on the cusp of U.S. entry into World War I, and at a time of high pressure for the "Americanization" of immigrants, social critic Randolph Bourne reflected on the process:

This is [America's] only hope and promise. A trans-nationality of all the nations, it is spiritually impossible for her to pass into the orbit of any one. It will be folly to hurry herself into a premature and sentimental nationalism, or to emulate Europe and play fast and loose with the forces that drag into war. No Americanization will fulfill this vision which does not recognize the uniqueness of this trans-nationalism of ours. The Anglo-Saxon attempt to fuse will only create enmity and distrust. The crusade against 'hyphenates' will only inflame the partial patriotism of trans-nationals, and cause them to assert their European traditions in strident and unwholesome ways. But the attempt to weave a wholly novel international nation out of our chaotic America will liberate and harmonize the creative power of all these peoples and give them the new spiritual citizenship, as so many individuals have already been given, of a world.

TEACHER GUIDE

SLIDE #3: “The Triumphal Arch,” 1903 cartoon

BACKGROUND INFORMATION

Prior to 1880, most immigrants to the U.S. came from England, Ireland, Germany, and Scandinavia. During the peak years of immigration of 1880 to 1924, the United States received 26 million new residents (Shapiro 23). Immigrants came from Italy, Russia, and Austria-Hungary as well as from elsewhere in the Americas, the Caribbean, Japan, and China. Immigrants came to the United States for many reasons. Some refugees came because of war and famine in their own countries. Others came to escape political oppression and racial discrimination, like Russian Jews, Turkish Armenians, and Irish Catholics. Some came simply for the promise of a fresh start on a new continent, persuaded by advertisements from companies seeking cheap labor and encouraged in letters from family and friends who had already emigrated (Diner).

QUESTION

What is the message? Give evidence from the document to support your answer.

POSSIBLE ANSWER

The noble values of the United States bring immigrants to its shores.

EVIDENCE

Noble values – Message written in the sun, on the arch supports, and on the pen and books

United States – Uncle Sam

Immigrants – Mass of people carrying belongings thought the “triumphal arch”

QUESTION

What values are articulated?

POSSIBLE ANSWER

Free press – “The pen is mightier than the sword”

Quality education – “Knowledge is power”

Democracy – “Equal rights” and “good government”

Equal opportunities and hard work – “Opportunities for honest endeavor”

Economic advancement – “Progress and prosperity”

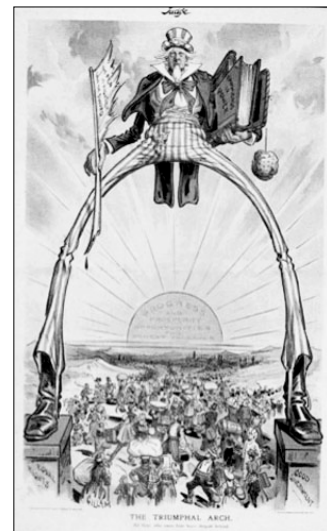
QUESTION

Is this pro- or anti-immigration?

POSSIBLE ANSWER

This is pro-immigration, which the title “The Triumphal Arch” and the people moving to the rising sun in the U.S. make clear.

SLIDE #3



**“The Triumphal Arch,”
1903 cartoon**

FURTHER QUESTIONS

What might the plaque say if the Statue of Liberty were dedicated today? Would it still say, "Give me your tired, your poor"?

Theodore Roosevelt was president at the time this illustration was published. He was associated with the phrase, "Speak softly and carry a big stick." **How might the message of this illustration change if it portrayed President Roosevelt with his big stick instead of Uncle Sam with his outstretched boots?**

How did the U.S. economic system at the turn of the nineteenth century benefit certain people and hurt others?

What might this cartoon look like if drawn from the perspective of an immigrant working in a New York sweatshop? How about from the Scottish immigrant Andrew Carnegie's perspective?

As the huddled masses run toward the sun of progress and prosperity, they are told they have will have opportunities for honest endeavors. Is this propaganda factual or misleading? Why?

CONNECTIONS

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3 (Immigrant Labor)
U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2 (Dueling Perspectives)
U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10 (Editorial Cartoons)

ADDITIONAL INFO

The most famous symbol of the promise of the "American Dream" for newly arriving immigrants is the Statue of Liberty, a sight encountered by most new immigrants arriving at Ellis Island in New York Harbor. Inscribed on a plaque at the base of the Statue of Liberty is Emma Lazarus' poem, "The New Colossus":

A mighty woman with a torch,
whose flame is the imprisoned lightning,
and her name Mother of Exiles.
From her beacon-hand
glows world-wide welcome;
her mild eyes command
the air-bridged harbor that twin cities frame.
"Keep ancient lands, your storied pomp!"
cries she with silent lips.
"Give me your tired, your poor,
Your huddled masses
yearning to breathe free,
the wretched refuse of your teeming shore.
Send these, the homeless, tempesttost to me,
I lift my lamp beside the golden door!"

The immigration station on Ellis Island opened on January 1, 1892, with the entry of fifteen-year-old Annie Moore from County Cork, Ireland. Between 1892 and 1922, approximately sixteen million immigrants entered the U.S. through Ellis Island (Kenney 20). On the west coast, the Angel Island Immigration Station in San Francisco Bay processed over one million immigrants from eighty different countries between 1910 and 1940 (Wong).

In his book *Lies My Teacher Told Me*, James Loewen pointed out that the "rags to riches" stories of immigrants such as Andrew Carnegie and Joseph Pulitzer were exceptions and not the rule. He wrote: "95% of the executives and financiers in America around the turn of the century came from upper-class or upper-middle-class backgrounds. Fewer than 3% started as poor immigrants of farm children" (213).

TEACHER GUIDE

SLIDE #4: “High Tide of Immigration,” 1903 cartoon

BACKGROUND INFORMATION

The peak year for immigration through Ellis Island was 1907, when over one million people were processed in the facility. By 1916, the number of immigrants entering in New York was down to less than 150,000 (Shapiro 248). What happened to reduce the immigration flow so sharply? The outbreak of World War I jeopardized ships traveling on the Atlantic shipping lanes. The “Red Scare” fear of anarchists and Bolsheviks led to an increase in immigration restrictions and deportation for those deemed to be security risks by a U.S. government suspicious of outside agitators. Nativist groups like the Immigration Restriction League, the American Protective Association, and the Ku Klux Klan mounted strong anti-immigrant propaganda campaigns. Anti-immigrant violence was especially targeted at immigrants from southern Europe and Asia. In the late 1800s, Italian Americans were lynched in New Orleans and anti-Chinese riots were organized in San Francisco (Loewen 170). Attacks on immigrants were often coupled with anti-black violence because nativists blamed both new immigrants and African American migrants from the South for taking “their jobs” in the northern industrial cities. In 1921, Congress passed the first “Quota Act”, which restricted immigration by nationality. Long-standing immigrant countries like Britain, Germany, and Ireland received higher quotas than their newer counterparts like Italy, Poland, and Greece (“Immigration Restriction Act”).

QUESTION

What is the message? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Freedom is threatened by an influx of dangerous immigrants.

EVIDENCE

Uncle Sam clutches the flag with the word “liberty” as the “high tide” of “riff raff immigration” leads him to protect the rock of “American ideas and institutions.” Immigrants are identified as dangerous by the negative references on their bandanas, the stereotyped faces with dark features and moustaches, and the subtitle “that the hard working peasants are now being supplanted by criminals and outlaws of all Europe.”

QUESTION

Is this pro- or anti-immigration?

POSSIBLE ANSWER

This is anti-immigration, which the title “Riff Raff Immigration” and the negative representation of immigrants as criminals and outlaws make clear.

SLIDE #4



**“High Tide of Immigration,”
1903 cartoon**

FURTHER QUESTIONS

Discuss why this and the previous cartoon, published in the same year and in the same magazine, might have had such different perspectives on this issue.

Do editorial cartoons in newspapers, magazines and websites always reflect a uniform political perspective? Why or why not?

Discuss the use of stereotypes in the three illustrations you have seen. Do they perpetuate prejudice or do they counter prejudice? How?

Why might the cartoonist have chosen to make the setting a rocky shore by moonlight, compared with the previous cartoon's setting in a sunny, open valley?

Does your U.S. history textbook cover the anti-immigrant movement of the 1920s? If so, what does it say? If not, why not?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

ADDITIONAL INFO

Frederic Howe, commissioner of immigration at Ellis Island between 1914 and 1919, wrote about the U.S. government's anti-alien policy of that period in his autobiography:

The administration of Ellis Island was confused by by-products of the war. The three islands, isolated in New York Harbor and capable of accommodating several thousand people, were demanded by the War Department and Navy Department for emergency purposes. They were admirably situated as a place of detention for war suspects. The Department of Justice and hastily organized espionage agencies made them a dumping ground of aliens under suspicion, while the Bureau of Immigration launched a crusade against one type of immigrant after another and brought them to Ellis Island for deportation. No one was concerned over our facilities for caring for the warring groups deposited upon us. The buildings were unsuited for permanent residence; the floors were of cement, the corridors were chill, the islands were storm swept, and soon the ordinary functions of the island became submerged in war activities...

Each day brought a contingent of German, Hungarian, and Austrian suspects, while incoming trains from the West added quotas of immoral men, and women, prostitutes, procurers, and alleged white slavers, arrested under the hue and cry started early in the war with the passage of the Mann White Slave Act and the hysterical propaganda that was carried on by moralistic agencies all over the country. I was the custodian of all these groups. Each group had to be isolated. I became a jailer instead of a commissioner of immigration; a jailer not of convicted offenders but of suspected persons who had been arrested and railroaded to Ellis Island as the most available dumping ground under the successive waves of hysteria which swept the country. (266)

TEACHER GUIDE

SLIDE #5: *Meet The New Americans*, 2010 Web page

BACKGROUND INFORMATION

The quota system setting limits on immigrants from different countries was ended when Congress passed the Immigration and Nationality Act of 1965. This act allowed more people to enter the U.S. from non-European countries, allowed greater concentrations of immigrants from a single country, and gave priority to immigrants with family members already living in the U.S. with its “family reunification” policy. One of the consequences of this policy was a sharp increase in immigrants from Mexico, other Latin American countries, and Asian countries like China and India that already had significant immigrant populations in the U.S. (Daniels). In 1990, legal immigration numbers peaked at 2.7 million following the passage of the Immigration Reform and Control Act of 1986. According to a report from the Department of Homeland Security, over one million immigrants gained “green card” or legal resident status in 2008, continuing a trend of increasing immigration in the early years of the twenty-first century. Many millions of immigrants living without legal papers also entered the U.S. during this period (Monger & Rytina 1). This 2010 Web page is from the PBS documentary series *Independent Lens*.

QUESTION

What is the message about why immigrants come to the U.S. in the twenty-first century? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Immigrants come as refugees to flee persecution and political turmoil, to seek economic success, and to reunite with family.

EVIDENCE

Refugees – Ogoni refugees, Palestinian bride
Success – Dominican ballplayers, Indian tech
Reunite – Mexican laborer

QUESTION

Who paid for this Web page and for what purpose?

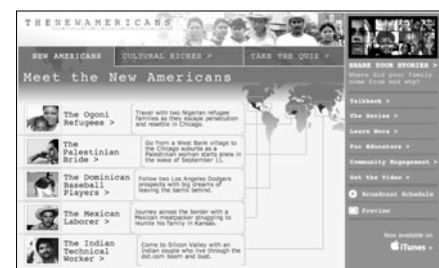
POSSIBLE ANSWER

It was paid for by PBS and its sponsors. It was made to offer more information on the topic, to invite viewers to dialogue about immigration, and to sell products.

EVIDENCE

Information – “Learn more,” “Take the quiz”
Dialogue – “Share your stories,” “Talkback”
Sell – “Get the video,” “iTunes”

SLIDE #5



Meet The New Americans, 2010 Web page

FURTHER QUESTIONS

What immigrant stories are not included in this program? Why?

How did you react to this information about “The New Americans” and what does your reaction tell you about yourself?

(See Additional Info.)

One of the producers, Gita Saedi, said her goal in making the film was to challenge stereotypes and humanize the immigrant experience. Why might this be important to her?

What did producer Steve James mean when he said, “We live in a country in which we have long had a love-hate relationship with immigrants”?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)
U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3
(Immigrant Labor)

ADDITIONAL INFO

According to the Dept. of Homeland Security Yearbook of Immigration Statistics, the numbers of persons to become naturalized citizens from the five regions included in this Web page in 2009 were as follows: Nigeria – 9,298; Israel – 3,410; Dominican Republic – 20,778; Mexico – 111,630; and India – 52,889 (Lee).

From an interview with the film’s producers that was reproduced on the series’ website:

Q: What do you hope that viewers will take away from the series?

A: Gita Saedi: We hope viewers will take from the series a better sense of what it means to be an immigrant in today's world. By telling such disparate stories, a viewer would have a hard time stereotyping the immigrant community at large. We want to humanize the experience to viewers-to see that the hopes, dreams and obstacles that the immigrants in *The New Americans* face are deeply connected to their own human experience.

Steve James: I think we also wanted to make a series that immigrants here would watch and connect to, a series that tells their stories both intimately and epicly at the same time. By interweaving such a rich variety of immigrant stories, we hope the series will help American viewers understand just what a complicated experience being an immigrant continues to be—that “melting pot” is both true and not true.

We live in a country in which we have long had a love-hate relationship with immigrants. They are viewed with pride, as melting-pot success stories, and feared as people who are so different from us that they will undermine our society. The contemporary immigrants' hopes and dreams are not just like those of immigrants generations ago. As Gordon says, they are basically the same as for Americans today. Yet, as this series shows, immigrants still face the added burden of racism, barriers of language and culture and loneliness. (“New Americans”).

TEACHER GUIDE

SLIDE #6: “Nuestro Labor,” 2008 poster and “Embracing Illegals,” 2005 cover

BACKGROUND INFORMATION

In the early years of the twenty-first century, the topic of immigration became a major issue in politics and the media. In July 2005, *Business Week* concluded their cover story on immigrants by saying: “The problem for critics of illegal immigration is that corporate efforts to sell to the undocumented weaves them ever more tightly into the fabric of American life. This pragmatic relationship may be anathema to immigration critics. But day by day, the undocumented in the U.S. are finding it ever easier to save and invest their hard-earned dollars” (“Embracing Illegals”). In May 2008, the Transnational Institute for Grassroots Research and Action sponsored a gathering in Mexico City to form a global association of remitters (those sending money to home communities) and their families. In preparation for the conference, Organizers of the International Immigrant Rights Poster Project published a request to graphic artists: “We need strong pro-immigrant and migrant art to confront the multitude of images of disempowerment given to us by our daily media” (Taller). Favianna Rodriguez responded with the poster at the left.

QUESTION

What are the messages about the impact of immigrants on the economy? Give evidence from both the text and visual imagery of the document to support your answer.

POSSIBLE ANSWER

Left – Immigrant laborers help sustain families across the world.

EVIDENCE

Text – “The Power of our Love and Money can Sustain Transnational Communities.” This suggests the essential role of remittance payments from U.S.-based workers to family members in their home communities.

Visuals – The layering of images of women, photographs in the foreground, screens in the mid-ground, and stylized portraits in the background suggest the many levels of mutual aid between worker and family.

POSSIBLE ANSWER

Right – Immigrants without documents help to support the U.S. economy as consumers.

EVIDENCE

Text – “Companies are getting hooked on the buying power of... immigrants”

Visuals – The security fence, dark setting, and faceless immigrant with a small sack is contrasted with blue skies, an orderly lawn, and a well-dressed, smiling man with shopping bags happy to buy U.S. goods.

SLIDE #6



**“Nuestro Labor,”
2008 poster**



**“Embracing Illegals,”
2005 magazine cover**

FURTHER QUESTIONS

Why might the messages on the impact of immigrants be so different in these two media documents?

Discuss the role that immigrant workers play in transnational economies.

[Read *Additional Info.*]

The International Immigrant Rights Poster Project Web page says, “There has never been a movement for social change without the arts—posters in particular—being central to that movement.” Do you think this is true? Can you think of posters you have seen for other social justice movements?

What media forms other than posters and magazine covers communicate the impact of immigrants on the economy?

CONNECTIONS

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

ADDITIONAL INFO

From the *Business Week* article:

For more than two decades, America's illegal aliens have been the target of national attention—largely for negative reasons. Their growing numbers put downward pressure on U.S. wages and new demands on schools, hospitals, and other public services... At the same time, though, the fast-growing undocumented population is coming to be seen as an untapped engine of growth. In the past several years, big U.S. consumer companies—banks, insurers, mortgage lenders, credit-card outfits, phone carriers, and others—have decided that a market of 11 million or so potential customers is simply too big to ignore. (“Embracing Illegals”)

From the Taller Tupac Amaru Web page on the International Immigrant Rights Poster Project:

YES! Posters are crucial for today's immigrant rights movement! We printed EACH poster in a run of 2000 via offset and freely distributed them to the organizations attending the gathering. The posters will reach cities around the globe, so that we may introduce new and inspiring concepts about what it means to be an immigrant in the 21st century.

We forged partnerships with over 20 individual donors whose generosity made this project possible. This ambitious project was advanced by the collective power, action and love of many, many people all of whom are part of the immigrant rights movement. There has never been a movement for social change without the arts—posters in particular—being central to that movement. Protest posters flaunt their politics and court discussion. They can deepen compassion and commitment, ignite outrage, elicit laughter, and provoke action. The power of the poster is that it is produced in multiples, and therefore can be easily distributed for all to see. (Taller)

TEACHER GUIDE

SLIDE #7: “Fight For the Future,” 2006 cover

BACKGROUND INFORMATION

In the aftermath of the terrorist attacks on September 11, 2001, issues of “border security” became prominent in the national debate about immigration. The Immigration and Naturalization Service, founded in 1933, was eliminated and replaced with the U.S. Citizenship and Immigration Services within the Department of Homeland Security (U.S. Citizenship, “Our History”). A much higher level of screening was given to all passengers on domestic and international air flights. Work began on a border wall between the United States and Mexico. Local citizens formed groups like New York Immigration Control and Enforcement and New York Minutemen to fight illegal immigration. They opposed driver’s licenses and amnesty for immigrants without legal green cards and protested pro-immigration politicians (“New Yorkers”). Opponents of the groups said anti-immigrant organizing caused a marked increase in white supremacist activity. In this cover story, Mark Potok, editor of the Southern Poverty Law Center’s *Intelligence Report*, said, “No matter what anti-immigration supporters might say, we’re talking about people with brown skin. There’s no question the immigration issue is helping hate groups grow.”

QUESTION

What are the messages about how immigration to the U.S. is controlled? Give evidence to support your answer.

POSSIBLE ANSWER

Answers may vary. This cover might be seen as a statement that immigration is controlled by legal documentation (passport), physical barriers (security fence), intimidation (gun), and money (handful of cash). It might be interpreted as a comment on the criminal activity involved with smuggling immigrants across the border.

QUESTION

Is this a pro- or anti-immigrant message?

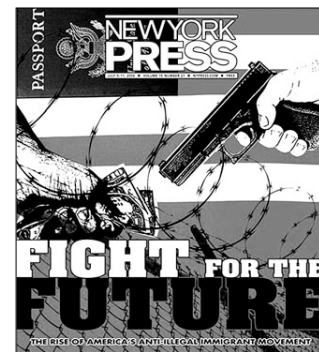
POSSIBLE ANSWER

It is ambiguous.

EVIDENCE

This cover is designed to provoke interest rather than take a stand. The gun pointing at the hand could either be seen as a plea to help the unarmed immigrant who wants to enter the U.S., as a patriotic act of commitment to keep the U.S. free of illegal immigrants, or simply as a reference to border violence in general.

SLIDE #7



**“Fight For the Future,”
2006 magazine cover**

FURTHER QUESTIONS

Who is being encouraged to fight for the future?

How do magazines like this survive without paid readers?

Are there similar free weeklies in your town? Do they run stories about social justice issues? If so, do they take a side on these issues? Why or why not?

What changes could the artist and cover editor have made in order to make this a clear anti-immigrant message? A pro-immigrant message?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

ADDITIONAL INFO

From "Fight for the Future":

Despite being a newcomer to the scene, NY I.C.E. (Immigration and Customs Enforcement) had a busy month in June. Three rallies were held separately at the Mexican Consulate, Revolution Books and the offices of Senators Hillary Clinton and Charles Schumer. "We wanted to make our group known," Marzullo said. "We're planning other actions where people can be less afraid to come out."

While anti-illegal immigrant groups are generally united in their beliefs, there are variations in regards to tactics. The 9/11 Families for America, for example, chose to pursue legislative options. "We go to Washington, states and cities and try to speak with people in policy positions to put legislature into action to make our country more secure," said Bruce DeCell, a board member for 9/11 Families for America. "We had people failed by the federal government, and we're trying to not let that happen again." For others, direct action is the only form of action. The New York Minutemen have shut down day labor centers frequented by illegal immigrants in Long Island and have even patrolled the United States / Canada border.

From a 1970 interview with United Farm Workers founder and labor activist Cesar Chavez:

The immigration service and the border patrol always worked on the assumption that it is really illegal for those (undocumented) people to be here provided they are working, are being useful to the growers. The moment they stop being useful-either because they strike or because they don't work anymore since the crops are finished-then of course it becomes very illegal and they are thrown out. It's a very corrupt system.

TEACHER GUIDE

SLIDE #8: “Torn Apart by Deportation,” 2009 magazine cover

BACKGROUND INFORMATION

Immigration law declares that an immigrant lacking a visa, green card, or other legal permission to be in the United States may be deported or forcibly removed from the U.S. The passage of the Illegal Immigration Reform and Immigrant Responsibility Act in 1996 called for deportation for any undocumented immigrant who had been convicted of a crime, even if the crime was a misdemeanor and the immigrant had been living with family in the U.S. for an extended period (Chang). Supporters argue that lax enforcement of immigration laws allowed immigration to skyrocket and that only stern measures such as the prospect of deportation could deter further illegal entry into the country. They feel that it is unfair for some people to enter the country illegally while others wait for legal documentation. Opponents argue that it is inhumane to separate families that have lived here for years. They say that many immigrants have U.S.-born children who have been schooled and acculturated into U.S. society as U.S. citizens. They argue that mass deportations would be extremely costly and would cause a great deal of social unrest (“What are the solutions”).

QUESTION

What are the messages about the impact of deportation? Give evidence from both the text and the visual imagery of the document to support your answer.

POSSIBLE ANSWER

Deportation breaks up families.

EVIDENCE

Text – “Torn apart by deportation,” “families struggle to stay together”

Imagery – The solitary man at the center is looking off to the distance with arched eyebrows and a down-turned mouth, he looks sad, the triangle made by the clothesline with the single pair of pants suggests solitude within an enclosed space

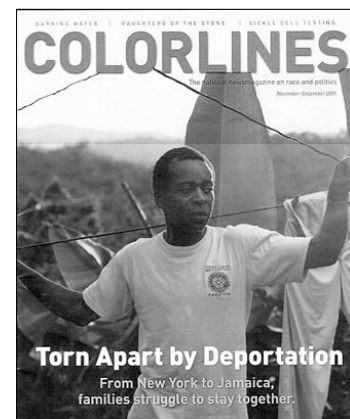
QUESTION

Is the suggestion that race may be a reason for deportation implicit or explicit?

POSSIBLE ANSWER

The message is implicit in the title and subtitle of the magazine, *Colorlines: The National Newsmagazine on Race and Politics*. These make clear the idea that race plays a part in the politics of deportation.

SLIDE #8



**“Torn Apart by
Deportation,”
2009 magazine cover**

FURTHER QUESTIONS

Discuss how to might find out if an immigrant's race or country of origin impacts the decision on whether to deport them.

Do you know anyone who has been deported?

Who is impacted when an immigrant is deported from the U.S.?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2
(Law & Policy)
U1 #6, 8; U2 #3, 5, 7, 15; U3 #16,
18, 19, 21; U4 #3, 6, 17, 18; U5 #9,
10, 16, 19; U6 #7, 8, 15; U7 #2, 3,
12, 13, 15; U8 #11, 14
(Independent Media)

ADDITIONAL INFO

From the *Colorlines* article "Double Punishment" by Seth Freed Wessler:

In 2008, almost 360,000 people were deported from the United States, about 100,000 as a result of some non-immigration-related criminal conviction. This is about three times the number deported as a result of criminal conviction before 1996. Eighty percent of criminal deportations were for non-violent crimes. Separated from their families, these deportees are barred from ever returning to the U.S. and in effect are cast into permanent exile...

More than three quarters of all people deported from the U.S. to Jamaica in 2008 were deported on criminal grounds. Caricom (Caribbean Community), the international organization of Caribbean countries, reports that 71 percent of criminal deportations to Jamaica are a result of drug convictions.

According to research by Tanya Golash-Boza, professor of sociology at the University of Kansas, Black and Latino immigrants are generally far more likely to be deported because of convictions as compared to other immigrants. "This disparity," says Golash-Boza, "cannot be explained simply by higher rates of crime among Jamaican populations. Blacks and Latinos are seen as criminals by the larger culture. Other immigrants are not."

Neighborhoods of color are often saturated with law enforcement, and people of color are profiled, arrested, sentenced and incarcerated at rates much higher than whites.

TEACHER GUIDE

SLIDE #9: “Read Between the Lines,” 1975 mural

BACKGROUND INFORMATION

Immigrant communities have often found collective power in a commitment to preserving the cultural and linguistic traditions of their home countries. *The Jewish Daily Forward* is a Yiddish language Jewish American newspaper that has been in continuous circulation for over one hundred years (“History,” *The Jewish Daily Forward*). Many large U.S. cities have Chinatown areas where Chinese language and cultural traditions are kept vibrant. In the late 1960s, a strong Chicano movement flourished among Mexican immigrant communities in the west. In 1968, thousands of students, most of them Mexican American, walked out of the high schools in East Los Angeles to demand smaller, bilingual classes and more teachers of Mexican descent. At the same time, college students pushed for the creation of campus-based Chicano Studies programs and Mexican American support services (Bender 70). The Chicano identity movement sought to claim cultural symbols that affirmed the power of Aztec and Mayan identity. Quetzalcoatl, for instance, was celebrated as a legendary Feathered Serpent god said to have left the ancient Mexican capital with a promise to return to bring back a good, just, and moral life (Vigil 49).

QUESTION

What kind of media is this? Give evidence from the document to justify your answer.

POSSIBLE ANSWER

This is a street mural.

EVIDENCE

The street is visible in the foreground and on the right edge; a pay phone is standing to the left center of the frame.

QUESTION

What is the message about the Mexican immigrant experience?

POSSIBLE ANSWER

Mexican immigrants are torn between ties to their native heritage and the pressures to acculturate within U.S. society and culture.

EVIDENCE

Native heritage – The boy is reading *The History of Mexico* and is being touched by Quetzalcoatl, the sombrero and sandals beneath the man on the right.
Acculturation – The family watching the film scene on the right with a flag, guns, and romance; the man on the left imprisoned by a labor contract and technology

SLIDE #9



**“Read Between
the Lines,”
1975 mural**

FURTHER QUESTIONS

Why is a mural considered to be a kind of media? What other community arts projects fall into a similar category?

Would petroglyphs, graffiti, and tagging be considered media forms?

Why or why not? (According to the National Association for Media Literacy Education, media refers to all electronic or digital means and print or artistic visuals used to transmit messages.)

Discuss the role of mass media in acculturation as suggested by this mural.

Discuss the obstacles and supports for freedom as suggested by this mural.

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People's History)

ADDITIONAL INFO

The artist who painted this East Los Angeles mural, David Rivas Botello, was a co-founder of the mural collective East Los Streetscapers. He and co-founder Wayne Healy painted their first murals together, of dinosaurs, in the third grade ("David Botello").

Their group was a part of a community-based mural movement in the late 1960s, described in the book *Signs from the Heart: California Chicano Murals*:

With the Mexican mural tradition as part of their heritage, murals were a particularly congenial form for Chicano artists to express the collective vision of their community. The mild climate and low, stuccoed buildings provided favorable physical conditions, and within a few years, California had more murals than any other region of the country...

All art has a relationship to the social structures and political events of the society in which it is created that is found in both content and form. For most art, this relationship is fairly indirect. However public art (and in particular mural art) is more directly tied to political and economic structures and social imperatives. Muralism, unlike easel painting, requires substantial patronage in the form of funds and public support in order to flourish. Traditionally, this support came from wealthy individuals and official institutions like the government or the church. In the contemporary mural movement the situation has been more complex. Support can come entirely from grassroots sources, neighborhood, labor or issue-oriented groups...

In California the early level of support for murals was directly related to the impact of the massive Chicano mobilization of El Movimiento (the Chicano identity movement) while the current (1990s) revival of support corresponds to concerns about high levels of gang and drug violence coupled with the increased power of Latinos in general as a consumer and voting bloc. (Barnet-Sanchez 10)

TEACHER GUIDE

SLIDE #10: “Immigrants Take to U.S. Streets in Show of Strength,” 2006 front page

BACKGROUND INFORMATION

There are many ways for a group to address injustice. One is by cultural and educational means, such as the Los Angeles mural projects and the Chicano Studies initiatives. Another is by public grassroots direct action, known by some as “taking it to the streets.” One example immigrants rights activists taking action was the Immigrant Workers Freedom Ride. It was organized by the hotel and restaurant workers union in the fall of 2003 to demand legal status and a path to citizenship for undocumented immigrant workers. Its goals were to reunite immigrant families and to respect civil rights and liberty for all (Kenney 82). In the spring of 2006, as Congress debated immigration reform proposals, there were mass rallies for immigrant rights. On the National Day of Action on April 10, 2006, millions of people rallied in over 120 cities in forty states. Hector Flores, president of the League of United Latin Citizens, proclaimed, “The message is, ‘Today we march, tomorrow we vote’” (Balz & Fears). On May 1, 2006, a nationwide boycott initiative called “A Day Without Immigrants” took place with especially strong turnouts in the agricultural states in the South and West (Ferre et al).

QUESTION

What is the message about immigrant rights on this front page?

POSSIBLE ANSWER

Immigrants have organized to further their demands.

EVIDENCE

Headline wording, “Take to U.S. streets in show of strength”, images of a successful boycott (closed shops) and march

QUESTION

Why might the front-page editors have chosen these two photos?

POSSIBLE ANSWER

The front page above the fold serves as an advertisement to encourage potential readers to purchase the newspaper. The stark contrast between the top and bottom images invites the question, “Why so different?” and might encourage consumers to buy to find out.

SLIDE #10



“Immigrants Take to U.S. Streets in Show of Strength,” 2006 front page

FURTHER QUESTIONS

Why might the organizers have staged this action on Monday, May 1 rather than on Sunday, April 30?

What particular risks did the participants in these actions take in electing to “go public” with their demands?

Information about the marches was effectively distributed using text messages, especially among students. What differences have communications technologies made in people’s ability to organize demonstrations?

Is the *New York Times* taking a position on immigrant rights with this choice of headline and images? Why or why not?

In the *Times* article, Jim Gilchrist says the “rule of law” is being dictated by a mob of illegal aliens. Do you agree or disagree? Why?

CONNECTIONS

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3 (Immigrant Labor)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2

(Photojournalism)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

ADDITIONAL INFO

From the above article by Randall Archibold in the *New York Times*:

Among those who favor stricter controls on illegal immigration, the protests hardly impressed. "When the rule of law is dictated by a mob of illegal aliens taking to the streets, especially under a foreign flag, then that means the nation is not governed by a rule of law — it is a mobocracy," Jim Gilchrist, a founder of the Minutemen Project, a volunteer group that patrols the United States-Mexico border, said in an interview.

While the boycott, an idea born several months ago among a small group of grass-roots immigration advocates here, may not have shut down the country, it was strongly felt in a variety of places, particularly those with large Latino populations. Stores and restaurants in Los Angeles, Chicago and New York closed because workers did not show up or as a display of solidarity with demonstrators. In Los Angeles, the police estimated that more than half a million people attended two demonstrations in and near downtown. School districts in several cities reported a decline in attendance; at Benito Juarez High School in Pilsen, a predominantly Latino neighborhood in Chicago, only 17 percent of the students showed up, even though administrators and some protest organizers had urged students to stay in school...

Israel Banuelos, 23, and more than 50 of his colleagues skipped work, with the grudging acceptance of his employer, an industrial paint plant in Hollister, Calif. "We were supposed to work," Mr. Banuelos said, "but we wanted to close down the company. Our boss didn't like it money-wise." The economic impact of the day's events was hard to gauge, though economists expected a one-day stoppage to have little long-term effect. In large swaths of the country, life went on with no noticeable difference.

TEACHER GUIDE

SLIDE #11: “U.S. Public Patience on Immigration Reform,” 2006 cartoon

BACKGROUND INFORMATION

In 2006, both the Senate and the House of Representatives entertained bills relating to immigration reform. The House bill focused on enforcing border security with the construction of a wall along the U.S. / Mexico border, the hiring of new Border Patrol agents, and the building of new detention facilities. The Senate bill focused on helping to provide a path toward citizenship for the undocumented immigrants already in the U.S. and creating a guest worker program to regulate future immigration. Public opinion polls showed that the public was in favor of comprehensive immigration reform that would both increase border control and provide a path to citizenship for immigrants already in the U.S. (Chomsky 156). In October 2006, President George W. Bush signed the Secure Fences Act, which authorized the construction of seven hundred miles of border fence with security lights and infrared cameras (H.R.6061).

QUESTION

What is the message about immigration reform proposals in this editorial cartoon? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Proposed laws to give amnesty to undocumented immigrants do not have public support.

EVIDENCE

The truck marked “D.C.” on the far side with boxes marked “more illegals” and “amnesty” represents the immigration reform proposals. The “Uh-Oh” balloon as the truck faces a crumbling foundation for the fence marked “public patience on immigration reform” suggests a lack of public support.

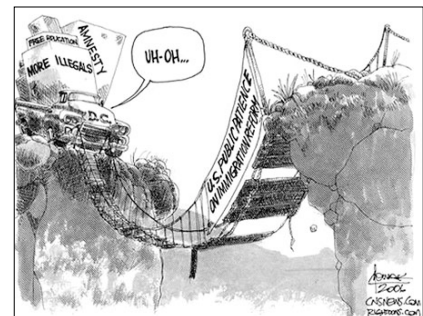
QUESTION

What does the writing on the lower right corner tell you?

POSSIBLE ANSWER

It tells you the cartoonist is Paul Nowak, the cartoon was published in 2006, and that CNSNews.com and Righttoons.com published the cartoon.

SLIDE #11



“U.S. Public Patience on Immigration Reform,” 2006 editorial cartoon

FURTHER QUESTIONS

Discuss whether the role of editorial cartoons is to inform or to persuade.

How could the cartoon be changed to suggest a pro-immigration reform view?

The cartoon publisher, CNSNews.com, states on its "About Us" Web page (see *Additional Info*) that "Study after study by the Media Research Center, the parent organization of CNSNews.com, clearly demonstrate a liberal bias in many news outlets – bias by commission and bias by omission – that results in a frequent double-standard in editorial decisions on what constitutes 'news.'" **Is this fact or opinion? How do you know?**

During our era of media consolidation and economic hardship in the newspaper publishing industry, editorial cartoons are threatened by budget cutbacks. **Do you know how syndicated cartoons are distributed? If not, how can you find out?**

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From "About Us" on CNSNews.com:

The Cybercast News Service was launched on June 16, 1998 as a news source for individuals, news organizations and broadcasters who put a higher premium on balance than spin and seek news that's ignored or under-reported as a result of media bias by omission. Study after study by the Media Research Center (MRC), the parent organization of CNSNews.com, clearly demonstrate a liberal bias in many news outlets – bias by commission and bias by omission – that results in a frequent double-standard in editorial decisions on what constitutes "news."

In response to these shortcomings, MRC Chairman L. Brent Bozell III founded CNSNews.com in an effort to provide an alternative news source that would cover stories that are subject to the bias of omission and report on other news subject to bias by commission. CNSNews.com endeavors to fairly present all legitimate sides of a story and debunk popular, albeit incorrect, myths about cultural and policy issues.

Brent Bozell is a conservative activist and long-time head of the Parents Television Council.

From the "Home" page of Rightoons.com:

Rightoons.com brings you illustrations featuring headline and current topic humor with a conservative tone. Rightoons.com is a full service political panel source for news organizations, broadcasters and individuals who recognize the fact that truth can be funny as well as educational.

TEACHER GUIDE

SLIDE #12: “Nativism Marches in Place,” 2007 editorial cartoon

BACKGROUND INFORMATION

Supporters of the U.S. / Mexico border wall contend that a high technology fence, though costly, would allow the U.S. to secure its southern border at a lesser cost than the alternative of building more prisons to house illegal immigrants. Opponents argue that immigrants will simply cross at points where there is no border wall, that Native American communities will be disrupted, and that the fence will create environmental destruction on the land it covers (Kenney 73-77). This cartoon by Barry Deutsch was published in the November 2007 issue of the periodical *Dollars & Sense*. Its Web page says that it “publishes economic news and analysis, reports on economic justice activism, primers on economic topics, and critiques of the mainstream media's coverage of the economy. Our readers include professors, students, and activists who value our smart and accessible economic coverage” (“About D&S”).

QUESTION

What is the message about immigration reform proposals in this editorial cartoon? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Nativists have made arguments opposing immigrants throughout U.S. history.

EVIDENCE

The title “Nativism Marches in Place” along with the four panels of examples of previous historic arguments to exclude Catholic, Chinese, and Jewish immigrants

QUESTION

***Dollars and Sense* said “our readers include professors, students, and activists.” How is this cartoon crafted to appeal to the target audience?**

POSSIBLE ANSWER

Professors and students are likely to respond to the historical nature of the cartoonist’s argument, which includes references to words by the first chief Justice of the Supreme Court. Pro- and anti-immigration activists will appreciate the historical examples as they make their contemporary arguments opposed to or in favor of open immigration. The perspective of the cartoon reflects the liberal bias of *Dollars and Sense* readers.

SLIDE #12



“Nativism Marches in Place,” 2007 editorial cartoon

FURTHER QUESTIONS

Should cartoons like this appear on the comics page or the editorial page of newspapers? Why?

Where might a cartoon like this be seen beyond its original publication in *Dollars and Sense* magazine?

Does this cartoon reinforce stereotypes or does it challenge them? How?

What do the characters in each box have in common?

Why is the U.S. building a fence along the Mexican border but not the Canadian border?

(Read Additional Info.) **What “hot button” words do these politicians use to try to persuade voters?**

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2

(Remembering People’s History)

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

ADDITIONAL INFO

From a December 2007 speech by Governor Bill Richardson of New Mexico during his primary campaign for President:

I come here today as a border state Governor, and a Hispanic-American who knows that our nation can no longer afford to ignore the issue of illegal immigration... Today, there are over 11 million illegal immigrants in the United States. Most are law abiding, except for the fact that they have entered this country illegally. And almost all have come here to work -- to build a better life for themselves and their families, just as previous generations of immigrants have done... Securing the border must come first -- but we must understand that building a fence will not in any way accomplish that objective. No fence ever built has stopped history and this one wouldn't either. The Congress should abandon the fence, lock, stock, and barrel. It flies in the face of America as a symbol of freedom.

From a November 2007 blog communication to supporters by Congressman Tom Tancredo of Colorado during his primary campaign for President:

Our campaign has always been more about the cause of securing our borders and ending the illegal immigration crisis than it has been about me. That’s a claim I don’t think any of the other candidates, in either party, can make! Thanks to your dedication and commitment, we have moved our issue front and center in this campaign. Not only that, but it has become clear to even liberal pundits and the other candidates that rank and file Republicans (independents and a lot of Democrats, too) stand with us for securing the borders, and against amnesty, driver’s licenses for illegals, and sanctuary city policies! (“November 2007”)

**SLIDE #13: “American Apparel on Immigration,”
2007 advertisement**

The question of how to accomplish immigration reform took center stage during the early months of the 2008 presidential campaign. Most candidates agreed that the current immigration system was broken. Opinions on how to reform the system differed dramatically as reported by the Council of Foreign Relations “Campaign 2008” website. Colorado Republican Congressman Tom Tancredo co-sponsored a bill that would deny birthright citizenship to the children of illegal immigrants and criticized the idea of amnesty, saying, “it rewards people who have broken the law, and makes a mockery of our legal system” (“Tancredo”). Ohio Democratic Congressman Dennis Kucinich supported amnesty for illegal immigrants and called immigration in its current state “a system that is really a form of slavery” (“Candidates: Dennis Kucinich”). This document appeared in the *New York Times* in the midst of that campaign season on December 19, 2007. A Spanish-language version of the same document was published in *The Miami Herald* and *La Opinion*.

President Bush does not endorse American Apparel. The company used the former president's words to try to support its argument for amnesty for undocumented workers (a policy not supported by President Bush).

[illegible]

**“American Apparel
on Immigration,”
2007 advertisement**

FURTHER QUESTIONS

What might American Apparel gain and what might it risk by running this ad?

The *New York Times* article about this ad (See *Additional Info*) said, “Most advertisers try to steer miles away from controversy, particularly avoiding political issues that are as divisive as immigration.” **Do you think this is true? If so, why?**

Can you think of an example of an advertising campaign that helped further a social justice movement?

Compare this slide with the previous cartoon. Which is more effective at promoting a pro-immigrant message? Why?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3

(Women & Work)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

ADDITIONAL INFO

From “Politics Wrapped in a Clothing Ad” by Louise Story in the *New York Times*:

It is not often that a clothing advertisement includes the words “apartheid” and “purgatory” along with a quote from President Bush, but American Apparel has always been different from other consumer brand companies... Most advertisers try to steer miles away from controversy, particularly avoiding political issues that are as divisive as immigration. Benetton and Nike have run ads about social causes, and scores of companies today are addressing environmental change in their ads. But, advertising executives said, those issues were not the lightning rod that immigration tends to be...

The ads have already generated attention for American Apparel, and the company has received letters of support, (company owner) Mr. Charney said. Other large companies privately lobby the government over various policies, but he said he would rather be open about his position. “Let me be clear who makes our clothes. It is a collaboration between American-born people and non-American-born people,” he said. “I don’t think supporting immigration reflects negatively on my brand, and in fact, it makes it look like we’re a responsible business.” American Apparel, which operates the largest garment factory in the United States, has long advocated fair treatment of workers and in the past has run ads in local publications about immigration...

Some immigration experts criticized the advertisement and said it amounted to an admission that American Apparel uses illegal immigrants. “It is self-serving propaganda to perpetuate cheap labor policies that are in violation of American law,” said Vernon M. Briggs Jr., a professor emeritus at Cornell who specializes in immigration policy. “This is not ‘apartheid.’ This is simply law-breaking.”

TEACHER GUIDE

SLIDE #14: *Immigration '08, 2009 blog*

BACKGROUND INFORMATION

The issue of immigration reform has become an issue of major political importance in the twenty-first century. As voters of Hispanic origin become a larger and larger voting bloc, and since elections are often decided by slim margins, a politician's stand on immigration can make or break a candidacy. As consumers of popular media turn more and more to the Internet, political blogs like this one become a means to persuade. During the elections of 2000 and 2004, the Republican Party campaign for George W. Bush made a targeted appeal to Latino voters with TV commercials and websites. Similarly, when then-candidate Barack Obama ran for the presidency in 2008, his election team appealed to Latino voters with pledges of immigration reform that would secure the borders, fix the immigration bureaucracy, and give undocumented immigrants a chance at citizenship ("Immigration," *Organizing for America*).

QUESTION

What is the purpose of this document?
Give evidence from the document to justify your answer.

POSSIBLE ANSWER

This is to encourage grassroots involvement in pushing for immigration reform at the legislative level and to muster support for the election (or re-election) of Crowley and his co-signatories.

EVIDENCE

Grassroots involvement – Heading tab "Mobilizing Immigrant Voters"
Immigration reform – The first text line: "voices calling for comprehensive immigration reform"
Legislative engagement – The list of legislators on the right hand column
Election support – "Voters to watch" and "voters could make the difference"

QUESTION

Who is the target audience?

POSSIBLE ANSWER

Latino and immigrant voters are targeted as evidenced by the visual top banner and the line, "Latino and immigrant voters could make the difference" in "Races To Watch."

SLIDE #14



Immigration '08, 2009 blog

FURTHER QUESTIONS

Do you know what position your elected representatives take on immigration reform? How can you find out if you do not know?

Have you ever visited a political blog? Have you ever posted on one?

The last line reads, "That support is coming steadily now, from Crowley and his peers, from communities of faith and even from law enforcement agencies nationwide." **What does the author mean by, "Even from law enforcement"?**

Do you think this is an effective page? Why or why not? If not, what changes would you make to improve it?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2 (Law & Policy)

ADDITIONAL INFO

From the "About Immigration08.com" Web page:

During the last few election cycles, most pundits, reporters, and talking heads have asserted that immigration is the new "third rail" in American politics. They said it had become the new wedge issue for conservatives to use against moderates to help them gain an edge. But as is often true with so-called "conventional wisdom," these arguments actually have more in common with fiction than fact.

Immigration08.com was set up to provide a reasoned counterpoint to the simple assertions of mainstream thinking on immigration, and challenge conventional wisdom when it is wrong. Starting with the election of 2006, a group of polling experts and political strategists began to track bellwether races where the issue of immigration was playing an important role. Their goal was to take an honest and thorough look at the immigration wedge strategy and evaluate how it worked (or did not) in the hottest Congressional and gubernatorial races...

As a result of the vitriol spewed during the House and Senate debates on immigration in 2005, 2006, and 2007, the immigrant community has been galvanized. Like no other previous election, immigrant voters may very well decide the outcome of national, Congressional, and local races. Candidates will be hard-pressed to attract these voters if they continually beat up on their parents, friends, and neighbors. In 2008, immigration08.com will once again be the best resource available for those following the politics of immigration. We will be conducting our own public opinion research through Lake Research Partners and Benenson Strategy Group, as well as tapping their insights on immigration dynamics. Joining them will be Simon Rosenberg of NDN, Frank Sharry of America's Voice, and other leading strategists. We will identify the top races across the country where the immigration issue figures prominently, and analyze the candidates' tactics, policies, and performance in November.

TEACHER GUIDE

SLIDE #15: *Minuteman Project*, 2010 Web page

BACKGROUND INFORMATION

Vietnam veteran Jim Gilchrist founded the Minuteman Project in 2004 to reduce illegal border crossings into the U.S. The group monitors the Mexican border, reports sightings of illegal border crossings to the U.S. Border Patrol, and erects fences on private property along the border. The group's vocal presence at protests against illegal immigration has been the cause of controversy. President George W. Bush referred to Minuteman members as vigilantes and Mexican President Vicente Fox called the Minutemen racist (Kenney 74). Neo-Nazi groups such as the Aryan Nation and the National Alliance have expressed support for the Minuteman Project (LeMay 38). Founder Jim Gilchrist rejects the label of racist, claiming that there are many African American members of his group and that he does background checks to screen new members (Kenney 74).

QUESTION

From where does the group take its name?

POSSIBLE ANSWER

During the American Revolution, the Minutemen were soldiers who said they would be ready to take up arms to defend the patriot's cause in one minute.

QUESTION

What is the message about undocumented immigrants?

POSSIBLE ANSWER

Undocumented immigrants are violent and take jobs from U.S. citizens.

EVIDENCE

"Murder, rape, or assault committed by someone here illegally"; "jobs filled by those here illegally"

QUESTION

What are the symbols representing the United States and what does each mean?

POSSIBLE ANSWER

Minuteman on top right logo and soldier on bottom left both symbolize willingness to take up arms to defend the U.S. The American flag represents allegiance to the U.S. and the upside-down flag in the central photo is a symbol of distress. The Bald Eagle symbolizes strength and freedom. Uncle Sam represents patriotism and service to our country.

SLIDE #15



Minuteman Project, 2010 Web page

FURTHER QUESTIONS

Discuss the political context in 2010 that helped to shape this message.

(Read aloud Minuteman founder Jim Glichrist's statement in *Additional Info*.) **How might different people interpret this statement differently based on their beliefs about immigration?**

Is this an effective homepage? Why or why not?

What activist groups are working on immigration issues in your community? How can you find out if you do not know?

CONNECTIONS

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2

(Civil Disobedience & Direct Action)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

ADDITIONAL INFO

The Minuteman Project website includes the text of Jim Gilchrist addressing Minuteman Project volunteers at "Camp Deputy David March," a forward observation base camp in Cochise County, Arizona, on April 1, 2005:

The Minuteman Project evolved as an alternative to the corruption and dereliction of duty of our nation's political governors and the reckless disregard for U.S. rule of law by domestic and foreign entrepreneurs engaged in the 21st century slave trade. Weary and frustrated with the decades-long refusal of federal, state, and local governments to simply enforce existing U.S. immigration laws, I set out to bring national awareness to this dilemma in order to rouse a sleeping electorate and force public debate on the matter.

On October 1, 2004, I launched a six-month recruiting campaign inviting Americans from all 50 states to join me in southeast Arizona to observe, report, and deter an overwhelming incursion into Arizona by criminal drug and illegal alien smuggling cartels. In April 2005, 1,200 rugged American individualists converged on the Arizona/Mexico border for 30 consecutive days and successfully conducted the largest minuteman assembly since the Revolutionary War.

By April 10, 2005, only 10 days into the scheduled month-long operation, the multi-ethnic Minuteman Project completely shut down the illegal alien invasion and drug smuggling activities along the entire 23-mile stretch of the U.S./Mexico border in Arizona's San Pedro River Valley. By maintaining a 24-hour physical presence at three dozen outposts along the border, the Project effectively deterred illegal entry into the United States. Under no circumstances, except in the interest of health and safety, were the minutemen volunteers permitted to confront or converse with anyone entering the country illegally.

TEACHER GUIDE

SLIDE #16: "I'll Help You Pack," 1994 cartoon

BACKGROUND INFORMATION

Editorial cartoons have been a part of the United States political landscape ever since Thomas Jefferson and John Adams ran for president in 1800. Immigration has been a subject for editorial cartoonists for nearly as long. In the 1990s and thereafter, editorial cartoonists often used the topic of immigration to provoke, entertain, and educate. As a child of Mexican immigrant parents, cartoonist Lalo Alcaraz has used his character Migra Mouse to do all of the above. Alcaraz describes the job of political cartoonist as "an opinionated jerk with a pen" (Alcaraz). Writing in the introduction to a 2004 collection of his immigration cartoons, he noted, "Bilingualism and biculturalism are elements in many of [my immigration] cartoons... Perhaps readers can explore the attitudes and emotions that many in the Latino community felt in the last decade" (Ibid). This cartoon by Steve Kelley was originally published in the *San Diego Union Tribune* in 1994.

QUESTION

POSSIBLE ANSWER

EVIDENCE

QUESTION

POSSIBLE ANSWER

QUESTION

POSSIBLE ANSWER

What is the message about immigration?

White critics of undocumented Mexican immigrants have immigrant ancestors who arrived without permission.

The white man (suit and tie) points to a family of Mexican immigrants (sombrero and moustache), naming them "illegal immigrants" while the Native American (feather and buckskin) reminds him of his ancestor's undocumented immigration by saying, "I'll help you pack."

How does the cartoonist use irony?

Irony points out truth in the opposite of what is being said. In this case, the man complaining about "illegal immigrants" is himself the product of undocumented immigration, which is indirectly pointed out by the Native American observer.

Why might readers of the *San Diego Union Tribune* have a special interest in this cartoon?

San Diego is near to the U.S. / Mexico border and has residents with strong opinions on immigration.

SLIDE #16



"I'll Help You Pack," 1994 editorial cartoon

FURTHER QUESTIONS

Does this cartoon perpetuate stereotypes? Why or why not?

Would this cartoon have made sense if it were published in 1894? How about 1794? Why or why not?

Compare and contrast the initial European migration to the U.S. and current immigration to the U.S

What words could the young boy speak to further expose realities of immigration?

(Read *Additional Info.*) **Discuss why two Native American writers might have such different views on immigration.**

Why do you think the voices of the indigenous people of North America are so seldom heard or sought out on issues of immigration?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(Remembering People's History)

ADDITIONAL INFO

From a speech by Mahtowin Munro, co-leader of United American Indians of New England:

I am going to be talking about immigration tonight from a North American Native viewpoint. Many of us who are Native to this country have been outraged as our sisters and brothers from Mexico, Central America and South America have come under increasing attack by the right wing. We are deeply alarmed by the existence of white vigilante groups such as the Minutemen, and by the stated intention of the U.S. government to build a wall separating the U.S. from Mexico.

As Indigenous peoples, we have no borders. We know that our sisters and brothers from Mexico, Central America and South America have always been here and always will be. The immigrant nation that is the U.S. has a short memory and is in denial of its historical facts. This government is descended from immigrants who came here and took our lands and resources, either by force, coercion or dishonesty, and banned the religions, languages and cultures of the original Indigenous peoples of this continent.

From David Yeagley's article, "An American Indian View of Immigration":

Playing host to strangers has always been an Indian tradition—as the Pilgrims so famously learned. However, some might say that we Indians were too hospitable for our own good. America today is making the same mistake we Indians made nearly four centuries ago. America is letting in too many foreigners. And we Indians could end up losing this country all over again. It may come as a surprise to many white people who have been brain-washed by the media to see Indians as the ultimate liberals, but there are few groups in America today who take a dimmer view of mass immigration than the American Indian... [With unchecked immigration] all Americans will suffer. But Indians will suffer most of all.



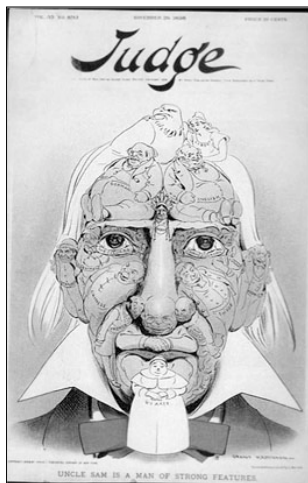
Document-Based Essay: **Arguing For or Against Open Immigration**

Write a well-organized essay taking a position on whether the U.S. would benefit from or be injured by a more open immigration policy. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details. Include additional outside information.

In your essay:

- Take a position advocating or opposing a more open immigration policy.
- Give at least three reasons for your position.
- Explain how at least two documents below support your position.

1.



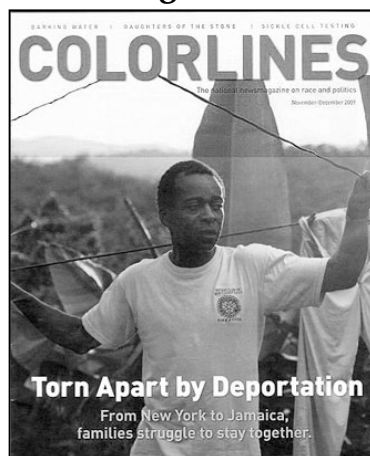
“Uncle Sam Is A Man Of Strong Features”

2.

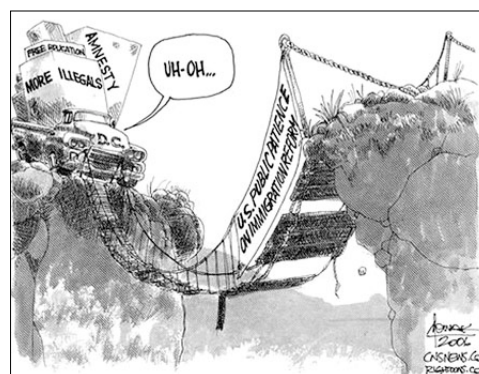


“I’ll Help You Pack”

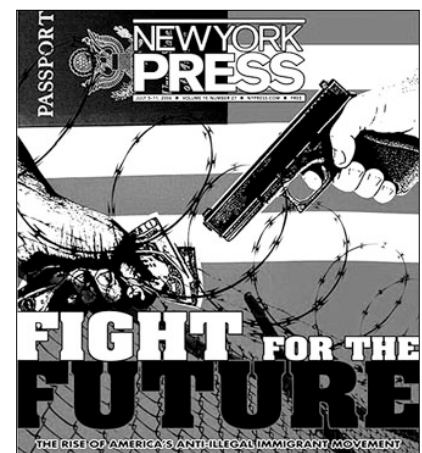
3.



4.



“U.S. Public Patience on Immigration Reform”



6.

5.

LESSON PLAN



Video Clips

Case Study: What Immigrants Want

Lesson Objectives:

- Students will review the reasons immigrants come to the U.S., the challenges they face, and the supports they use to help them survive as immigrants.
- Students will reflect on filmmaking techniques.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

assimilation, detention, deportation, refugee, Sudanese civil war, “lost boys,” “la llorona,” “el norte”

Media:



Lost Boys of Sudan
(3:35)



The Visitor
(4:00)



American Family
(4:19)



El Norte
(3:17)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 6 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: What Immigrants Want

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Why do immigrants come to the United States? What obstacles and supports do they face as they come? These questions have been the focus of many films in the past quarter century. You will see four film excerpts in this lesson that portray the lives of immigrants from the Middle East, Africa, and Latin America. The producers of these works share a common desire to bring the reality and humanity of the immigrant experience to a wider audience. Filmmaker Gregory Nava, director of the film *El Norte* and the TV series *American Family*, said in an interview with *Cineaste* magazine:

We are a nation of immigrants, and the process of immigration is very interesting to me. I come from an immigrant family, and therefore I find that the problems that immigrants have – the problems of acceptance and assimilation in a country that is based on its diversity and yet the central mainstream of which is Anglo – are all the things of great drama and great conflict. So it is my own experience which inspires me to tell these stories.

The Visitor was released by Participant Media, a company that “seeks to entertain audiences first, then to invite them to participate in making a difference. To facilitate this, Participant creates specific social action campaigns for each film and documentary designed to give a voice to issues that resonate in the films” (“Our Mission”). The written information enclosed with the DVD notes that “283,000 people were detained in the U.S. in 2007, 85% of them do not have access to a lawyer.” It quotes the United Nations’ Universal Declaration of Human Rights, Article 9: “No one shall be subjected to arbitrary arrest, detention or exile” (Participant Media).

The producers of *The Lost Boys of Sudan* began a national outreach campaign for their film. According to the DVD, “Community screenings have resulted in thousands of volunteers for refugee and humanitarian organizations, more than a million dollars for scholarship programs, letters to elected officials and the less tangible, but equally powerful benefits of deepened understanding, opened hearts and a sense of solidarity” (“Community Outreach”).

As you view these films, note both the messages about the immigrant experience and the ways the filmmaker constructed the film to encourage empathy for its characters.

3. Distribute the student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide.



Lost Boys of Sudan
PBS, 2004

Film 1 Introduction

The excerpt you are about to see is from the 2004 documentary *Lost Boys of Sudan*, produced and directed by Megan Mylan and Jon Shenk and shown on the PBS Series *POV*. The film follows the lives of two Sudanese boys, Peter Dut and Santino Chuor, who were orphaned during the brutal civil war in Sudan. Along with thousands of other children, the two boys fled to Kenya where they were chosen, along with a handful of other orphaned refugees, to come to the U.S. The excerpt you will see occurs near the end of the film as Peter in Kansas shows a friend his photo album and as Santino in Houston reunites with other Sudanese “Lost Boys.”

Media Sample Questions & Answers

1) What do these immigrants want? Give evidence to support your answer.

Possible Answer: They want friendship (Peter and Santino with friends), to learn skills to help their home communities (“maybe I’ll be the one to bring electricity back to our home town”), to get an education (Peter in his high school graduation gown), and to affirm their connection to their home (“we compared Yidrol to anyplace in the world / couldn’t be compared to any other”).

2) What challenges do they face and what helps them survive?

Possible Answer: They live with having survived the horrors of war. They are lonely, missing the friends and family they left behind. They are supported by ongoing connections with other immigrants and with new friends in the U.S.

3) What techniques does the filmmaker use to communicate the message?

Possible Answer: The filmmakers tell the story with skillful editing of filmed events rather than voice-over explanations. Instead of saying, “Peter misses his friends who survived the war,” they show him sharing photos of friends and conveying the emotion in his face. Instead of telling the audience that Santino is studying electrical engineering through correspondence courses with the intention to bring his skill back home someday, they show Santino explaining his studies to his friends.

4) How do the filmmakers represent the experience of the war that has created this refugee migration in this short clip?

Possible Answer: The filmmakers use subtle but effective ways to reference the war in Sudan. Peter explains that the man in the photo has one leg by saying, “This is war.” Santino and his friends sing, “Because of war things have changed, but we haven’t forgotten our home.”



The Visitor
Groundswell Production, 2007

Film 2 Introduction

This clip is from the 2007 feature film *The Visitor*, written and directed by Thomas McCarthy. The film tells the story of the friendship between Walter, a U.S. citizen and college professor; Tarek, a Palestinian musician from Syria; and Tarek's partner Zainab, a jewelry designer from Senegal. Both Tarek and Zainab live in the U.S. without legal documents. This excerpt begins as Zainab works selling jewelry in the craft market.

Media Sample Questions & Answers

1) What do these immigrants want? Give evidence to support your answer.

Possible Answer: Zainab wants to be respected and paid for her skill and work ("Will you take \$30? No, \$35"). Zainab and Tarek want mutual respect and support as loving partners (Zainab's request that Tarek not be late to help her get her table). Tarek wants the opportunity to make money and to join with other musicians while practicing his chosen craft. ("I always wanted to play down here... supposed to be good money").

2) What challenges do they face and what helps them to survive?

Possible Answer: Zainab and her Israeli friend face cultural ignorance. They are helped by sharing their common bonds as immigrants. Zainab needs a new table to improve her business and she needs Tarek's help to get it.

3) What techniques does the filmmaker use to communicate the message?

Possible Answer: The screenwriter uses universal stories of human relations (lovers, friends, co-workers) to illustrate the very human needs and desires of the main characters. By portraying common human flaws (cultural ignorance on the part of Zainab's customer, habitual lateness on the part of Tarek), the filmmaker creates characters and situations that most viewers will be able to relate to themselves.

4) How does the filmmaker challenge stereotypes in the scripting of the relationship between Walter and Tarek?

Possible Answer: By scripting Tarek as Walter's teacher and coach, he challenges stereotypes that ordinarily would place an older, white male U.S. citizen in a position of power over a younger Palestinian without papers.



American Family
PBS, 2002

Film 3 Introduction

This excerpt is from the PBS series *American Family*, directed by Gregory Nava and based on the Gonzalez family in Los Angeles. In this excerpt from a 2002 episode called “La Llorona,” attorney Nina Gonzalez represents Elena Bonilla, who is trying to reunite with her husband. “La Llorona” (the Weeping Woman) refers to an old Mexican folktale about a mother who loses her children and haunts the Earth searching in vain for them (Santistevan).

Media Sample Questions & Answers

1) What do these immigrants want? Give evidence to support your answer.

Possible Answer: Immigrants want to be united with their families, as shown by Elena’s courageous efforts to reunite with her husband and to remain with her child. They also want their children to have the opportunities that come with U.S. citizenship (“I wanted my son to be born here. I wanted him to be an American”).

2) What challenges do they face and what helps them to survive?

Possible Answer: Immigrants face laws and bureaucracy designed to deport them if they are not here legally, even if the consequence dismantles families, as was true in Elena’s case. Elena is supported by the work of attorneys like Nina Gonzalez and comforted by other immigrant mothers like the women in the deportation cell.

3) What techniques does the filmmaker use to communicate the message?

Possible Answer: Nava directs the film in such a way as to have the viewer experience the crescendo of anxiety that befalls immigrants facing deportation. The speed of the character’s movements and speaking increases from the immigration center to the law office to the jail to the freeway to the bus. The soundtrack increases the anxious feeling with the baby’s cries, the raised voices of Nina and Gordy, the sound of horns on the freeway, and the ominous musical background with strings and drums as Elena is forced onto the bus.

4) How are the workers within the deportation system portrayed?

Possible Answer: They are portrayed as dedicated to following the requirements of the law and their jobs even if it means separating a woman from her child. The woman behind the desk, the jail matrons, and the bus guard all appear sympathetic but firm as they separate Elena from her child and deport her.



El Norte
American Playhouse, 1983

Film 4 Introduction

This clip is from the 1983 feature film *El Norte*, directed by Gregory Nava. The film tells the story of Enrique and Rosa, brother and sister from a Mayan family in the highlands of Guatemala who flee government terror in their home country and cross through Mexico in order to make it to “el norte,” the United States. After their dangerous but successful border crossing, they separate to seek work in different parts of the country. The excerpt that you will see occurs near the end of the film when the two are reunited after Rosa is hospitalized.

Media Sample Questions & Answers

1) What do these immigrants want? Give evidence to support your answer.

Possible Answer: Enrique and Rosa want to feel at home and reunited with family (“I felt afraid... but when I woke up you were here with me”), to find refuge from violence (“in our own land... they want to kill us”), to escape from poverty (“in Mexico there is only poverty”), and to be accepted and eventually to return to their home country (“we will return to our village”).

2) What challenges do they face and what helps them to survive?

Possible Answer: They feel that life is hard (“yes, life is difficult here”) and that they are neither free (“we’re not free”) nor accepted (“here in the north we aren’t accepted”). They are supported by faith and by family ties (“the important thing is not to lose faith,” “we have to stay together”).

3) What techniques does the filmmaker use to communicate the message?

Possible Answer: By scripting this hospital bed reunion at the end of the film, the filmmaker gets to summarize the different experiences and perspectives of sister and brother regarding immigration. The soft and slow strings in the musical score underscore the tragic nature of Rosa’s final struggle to live as an immigrant in “el norte.”

4) Does the filmmaker take a clear position regarding the wisdom of the main characters’ pilgrimage to the north?

Possible Answer: No. The director offers dual points of view rather than taking a definite position regarding immigration. In presenting Rosa’s view of the absence of freedom and the harsh obstacles at every turn, he illustrates the perspective that immigration is a hopeless effort. But this view is countered with Enrique’s unfailing optimism that success remains just around the corner with a little luck and devoted faith.

FURTHER QUESTIONS

- Which of these stories did you most relate to yourself and why?
- Compare the differences in filmmaking techniques between documentary film (*Lost Boys of Sudan*), made-for-TV drama (*American Family*), and feature film (*El Norte* and *The Visitor*).
- What stereotypes were perpetuated and what stereotypes were challenged in these films?
- What other films or other media forms provide insight into the immigrant experience?
- The people who made these films have been outspoken about their desire to use their skills to further the interests of immigrant populations. Discuss whether it is an ethical act to use filmmaking as a means of persuasion for a particular point of view.
- What do these films tell you about power and powerlessness among residents in the United States who do not have legal documentation?
- Discuss the impact on the U.S. economic system of workers who reside here without legal documentation.
- How might people with different perspectives on immigration view these films differently?

CONNECTIONS

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)



Unit 6, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: _____

- 1) What do these immigrants want? Give evidence to support your answer.

- 2) What challenges do they face and what helps them to survive?

- 3) What techniques does the filmmaker use to communicate the message?

- 4) *Lost Boys of Sudan* – How do the filmmakers represent the experience of the war that has created this refugee migration in this short clip?
The Visitor – How does the filmmaker challenge stereotypes in the scripting of the relationship between Walter and Tarek?
American Family – How are the workers within the deportation system portrayed?
El Norte – Does the filmmaker take a clear position regarding the wisdom of the main characters' pilgrimage to the north?

LESSON PLAN



Audio Clip

Case Study: Immigrant Realities

Lesson Objectives:

- Students will review songs with messages about the challenges facing immigrants.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

emigrant, deportee, DDT, Governor Pete Wilson, norteno music

Media:

- “Welcome, Welcome, Emigrante” (1:04)
- “Plane Wreck at Los Gatos (Deportee)” (1:36)
- “Without a Face” (1:40)
- “Esta Tierra Es Tuya (This Land Is Your Land)” (1:43)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 6 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Immigrant Realities

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

It is likely that the first human travelers to settle in a new place told stories over evening fires about the journeys from their old homes to their new homes. This process continues today in many forms: blogs, YouTube videos, and international phone calls. One traditional media form continues to carry stories of immigrant experience: songs. As you listen to these song fragments, consider the changing cultural context in which they were first written and in which they are presented here. Consider the messages about the realities of immigrant life within the hope and struggle inherent in coming to a new land. Practice listening as a way to explore both the emotional experience of the immigrant and the creative thinking of the songwriter and performer.

3. Distribute the student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“Welcome, Welcome, Emigrante” Buffy Sainte Marie, 1966

Song 1 Introduction

Singer-songwriter Buffy Sainte Marie is a Native American of Cree ancestry. In the 1960s, she published several well-known songs having to do with Native American civil rights, such as “My Country Tis of Thy People You’re Dying” and “Now That The Buffalo’s Gone.” She performed this song on the television program *Rainbow Quest*, accompanied on banjo and vocals by the show’s host Pete Seeger.

Media Sample Questions & Answers

1) What is the songwriter’s message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.

Possible Answer: Immigrants are challenged by hard, dirty work and by traveling from their home country speaking a language other than English (“for the work they did was lowly and they dirtied up their clothes / and they spoke a foreign language and they labored with their hands / and they came from far away to a land they did not know”).

2) What emotions are evoked by the song?

Possible Answer: Emotions might include gratitude and joy for the welcome offered to newly arrived immigrants and pride in one’s immigrant ancestors.

3) How does the style, tempo, or recording of the music further the song’s message in content or emotion?

Possible Answer: The singer’s accent on “welcome, welcome” underscores the primary message of appreciation for the patience and hard work of immigrants. The sparse instrumentation with simple acoustic guitar and banjo places the focus, as desired, on the words rather than the instrumentation.

4) How does the Buffy Sainte Marie’s identity as a Native American inform the meaning of this song?

Possible Answer: Buffy Sainte Marie’s Native American ancestry adds a note of irony to the song since her ancestors were here prior to the first European immigration. (Though not all Native American tribes welcomed the new immigrants, many did, and in many instances the new immigrants tarnished their arrival with acts of cruelty and violence to the indigenous population.) It is also true that many Native American ancestors were themselves immigrants from other places when they settled new territory in the Americas.



“Plane Wreck at Los Gatos (Deportee)”
Words by Woody Guthrie, Music by Martin Hoffman,
Performed by Bruce Springsteen, 1996

Song 2 Introduction

Woody Guthrie was one of the preeminent songwriters of the mid-twentieth century. He wrote these lyrics after reading a newspaper story on January 29, 1948, about the crash of an airplane in California’s Los Gatos canyon that killed twenty-eight Mexican farm workers being sent back to Mexico (Creswell 221). The music was later added by Martin Hoffman. The song was performed by Bruce Springsteen at a 1996 concert in honor of Guthrie that was organized by the Rock and Roll Hall of Fame and the Woody Guthrie Archives.

Media Sample Questions & Answers

1) What is the songwriter’s message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.

Possible Answer: Mexican farm workers work hard in the U.S. for little wages (“my father's own father, he waded that river / they took all the money he made in his life”). Mexican immigrants are treated poorly in the U.S. (“they chased them like rustlers, like outlaws, like thieves”). They are not given recognition as individuals whose labor is essential to the U.S. economy and society (“you won't have a name when you ride the big airplane / All they will call you will be deportees”).

2) What emotions are evoked by the song?

Possible Answer: Answers will vary, possibly sadness or anger for the death and mistreatment of the workers.

3) How does the style, tempo, or recording of the music further the song’s message in content or emotion?

Possible Answer: As with the previous song, Springsteen’s acoustic guitar accompaniment keeps the focus on Guthrie’s words. The insistent drone of the bass string acts as a grieving bell tolling for the dead.

4) Who is the narrator in Guthrie’s song?

Possible Answer: The narrator is the grandchild of an immigrant Mexican farm worker (“my father's own father, he waded that river”), presumably now a U.S. citizen commenting on how “we” treat the people who pick our food (“Is this the best way we can grow our big orchards?”).



“Without a Face”

Written and performed by Rage Against the Machine, 1996

Song 3 Introduction

This song was written and performed by the California band Rage Against the Machine on their top-selling CD *Evil Empire*. “Wilson” in the last lines refers to California Governor Pete Wilson, who ran on a campaign opposing affirmative action and state funding of social services for undocumented workers.

Media Sample Questions & Answers

1) What is the songwriter’s message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.

Possible Answer: Immigrants have the challenge of making money to send home to family (“I’m sendin’ paper south under the barbed wire”), being anonymous as an undocumented person (“born without a face”), racism (“the white wall”), chemical poisoning for fieldworkers (“pops heart stopped, in came the air drop / Flooded the trench he couldn’t shake the toxic shock,” “down wit’ DDT yeah you know me / raped for the grapes”), and the challenge of living in a state where the governor opposes support for illegal immigrants (“it’s hard to breathe wit’ Wilson’s head around my throat”).

2) What emotions are evoked by the song?

Possible Answer: Answers will vary; possibly anger, rage, or despair for the life situation of the undocumented immigrant facing “the white wall.”

3) How does the style, tempo, or recording of the music further the song’s message in content or emotion?

Possible Answer: Rage Against the Machine highlights the repeated line “Born without a face” with a marked increase in the speed and volume of the drum, guitar, and vocals, accentuating the associated lyrics relating to death and hopelessness.

4) What does the singer mean when he says, repeatedly, “I tried to cross the white wall”?

Possible Answer: The white wall might refer to the actual border crossing into the U.S. However, this song was written and performed before the Secure Fences Act, after which a much more extensive wall was built on the U.S. / Mexico border. It might also refer to the anti-immigrant policies and attitudes of governor Wilson as referenced in the last lines (“strangled and mangled another SS curtain call / When I tried to cross the white wall”).



"Esta Tierra Es Tuya (This Land Is Your Land)"

Words and music by Woody Guthrie,

Spanish version by Juan Días,

Performed by Sones de Mexico, 2007

Song 4 Introduction

"Esta Tierra Es Tuya" is the title track from a 2007 CD by the Chicago ensemble Sones de Mexico. The CD received a 2008 Grammy Nomination for Best Mexican/Mexican-American Album. Sones de Mexico describes its mission as "to educate, research, preserve, arrange, present, perform, and disseminate Mexican folk and traditional music and dance to children and adults of all nationalities, physical abilities, and cultural and ethnic backgrounds" ("Mission," *Sones de Mexico*).

Media Sample Questions & Answers

1) What is the songwriter's message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.

2) What emotions are evoked by the song?

3) How does the style, tempo, or recording of the music further the song's message in content or emotion?

4) The first verse you hear of this song is among the lesser known verses: "When I was walking I saw a sign there / and the sign said 'No Trespassing' / but on the other side it didn't say nothing." Why might the performers have chosen to sing this line rather than one of the better-known verses?

Possible Answer: Immigrants face "No Trespassing" signs at the border ("dónde había un letrero / pa' que no pasara").

Possible Answer: Answers will vary; possibly pride and joy at claiming the country as belonging to all its people.

Possible Answer: The choice to perform this well-known song in Spanish invites the listener to consider the experience of a Spanish-speaking immigrant with the all-inclusive lyrics. Similarly, the accordion accompaniment, characteristic of the norteno style of Mexican music, locates this song squarely "south of the border," once again underscoring the inclusion of people descended from Mexican immigrants in the common heritage of the United States.

Possible Answer: It was most likely selected because its content has to do with the issue of rights of passage, an issue of concern to most Mexican immigrant families, and likely to be an issue of concern to members of a group devoted to education about Mexican music and culture.

FURTHER QUESTIONS

- Do you think any of these songs could have an impact on the social justice movement to support immigrant rights? If so, which songs and why? If not, why not?
- Discuss if the different styles of music presented here—folk, alternative rock, and norteno or conjunto—work to educate or persuade.
- Discuss if the different styles of storytelling presented here—topical (“Plane Wreck at Los Gatos”), anthem (“Esta Tierra Es Tuya”), and hip-hop rhyming (“Without a Face”)—work to educate or persuade.
- Which of these songs most appealed to you and which had the least appeal? Why?
- Two of these songs, “Plane Wreck at Los Gatos” and “This Land Is Your Land,” were written by Woody Guthrie in the 1940s. Discuss the role of historical context in music appreciation in light of the recordings heard here from the years of the immigration debates of the 1990s and 2000s.
- Might reactions to these songs be different for first generation immigrants or for those from undocumented families than they might be with listeners whose immigrant past is several generations back? Why or why not?
- Are there songs from your generation’s music that speak to the issues and experiences of immigrants?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3

(Immigrant Labor)

LYRIC SHEET

SONG 1

"Welcome, Welcome, Emigrante" – Composed and performed by Buffy Sainte Marie, 1966

So welcome, welcome, emigrante,
to my country, welcome home.
Welcome, welcome, emigrante,
to the country that I love.

I am proud, I am proud,
I am proud of my forefathers
And I sing about their patience
For they spoke a foreign language
and they labored with their hands

And the work they did was lowly
and they dirtied up their clothes
They came from far away
to a land they didn't know
The same way you do, my Friends.

So welcome, welcome, emigrante,
to my country, welcome home.
Welcome, welcome, emigrante,
to the country that I love.

SONG 2

"Plane Wreck at Los Gatos (Deportee)" – Words by Woody Guthrie, Music by Martin Hoffman, Performed by Bruce Springsteen, 1996

My father's own father, he waded that river
They took all the money he made in his life
It's six hundred miles to the Mexican border
They chased us like rustlers,
like outlaws, like thieves

Goodbye to my Juan, goodbye Rosalita
Adios mis amigos, Jesus y Maria
You won't have a name
when you ride the big airplane
All they will call you will be deportees

The sky plane caught fire over Los Gatos Canyon
The great ball of fire it shook all our hills
Who are these dear friends
Who've fallen like dry leaves?
Radio said, "They are just deportees"

Is this the best way we can grow our big orchards?
Is this the best way we can raise our good crops?
To fall like dry leaves and rot on the topsoil
And be known by no names except "deportees"

SONG 3

“Without a Face” – Written and performed by Rage Against the Machine, 1996

Survive one motive no hope
'Cause every sidewalk I walk is like a tightrope
Yes I know my deadline sire,
when my life expires
I'm sendin' paper south under the barbed wire
The mother of my child
will lose her mind at my grave
It's my life for their life so call it a free trade
"Por vida" and my name up on the stall
I took a death trip
when I tried to cross the white wall

Walk unseen past the graves and the gates,
born without a face
One motive no hope ah, born without a face
(Repeat)
Without a face

Yeah, I tried to look back to my past long lost
A blood donor to the land owner holocaust
Pops heart stopped, in came the air drop
Flooded the trench
he couldn't shake the toxic shock
Maize was all we needed to sustain
Now her golden skin burns, insecticide rain
Ya down wit DDT yeah you know me
Raped for the grapes, profit for the bourgeoisie
War tape boomin' path is Luminoso
I'm headed north like my name was kid 'Cisco
To survive one motive no hope, ah
It's hard to breathe
with Wilson's head around my throat
Strangled and mangled another SS curtain call
When I tried to cross the white wall

SONG 4

“Esta Tierra Es Tuya (This Land Is Your Land)” – Words and music by Woody Guthrie, Spanish version by Juan Días, Performed by Sones de Mexico, 2007

Cuando caminaba llegué a una frontera
donde había un letrero pa' que no pasara.
Y del otro lado no decía nada.
La tierra es para ti y para mí.

Y en la carretera en la que voy viajando
se abre mi destino como una alborada
Así debe ser, “...de quien la trabaja.”
La tierra es para ti y para mí.

Esta tierra es tuya esta tierra es mía
desde el horizonte hasta la otra orilla
Desde las montañas, costas, ríos y valles
La tierra es para ti y para mí.

When I was walking I saw a sign there
And the sign said “No Trespassing.”
But on the other side it didn't say nothing.
This land was made for you and me.

And on the highway that I travel on
My destiny opens up like a dawn.
This is how it should be “...to those who till it.”
This land was made for you and me.

This land is your land This land is my land
From the horizon to the far shore
From the mountains, coasts, rivers and valleys
This land was made for you and me.

This land is your land
This land is my land
From California
To the New York island
From the redwood forest
To the gulf stream waters
This land was made
For you and me.



Unit 6, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Welcome, Welcome, Emigrante” – Composed and performed by Buffy Sainte Marie, 1966

**So welcome, welcome, emigrante,
to my country, welcome home.
Welcome, welcome, emigrante,
to the country that I love.**

**I am proud, I am proud,
I am proud of my forefathers
And I sing about their patience
For they spoke a foreign language
and they labored with their hands**

**And the work they did was lowly
and they dirtied up their clothes
They came from far away
to a land they didn't know
The same way you do, my Friends.**

**So welcome, welcome, emigrante,
to my country, welcome home.
Welcome, welcome, emigrante,
to the country that I love.**

- 1) What is the songwriter's message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.

- 2) What emotions are evoked by the song?

- 3) How does the style, tempo, or recording of the music further the song's message in content or emotion?

- 4) How does the Buffy Sainte Marie's identity as a Native American inform the meaning of this song?



Unit 6, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Plane Wreck at Los Gatos (Deportee)" – Words by Woody Guthrie, Music by Martin Hoffman, Performed by Bruce Springsteen, 1996

My father's own father, he waded that river
They took all the money he made in his life
It's six hundred miles to the Mexican border
They chased us like rustlers,
like outlaws, like thieves

Goodbye to my Juan, goodbye Rosalita
Adios mis amigos, Jesus y Maria
You won't have a name
when you ride the big airplane
All they will call you will be deportees

The sky plane caught fire over Los Gatos Canyon
The great ball of fire it shook all our hills
Who are these dear friends
Who've fallen like dry leaves?
Radio said, "They are just deportees"

Is this the best way we can grow our big orchards?
Is this the best way we can raise our good crops?
To fall like dry leaves and rot on the topsoil
And be known by no names except "deportees"

- 1) What is the songwriter's message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.
- 2) What emotions are evoked by the song?
- 3) How does the style, tempo, or recording of the music further the song's message in content or emotion?
- 4) Who is the narrator in Guthrie's song?



Unit 6, Lesson 3 Student Worksheet

NAME _____

DATE _____



"Without a Face" – Written and performed by Rage Against the Machine, 1996

Survive one motive no hope
'Cause every sidewalk I walk is like a tightrope
Yes I know my deadline sire,
when my life expires
I'm sendin' paper south under the barbed wire
The mother of my child
will lose her mind at my grave
It's my life for their life so call it a free trade
"Por vida" and my name up on the stall
I took a death trip
when I tried to cross the white wall

Walk unseen past the graves and the gates,
born without a face
One motive no hope ah, born without a face
(Repeat)
Without a face

Yeah, I tried to look back to my past long lost
A blood donor to the land owner holocaust
Pops heart stopped, in came the air drop
Flooded the trench
he couldn't shake the toxic shock
Maize was all we needed to sustain
Now her golden skin burns, insecticide rain
Ya down wit DDT yeah you know me
Raped for the grapes, profit for the bourgeoisie
War tape boomin' path is Luminoso
I'm headed north like my name was kid 'Cisco
To survive one motive no hope, ah
It's hard to breathe
with Wilson's head around my throat
Strangled and mangled another SS curtain call
When I tried to cross the white wall

- 1) What is the songwriter's message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.

- 2) What emotions are evoked by the song?

- 3) How does the style, tempo, or recording of the music further the song's message in content or emotion?

- 4) What does the singer mean when he says, repeatedly, "I tried to cross the white wall"?



Unit 6, Lesson 3 Student Worksheet

NAME _____

DATE _____



“Esta Tierra Es Tuya (This Land Is Your Land)” – Words and music by Woody Guthrie, Spanish version by Juan Díes, Performed by Sones de Mexico, 2007

**Cuando caminaba llegué a una frontera
donde había un letrero pa’ que no pasara.
Y del otro lado no decía nada.
La tierra es para ti y para mí.**

**Y en la carretera en la que voy viajando
se abre mi destino como una alborada
Así debe ser, “...de quien la trabaja.”
La tierra es para ti y para mí.**

**Esta tierra es tuya esta tierra es mía
desde el horizonte hasta la otra orilla
Desde las montañas, costas, ríos y valles
La tierra es para ti y para mí.**

**When I was walking I saw a sign there
And the sign said “No Trespassing.”
But on the other side it didn’t say nothing.
This land was made for you and me.**

**And on the highway that I travel on
My destiny opens up like a dawn.
This is how it should be “...to those who till it.”
This land was made for you and me.**

**This land is your land This land is my land
From the horizon to the far shore
From the mountains, coasts, rivers and valleys
This land was made for you and me.**

- 1) What is the songwriter’s message about the challenges faced by immigrants to the U.S.? Give evidence for your answer.
- 2) What emotions are evoked by the song?
- 3) How does the style, tempo, or recording of the music further the song’s message in content or emotion?
- 4) The first verse you hear of this song is among the lesser known verses: “When I was walking I saw a sign there / and the sign said ‘No Trespassing’ / but on the other side it didn’t say nothing.” Why might the performers have chosen to sing this line rather than one of the better known verses?

Unit 7: Gay Liberation

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Out of the closet and into the streets

In the years following World War II, it was dangerous to be out as a lesbian or a gay man in the U.S. Anyone who identified as homosexual could be fired from a government job or involuntarily committed to a mental institution. Similar homophobia, or fear of homosexuals, occurred within social justice movements. Bayard Rustin, one of the main organizers of the 1963 March on Washington For Jobs and Freedom, was an out gay man. Some Civil Rights leaders pressured Dr. Martin Luther King, Jr. to distance himself from Rustin, fearing his homosexuality might undermine public support for the movement (Johnson, Kjerstin). Similarly, some white feminists feared the stigma of lesbianism would diminish public support for feminism. Betty Friedan of NOW labeled lesbians in the organization the “lavender menace” (Heinemann 79).

Despite anti-gay prejudice, groups like the Mattachine Society and the Daughters of Bilitis organized in the 1950s and early 1960s to oppose heterosexism, or discrimination by heterosexuals (straights) against gays and lesbians. Today’s more inclusive gay rights movement, sometimes called the LGBT movement for lesbian, gay, bisexual, and transgendered people, owes its wider acceptance to these pioneer activists.



What is the message about heterosexism in this poster by PFLAG (Parents, Families and Friends of Lesbians and Gays)?

The event that is most often marked as the beginning of the gay liberation movement, the term used here to represent the diverse scope of the LGBT movement, happened on successive nights in the summer of 1969 in New York’s Greenwich Village. On those nights, as had happened often before, police raided a gay bar, the Stonewall Inn, and began to arrest patrons on charges of indecency. But unlike other nights, this time resistance to this unfair treatment erupted into violence and spilled out into the streets and onto the front pages of newspapers. *The Village Voice* proclaimed, “Gay Power Comes to Sheridan Square.” One year later, the newly organized Gay Liberation Front held a gay pride march on the anniversary of the Stonewall rebellion, marking the beginning of a sustained movement out of the closet and into the streets.

Ten years after Stonewall, in 1979, the first National March for Lesbian and Gay Rights took place in Washington, D.C. to press for civil rights protections for lesbian and gay people in many areas, including government employment and parental rights. This gathering and others that followed organized by groups like the National Gay and Lesbian Task Force, the Human Rights Campaign, and Equality for America, were part of an effort to make political action for gay liberation respectable and to bring wider media attention to homophobia and heterosexism.

The Second National March for Lesbian and Gay Rights took place in 1987 and called for the legalization of gay and lesbian relationships, the passage of a national civil rights bill, and an end to discrimination against people who were HIV positive. By 1987, the AIDS crisis had become a national and international epidemic among gay men. Up to that time, the Reagan administration had done little to stem the spread of the virus. AIDS activists became increasingly militant in their demands for federal funding for AIDS treatment. The AIDS Coalition To Unleash Power organized direct action campaigns, using their own media with the symbolism of the pink triangles that had been used by the Nazis to identify and target homosexuals.

Debating the Right to Love and Serve

In the 1970s and '80s, a backlash developed against the gay liberation movement. Opponents of the movement claimed that an affirmation of civil rights for lesbians and gays would undermine the foundation of the family, which they saw as based in heterosexuality. Florida orange juice spokeswoman Anita Bryant formed a "Save Our Children" campaign to repeal gay rights ordinances in Florida. Evangelical Christian pastor James Dobson founded Focus on the Family and supported the passage of a Constitutional amendment to define marriage as a union between one man and one woman. Baptist minister Fred Phelps led countless pickets opposing gay rights events with signs saying, "God Hates Fags."

Some anti-gay actions escalated from verbal violence to physical attacks. In 1978, San Francisco Board of Supervisors member Harvey Milk, one of the first openly gay men to be elected to office, was murdered along with Mayor George Moscone. Twenty years later, Wyoming college student Matthew Shepard, an out gay man, was tortured and murdered. Both events brought widespread media attention to the reality of "gay bashing."

The Clinton administration, pressed to decide whether gay men and lesbians should be able to serve openly in the military, settled on a compromise policy: "Don't Ask, Don't Tell." Some members of the military chose to challenge this policy as a violation of their

human rights to love whomever they chose. Another facet of the gay rights debate in the 1990s and early 2000s had to do with the right of lesbian and gay couples to marry. Some states began to legalize same-sex marriage; celebrities like comedian Ellen Degeneres and *Star Trek's* George Takei announcing their vows to the media. In response, Congress passed the 1996 Defense of Marriage Act, stating that the federal government defines marriage as a legal union exclusively between one man and one woman.

Some advocates for gay liberation decided to use the media as a means to work for tolerance. The Gay and Lesbian Alliance Against Defamation holds annual awards for media sources deemed to have created the most "gay-friendly" productions, including television programs, advertisements, digital journalism, and Broadway theater. Groups supporting an opening of gender identity began websites like that of the National Bisexual Liberation Movement and the transgender-affirmative ChristineJorgensen.org.

The elementary school classroom became a battleground for the "culture wars" surrounding gay liberation. Moral Majority founder Jerry Falwell claimed that an animated character on the popular children's program *Teletubbies* was a gay role model who would damage the moral lives of children. Some people wanted to ban children's books like *Heather Has Two Mommies* and *Daddy's Roommate* from children's libraries on the grounds that they made homosexuality appear normal. These efforts were countered by groups like the Gay, Lesbian, Straight Education Network and Gay-Straight Alliances. These groups produced educational materials and organized support groups to invite tolerance for different sexual orientations and gender identifications within the school community.

In the forty years following the Stonewall rebellion, the gay liberation movement followed the lead of other social justice movements with legal actions, mass protests, and civil disobedience. The advocates of change and tradition fought pitched battles in the media that became dubbed the "culture wars" over the future of U.S. attitudes toward the gay liberation movement.



What techniques does the cover artist use to further the message?

LESSON PLAN

Slide Lesson: Out and Affirmed



PowerPoint Slide Show

Lesson Objectives:

- Students will learn the history of the gay liberation movement from the 1960s until the present.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on the question of how diverse sexual orientations and gender identities are affirmed or denied in a pluralistic society.

Vocabulary:

Mattachine Society, Daughters of Bilitis, “coming out,” homosexual, homophile, homophobia, heterosexism, Stonewall rebellion, “gay power,” National March on Washington for Lesbian and Gay Rights, *Bowers v. Hardwick*, AIDS crisis, NAMES Project AIDS Memorial Quilt, Aids Coalition to Unleash Power, “gay bashing,” Anita Bryant, Harvey Milk, Matthew Shepard, Focus on the Family, Leonard Matlovich, “Don’t Ask, Don’t Tell,” gay marriage, Human Rights Campaign, Defense of Marriage Act, Gay & Lesbian Alliance Against Defamation, National Bisexual Liberation Movement, “bisexual chic,” Christine Jorgensen, transsexual, Gay-Straight Alliances, Gay, Lesbian, and Straight Education Network

Media:

magazine cover, newspaper front page, poster, news photo, editorial cartoon, Web page, advertisement,

Materials Needed:

- 15 slide PowerPoint Slide Show (access online or via Unit 7 Lesson 1 digital media folder)
- 30-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time: 50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: “Homophile Groups Picket in Nation’s Capital,” 1965 magazine cover

BACKGROUND INFORMATION

During the 1950s and 1960s, openly identifying as lesbian or gay in U.S. society meant risking involuntary psychiatric commitment, losing custody of children, arrest, ostracism from family, and becoming a target of violence. Hundreds of gay men were fired from jobs in the State Department during the anti-communist witch hunts of the McCarthy era on the grounds that their homosexuality would make them vulnerable to blackmail by Soviet spies (Johnson, David). In 1950, gay men in Los Angeles organized the Mattachine Society to encourage an “ethical homosexual culture... [paralleling] the emerging culture of our fellow minorities—The Negro, Mexican and Jewish peoples” (Lehring 206). In 1955, a group of San Francisco lesbian women formed the Daughters of Bilitis, named after an ancient Greek lesbian poet (Oliver 23). The Daughters of Bilitis published the magazine *The Ladder* as a means for lesbians to communicate during an era when “coming out” was dangerous.

QUESTION

What is the message about gay liberation in this magazine cover? Give evidence from the document to support your answer.

POSSIBLE ANSWER

The Federal government discriminates against homosexual employees.

EVIDENCE

The caption, “Homophile (gay and lesbian) groups picket capital,” suggests concern, and the picket sign text makes the specific grievance clear.

QUESTION

What risks might have been associated with this action in 1965? Would a similar action be as risky today? Why or why not?

POSSIBLE ANSWER

In 1965, such a public action might have caused the protesters to be subject to public ridicule and the possible loss of their jobs, families, or freedom due to public intolerance of gay and lesbian people. Today, such a protest would be unlikely to provoke similar risks. There is more public awareness of and tolerance for people of diverse sexual orientations because of the efforts of the gay liberation movement.

SLIDE #2



**“Homophile Groups Picket in Nation’s Capital,”
1965 magazine cover**

FURTHER QUESTIONS

Why do you think this magazine was advertised as for “Adults Only”?

Discuss the role of small media outlets like *The Ladder* in helping further social justice movements.

The founders of the Mattachine Society wanted to “parallel the emerging culture of our fellow minorities—The Negro, Mexican and Jewish peoples.” How might those communities have reacted to this statement of affinity?

Discuss the role of risk-taking in the organizing efforts of early social justice movements. In this case, what were the particular risks for the organizers of this picket, for the participants in the picket, for the editors of the magazine that publicized the action, and for subscribers to the magazine?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(Law & Policy)

ADDITIONAL INFO

The woman pictured leading this group of picketers is Lilli Vincenz of the Mattachine Society of Washington. In an interview with *Lesbian Life* many years later, she recalled her time on the picket line:

I wrote little newsletters for the Mattachine Society. We went out and distributed pamphlets. I was the editor of our newsletter called "The Homosexual Citizen" for 1 ½ years. In those days we called it the homophile movement. It wasn't gay rights or civil rights, we said homophile.

(In the newsletter) we talked about what was going on and what gay people were going through, arrests, court cases and also book reviews. The bad books that put gays down. National coverage. These were all small organizations. Nationwide there were not more than 20. The most important first thing that we did was try to get the police to stop arresting gay men and to establish a better relationship with the police.

Then in 1965 we started picketing. April 17th. That was the White House picket. I just felt wonderful. We needed visibility. Because gay people, we were not visible in those days. So we all had dress rules. We looked good. We were protesting the policies of the government in regards to gay people. Because gays were fired then.

Because there was no advertising, there weren't that many people there. But there were some photographers. It was still a big thing. Picketing was not the ho hum experience it is now. I don't recall that we were heckled in any way. We did our picketing and we felt proud. And then *Confidential* magazine wrote about us and they put photographs in their magazine and all of the sudden we got calls from people because of the publicity. They did us a favor. They gave us visibility.

TEACHER GUIDE

SLIDE #3: “Homo Nest Raided” and “Gay Power Comes to Sheridan Square,” 1969 front pages and article

BACKGROUND INFORMATION

“The Stonewall Rebellion” marked the beginning of the nationally publicized gay rights movement. Prior to that time, police officers in New York and elsewhere routinely raided gay bars to harass gay men and lesbians by arresting them on charges of “indecentcy” or for wearing the clothing of the opposite gender (Frum 204). Damning news coverage often followed. On June 27, 1969, eight police officers entered the Stonewall Inn, a gay bar in Greenwich Village, and began arresting patrons. People fought back. For two nights fighting continued, with multiple arrests and injuries among a growing crowd of supporters of the new “gay power” movement (Wright). In 1969, *The Daily News* had the largest circulation of any paper in the U.S., selling over two million papers per day (Farrell, Bill). *The Village Voice* was the country’s best-selling weekly newspaper, with a single-day circulation higher than the circulations of ninety-five percent of American big-city dailies (Menand).

QUESTION

Compare representations of the Stonewall riot as presented on the front pages of these two newspapers. Give evidence from the documents to support your answer.

POSSIBLE ANSWER

The Sunday News caricatures the Stonewall participants as “Homos” and “Queen Bees.” The image is of the place rather than the people. In contrast, the image in *The Village Voice* includes both the bar and the people, humanizing the coverage. *The Village Voice* headline marks the actions of the participants as activists for “Gay Power.”

QUESTION

How might these editorial choices have been made in order to appeal to each paper’s target audience?

POSSIBLE ANSWER

As a mass circulation daily newspaper, *The Daily News* relied on inflammatory headlines to draw readers. It also appealed to the widespread anti-gay sentiments of the time. *The Village Voice*’s primary readership was within its home neighborhood of Greenwich Village. Its readers were more likely to be supporters of the Stonewall protesters.

SLIDE #3



“Homo Nest Raided,” 1969 front page



“Gay Power Comes to Sheridan Square,” 1969 front page article and caption

FURTHER QUESTIONS

Have you ever heard of the Stonewall riot before? Why or why not?

Who might have classified Stonewall as a “riot”? Who might have called it a “rebellion”?

Would you classify the events that occurred at the Stonewall Inn on June 27, 1969, as a “riot” or a “rebellion”? Why?

[Read aloud the excerpts from the two front-page articles in *Additional Info.*] In what ways do the two writers perpetuate or challenge stereotyping with their reporting?

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17; U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11, 15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

ADDITIONAL INFO

From the opening paragraphs of “Gay Power Comes to Sheridan Square” by Lucian Truscott:

Sheridan Square this weekend looked like something from a William Burroughs novel as the sudden specter of “gay power” erected its brazen head and spat out a fairy tale the likes of which the area has never seen.

The forces of faggotry, spurred by a Friday night raid on one of the city's largest, most popular and longest lived gay bars, the Stonewall Inn, rallied Saturday night in an unprecedented protest against the raid and continued Sunday night to assert presence, possibility, and pride until the early hours of Monday morning. “I’m a faggot, and I’m proud of it!” “Gay Power!” “I like boys!” — these and many other slogans were heard all three nights as the show of force by the city's finery met the force of the city's finest. The result was a kind of liberation, as the gay brigade emerged from the bars, back rooms, and bedrooms of the village and became street people.

From the opening paragraphs of “Homo Nest Raided” by Jerry Lisker:

She sat there with her legs crossed, the lashes of her mascara-coated eyes beating like the wings of a hummingbird. She was angry. She was so upset she hadn't bothered to shave. A day old stubble was beginning to push through the pancake makeup. She was a he. A queen of Christopher Street. Last weekend the queens had turned commandos and stood bra strap to bra strap against an invasion of the helmeted Tactical Patrol Force. The elite police squad had shut down one of their private gay clubs, the Stonewall Inn at 57 Christopher St., in the heart of a three-block homosexual community in Greenwich Village. Queen Power reared its bleached blonde head in revolt. New York City experienced its first homosexual riot court of the Queens.

TEACHER GUIDE

SLIDE #4: “Out & Outraged,” 1987 CD handbook cover

BACKGROUND INFORMATION

The first National March on Washington for Lesbian and Gay Rights was held in 1979. This was followed by similar national mobilizations in 1987, 1993, 2000, and 2009. The 1987 action attracted hundreds of thousands of marchers led by former National Organization of Women President Eleanor Smeal and United Farmworkers President Cesar Chavez. The march was organized to protest the Reagan administration’s lack of leadership in acknowledging the AIDS crisis and to protest the Supreme Court’s decision in the case of *Bowers v. Hardwick* criminalizing gay sex. During the time of the 1987 action, the NAMES Project AIDS Memorial Quilt was displayed on the national mall. Panels marked those who had died from AIDS. More than four thousand people participated in mass civil disobedience at the Supreme Court. Eight hundred protesters were arrested in the largest civil disobedience action to take place in Washington since the end of the Vietnam War (Balestrery).

QUESTION

What type of media form is this and why was it produced?

POSSIBLE ANSWER

This is the cover of a handbook published to inform participants in the civil disobedience action at the Supreme Court.

QUESTION

What values are explicit in this handbook cover? Give evidence for your conclusions.

POSSIBLE ANSWER

Love – “Love, Life & Liberation” and figures holding hands
Freedom – “Liberation” and the pink triangle symbolizing freedom from state repression
Nonviolence – “Non-violent Civil Disobedience”
Diversity – Figure using a wheelchair, parent with child, various body types

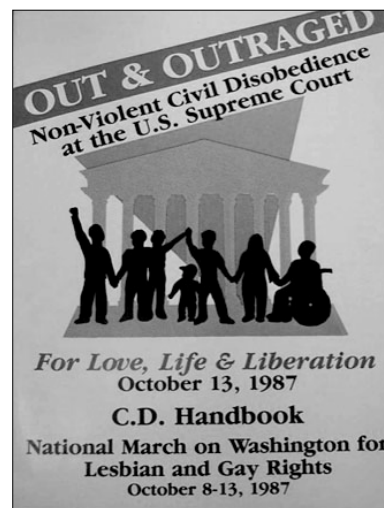
QUESTION

What visual symbols did the designers of this cover use to convey their message in nonverbal ways?

POSSIBLE ANSWER

The designers used pink triangles, the symbol used by the Nazis to identify and to target homosexuals; the columns of the Supreme Court building; and shadow figures holding hands.

SLIDE #4



**“Out and Outraged,”
1987 CD
handbook cover**

FURTHER QUESTIONS

Are mass marches and mass civil disobedience useful in furthering social justice movements? Why or why not?

Does media coverage of events like the 1987 march and civil disobedience help or hurt the movement?

Discuss whether people of diverse sexual orientation deserve civil rights.

If so, is this because they are “the same as everyone else” or because they make up a different class deserving equal rights?

The Supreme Court’s *Hardwick* decision criminalized sexual behavior between consenting adults, as had been the case with laws against interracial sex. **Should the courts be able to determine private sexual behavior between consenting adults? Why or why not?**

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2

(Law & Policy)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14,
15, 18; U3 #10, 15, 18, 20, 21; U4
#2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6
#7, 10, 15; U7 #4; U1 L2, U1 L3; U2
L2, U2 L3; U3, L2, U3 L3; U4 L2, U4
L3; U7 L2

(Civil Disobedience & Direct Action)

ADDITIONAL INFO

From the memoir *Mama’s Boy, Preacher’s Son* by teacher Kevin Jennings, who was moved to activism as a result of his participation in the march and civil disobedience of 1987:

In October [1987], Bob and I set off for Washington to join several hundred thousand of our closest friends in the second national march for equal rights for gay people. It’s trite to say that the experience transformed me, but it did. A half million people turned Washington into an all-gay city that weekend, kidding on the subway, holding hands on the street, defiantly and jubilantly enjoying a freedom they were rarely afforded back home in Alabama and Montana and Utah and Concord, Massachusetts. When the massive throng gathered on Sunday for the march, stretching as far as they eye could see, some contingents waited for hours before even stepping off. The high was indescribable: here we were, marching hundreds of thousands strong past the symbols of our nation. We chanted “Shame! Shame! Shame!” at the White House, a building from which we had gotten only silence and inaction as over forty thousand Americans, mainly from our community, were killed by AIDS by the end of 1987. We chanted “Shame! Shame! Shame!” at the Supreme Court, which had ruled just the year before in *Bowers v. Hardwick* that laws criminalizing same-sex sexual behavior were constitutional. In this case, Justice Byron White memorably wrote in the majority opinion that claims of gay activists were “facetious,” and Chief Justice Warren Burger stated in a concurring opinion that to invalidate sodomy laws would be to “cast aside a millennia of moral teaching” that was “firmly rooted in Judeo-Christian moral and ethical standards.” ... It gave me a new sense of confidence, and I returned to Concord ever more determined to live a life of honesty. (157)

TEACHER GUIDE

SLIDE #5: “Ignorance = Fear, Silence = Death,” 1989 poster

BACKGROUND INFORMATION

In 1981, news of a previously unreported disease became public. AIDS (Acquired Immunity Deficiency Syndrome) was discovered to be a product of the HIV virus, transmitted by the exchange of bodily fluids. The disease destroys the body’s immune system, making those infected with the virus more susceptible to pneumonia, cancer, and other fatal illnesses. In the 1980s, being diagnosed with AIDS was most often a death sentence. Due to its early spread among gay men, it became known as the “gay plague.” The Reagan administration was slow to acknowledge the severity of the AIDS epidemic and many people complained that the lack of action by the federal government allowed the virus to kill thousands of people (Jones, Michael). The group AIDS Coalition To Unleash Power (ACT UP) organized to demand government funding for AIDS research and treatment. ACT UP activists were devoted to direct action tactics like chaining themselves to a balcony at the New York Stock Exchange to protest drug company profit-making at the expense of AIDS victims, spray painting body outlines on city streets to represent those who had died from AIDS, and passing out condoms and safe-sex pamphlets in schools (“ACTUP”). Artist Keith Haring, who died from AIDS the following year, created this poster in 1989.

QUESTION

What values are implicit in this poster? Give evidence for your conclusion.

POSSIBLE ANSWER

Knowledge and courage – Implied by stating the antithesis, “Ignorance = Fear”
Public protest and the cherishing of life – Implied in “Silence = Death”

QUESTION

How does the artist use visual symbols to complement the message in his text?

POSSIBLE ANSWER

The outlined bodies with the lavender letter X on the torso and with hands over eyes, ears, and mouth represent a “see no evil, hear no evil, speak no evil” attitude among a population being devastated by AIDS.

QUESTION

In what way can you see the inspiration of graffiti on the art of Keith Haring?

POSSIBLE ANSWER

Graffiti art frequently uses bright colors, spare text, and cartoon character design with speed lines to note movement.

SLIDE #5



**“Ignorance = Fear
Silence = Death,”
1989 poster**

FURTHER QUESTIONS

Discuss the roles that “fine art” and “street art” play in social justice movements.

Do you agree with Haring’s equations? Why or why not?

What groups have been active in your community to educate people about HIV / AIDS? How can you find out if you don’t know?

ACT UP entered schools and shopping malls without permission to distribute pamphlets about the connections between HIV, sex, and health. **Do you think that was appropriate? Why or why not?**

Why do you think the movement adopted the Nazi symbol of the pink triangle as a symbol of resistance?

As is the case with all social movements, journalists coined short phrases like “gay plague” and “lavender menace” to refer to LGBT-related social concerns. **Do these “shortcut phrases” helped or hurt the movement? Why?**

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17
(Art & Social Justice)
U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3
(Violence & Nonviolence)

ADDITIONAL INFO

From *Keith Haring, 1958-1990: A Life For Art* by Alexandra Kolossa and Keith Haring:

By the mid-1980s, the theme of AIDS was well entrenched in the public consciousness. Sex was no longer safe and physical desire, celebrated with frequently changing partners, could now be lethal. This was a fact, and Haring saw himself confronted with it in his own circle of friends too. He had already lost many of his friends and acquaintances to AIDS.

He was well aware of the danger of falling victim to the disease himself: “Life is so fragile. A very fine line divides it from death. I realize that I am walking on this line.” The potentially fatal outcome of this illness had its effect on his own habits. “I didn’t stop having sex, but had safe sex or what was considered and understood to be safe sex at that point. I became more conscious of being self-protective. Still there were all kinds of things you could do, and I kept being more or less active. But by 1985 AIDS had changed New York.”

Although he had no way of knowing when he might fall victim to the disease himself, in his final years he increasingly painted pictures dealing with the subject of AIDS. These are pictures with a deterrent impulse, designed to save others from the same fate. (71)

TEACHER GUIDE

SLIDE #6: “The War Over Gays,” 1998 cover

BACKGROUND INFORMATION

During the late 1970s, antigay activity increased. In 1977, Anita Bryant led a “Save Our Children” campaign to repeal gays civil rights ordinances in Florida. Some Christian pastors labeled homosexuality “sinful” and “evil.” One consequence of such rhetoric was an increase in hate crimes against gays and lesbians (Andrzejewski 92). “Gay bashing” and verbal taunts were common in many cities. Sometimes these violent attacks gained national news coverage. In 1978, San Francisco elected a new city supervisor, Harvey Milk, one of the first openly gay men elected to office in this country. Shortly thereafter, a former city supervisor killed Milk and mayor George Moscone, a supporter of gay rights (“Harvey Milk Assassination”). Twenty years later, gay college student Matthew Shepard was pistol whipped, burned, and left to die on a rural Wyoming road (“Matthew’s Story”). Following Milk’s assassination and Shepard’s murder, thousands of people took to the streets in protest with signs proclaiming, “Homophobia kills.”

QUESTION **What is the message about gay liberation in this magazine cover? Give evidence from the document to support your answer.**

POSSIBLE ANSWER Gay liberation is dividing the country and provoking violence.

EVIDENCE “The War Over Gays” and “Showdown Over Gay Marriage” suggest political and social division. Matthew Shepard’s photo along with the fence where he was killed, above the subtitles “Murder in Laramie,” “Changing Gay Politics,” and “Do Hate Crimes Work?” tie violence to homosexuality.

QUESTION **Why might the editors have chosen this title?**

POSSIBLE ANSWER The title is a “teaser.” It uses provocative language to encourage readers to buy and read the magazine. It might attract different readers by referring to both anti-gay violence, as reflected in Matthew Shepard’s murder, and to the political and social debate, as reflected in the reference to gay politics and the showdown over gay marriage.

SLIDE #6



**“The War Over Gays,”
1998 magazine cover**

FURTHER QUESTIONS

Magazine covers serve as advertisements intended to get potential readers to buy the magazine. **What visual techniques did the cover editors use to encourage consumers to buy this magazine?**

Discuss whether the federal government's policy of compiling hate crime statistics by race, ethnicity, religion, and sexual orientation is effective in reducing the level of hate crimes. How could you find out?

What types of anti-gay abuse are you aware of in your school or community? What efforts are being made to educate and put an end to this violence?

This cover was published during the so-called "culture wars" of the 1990s. **Why do you think the gay rights movement became a flashpoint for this conflict?**

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15;
U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7,
15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2;
U2 L2; U3 L2; U4 L2; U8 L3
(Violence & Nonviolence)
U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13,
15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2
(Photojournalism)
U1 #13-15, 19; U2 #11, 12, 16, 17; U3
#3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5
#2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7
#2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2;
U4 L2; U6 L2; U7 L2, U8 L2
(Law & Policy)

ADDITIONAL INFO

From *Time's* 1998 cover story, "The New Gay Struggle":

What people mean when they say Matthew Shepard's murder was a lynching is that he was killed to make a point. When he was 21 years old, the world's arguments reached him with deadly force and printed their worst conclusions across him. So he was stretched along a Wyoming fence not just as a dying young man but as a signpost. "When push comes to shove," it says, "this is what we have in mind for gays."

Three days after Shepard died, a crowd of around 5,000 gathered in the night on the steps of the Capitol in Washington, in a candlelight vigil that struggled to make another argument and extract another message from his death. Ellen DeGeneres, Ted Kennedy and Barney Frank, the openly gay Massachusetts Congressman--all the expected speakers took the microphone. What was less expected was the sheer turnout of lawmakers at a moment when Congress was embroiled in the crazy closing hours of the budget deal. So many members showed up to voice their grief and anger that House minority leader Dick Gephardt had time only to read their names. "It speaks volumes about how much progress we've made," says Winnie Stachelberg, lobbyist for the Human Rights Campaign, the nation's biggest gay-rights group. "Yet Matthew's death shows how much farther we have to go..."

If Washington reacts slowly and crudely, turning family dramas and internal dialogues into attack ads and legislative-floor fights, it only proves what conservatism has always argued--that government, even representative government, is a crude representative of ordinary lives. While the world tries to make sense out of Matthew Shepard's death, maybe his most important political act was his life. He was gay, and for a while he lived that way. (Lacayo, Barovick, Cloud, & Duffy)

TEACHER GUIDE

SLIDE #7: “Thank God For AIDS,” 1998 photo

BACKGROUND INFORMATION

Some Christian ministers took on the role of crusaders against homosexual behavior. Well-known Baptist pastor Jerry Falwell questioned whether AIDS was God’s punishment for sexual sin and suggested that “the feminists and the gays and the lesbians who are actively trying to make that an alternative lifestyle” were among the groups that helped facilitate the 9/11 terrorist attacks (Marzilli 13). Focus on the Family is a national Christian media ministry founded by Dr. James Dobson. His organization’s paper on “Heterosexuality and Homosexuality” states, “Scripture is very clear in its condemnation of homosexual conduct, for such sin is a deviation from God’s creation and design” (“Focus on the Family”). Reverend Fred Phelps is a Baptist pastor from Topeka, Kansas, who gained national recognition for picketing public events such as gay pride rallies and performances of *The Laramie Project*, a play about the community reaction to Matthew Shepard’s murder (Blake). This news photo was published in the summer of 1998, not long after Matthew Shepard’s murder.

QUESTION

Why might the editors of the *Duluth News Tribune* have chosen to publish this photo? Give evidence from the document to support your answer.

POSSIBLE ANSWER

The editors might have published this to shock readers or to report on an event of local interest.

EVIDENCE

Newspapers often print shocking photos or headlines to stir reader interest. This provocative placard would have certainly shocked some readers. The story also relates to a former city official and might have been of interest to local readers who had followed the story.

QUESTION

By publishing this photo, is the newspaper taking a stand on the issue of homosexuality or on those who protest?

POSSIBLE ANSWER

Answers will vary. Some may argue that the newspaper takes no position since the language used in describing the protest is more narrative than editorial. Others might argue that this photo itself is anti-gay by virtue of the message it carries. Others might say the photo condemns the protesters since the placard is so inflammatory.

SLIDE #7



**“Thank God For AIDS,”
1998 news photo**

FURTHER QUESTIONS

What was your initial reaction to this slide? After a second viewing, did your opinion change? Why or why not?

One principle valued by journalists is "do no harm." **Does this photo violate that principle? Why or why not?**

What message does this photo give about those who protest homosexual behavior?

What message does this photo give about those who engage in homosexual behavior?

CONNECTIONS

U1 #9, 15; U2 #8, 13; U3 #7, 8, 17;
U4 #4, 8, 9; U5 #3, 7; U6 #4, 7, 11,
15; U7 #3, 7; U8 #8

(Opposition to Change)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10,
15; U4 #2, 5-9, 12-15; U5 #15, 16;
U6 #7, 15; U7 #2-4, 5-9; U8 #6-10,
16; U1 L2; U2 L2; U3 L2; U4 L2; U8
L3

(Violence & Nonviolence)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10,
13, 15-17; U6 #10; U7 #2, 3, 6, 7;
U8 #2

(Photojournalism)

ADDITIONAL INFO

From an article in *Ambush News* called "Big Response To A Few Phelps's":

It seems that for Fred Phelps--when he's not in Kansas any more--his sparse anti-Gay pickets have become most effective as an organizing tool for a big Gay-friendly backlash. The latest cases in point were Duluth and Minneapolis, MN, where a series of pickets by some 15 Phelps family members from Topeka, KS generated a counter-demonstration by more than 1,000 local residents.

Phelps, who for years has been carrying out what he considers to be a "ministry" of hate-filled anti-Gay protests targeting everything from funerals of people with AIDS to any public official or church he feels is too Gay-friendly, had originally intended to visit Duluth in December. His intended target there was city planner Darrell Lewis, an openly Gay man who turned down a job offer from the city of Topeka because he didn't care to subject himself, his partner and their daughters to Phelps' attentions. Phelps decided to reschedule for warmer weather and larger crowds, but by this time Lewis had taken another job and moved to Pasadena, CA (where Phelps says he'll go later).

In recent times, Phelps has discovered he can generate almost as much publicity with an advance announcement of a visit that never happens as he can by actually carrying out a picket. In the Minnesota case, he confirmed to a reporter by phone in the week preceding that he actually had bought plane tickets, but while he did send his children, in-laws and grandchildren, he didn't make the trip himself. His son, Fred Junior, said the peripatetic patriarch was picketing in Alabama and elsewhere.

TEACHER GUIDE

SLIDE #8: “Hate Group / Tolerant Group,” 2007 editorial cartoon

BACKGROUND INFORMATION

Editorial cartoons are an excellent medium for the expression of complex ideas within an apparently simple form. Some people are concerned that political cartoons may become extinct along with the daily newspaper in an era of new media and declining newspaper sales. Cartoonist Chuck Asay drew this for the *Colorado Springs Gazette Telegraph* before his retirement in 2007.

QUESTION

What is the message in this cartoon about the Christian community’s approach to the gay community?

POSSIBLE ANSWER

The Christian community opposes homosexual behavior based on scripture and is peaceful and loving toward gay people though they are accused of preaching hatred.

EVIDENCE

The preacher and congregation are pictured as restrained (standing erect, holding Bibles, arms folded, hands in pocket) with a word bubble saying the Bible commands to “love the sinner and hate the sin”).

QUESTION

What is the message in this cartoon about the gay community’s approach to the Christian community?

POSSIBLE ANSWER

The gay community is angry and vindictive toward Christians though socially portrayed as a tolerant group.

EVIDENCE

The gay community is shown yelling (hands up to mouths; large, bold words) and gesturing (fists, extended arms) toward the Christians beneath the label “tolerant group.”

QUESTION

What literary or cartooning techniques does the artist employ?

POSSIBLE ANSWER

Irony and caricature

SLIDE #8



**“Hate Group /
Tolerant Group,”
2007 editorial cartoon**

FURTHER QUESTIONS

Why are editorial cartoons placed on the editorial page of a newspaper rather than on the comics page?

Would it be loss to society if daily newspapers and their editorial cartoons were no longer available? Why or why not?

What forms other than editorial cartoons combine editorial commentary with artistic expression?

Do you agree with the cartoonist's message? Why or why not?

Does this cartoon perpetuate or challenge stereotypes?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From a 2008 interview with the cartoonist:

Q: With newspapers losing readers and editorial cartoonists getting laid off one by one, will the internet eventually replace newspapers altogether? Can cartoonists make a living off it?

A: It's a tough time for cartoonists...but I do believe the marketplace will allow some creative, hard working cartoonists a place to ply their trade. We provide a service that is still in demand, perhaps even more nowadays when people aren't reading papers. The internet is the place to be to have your views seen by large numbers of people, so the marketplace is more open than it has ever been. Whether a cartoonist can earn a living by his wits or not is another matter. Daryl Cagel seems to do OK. Walt Handlesman is doing well with his animated cartoons being passed around the internet. I'm just entering the digital world, so I'm not a good person to a good answer to your question. I figure good editorial cartoonists will keep inflicting their views on others even if it calls for them to support their habit by doing other things to make money.

Q: Which topic (abortion, gay marriage, or gun control) generate more hate mail to cartoonists, regardless of their stance?

A: I suppose gay marriage is the hot issue now that you have listed. People are tired of fighting over abortion and gun issues. Much of my mail seemed to come from the War in Iraq, however, and religion issues. Many folks don't understand how I, as a follower of Christ can support the war in Iraq or criticize Muslim extremists. (Asay)

TEACHER GUIDE

SLIDE #9: Gays in the Military, 2005 & 2007 editorial cartoons

BACKGROUND INFORMATION

The history of gay men and lesbians in military service is long and complex. Certainly there have been gay service members ever since the time of the Continental Army. Many of these people served with distinction and some gave their lives in service. Following World War II, many gay service members were given “undesirable discharges” as “security risks” during the McCarthy witch hunts of the 1950s. This made it difficult for many gay and lesbian veterans to obtain jobs following the war (Johnson, David). In 1975, Air Force Sergeant Leonard Matlovich, a decorated Vietnam veteran, decided to challenge the military’s ban on homosexuals by openly stating that he was gay. His headstone reads, “When I was in the military, they gave me a medal for killing two men, and a discharge for loving one” (Andryszewski 39). In 1993, President Clinton wanted to overturn the ban on gays in the military but faced stiff opposition from Pentagon leaders. He agreed to a compromise policy referred to as “Don’t Ask, Don’t Tell,” which allowed gay men and lesbians to serve as long as they didn’t have sex with other service members and kept their homosexuality a secret (“History of ‘Don’t Ask, Don’t Tell’”).

QUESTION

Do these cartoonists support or oppose military policies regarding gay service members? Give evidence from the document to justify your answer.

POSSIBLE ANSWER

They oppose military policies by poking fun at the policies and the officers who enforce them.

QUESTION

How do the cartoonists use irony to make their respective points?

POSSIBLE ANSWER

In the left hand cartoon, the cartoonist points out the irony of the army’s policy of allowing “moral” waivers for convicted felons,” portrayed as criminals with prison stripes, a scar, and a scowl, while refusing a gay recruit who looks on in wide-eyed astonishment. In the right hand cartoon, the cartoonist point out the irony that a service member willing to fight and die for our country could have been “drummed out of the service” if he had admitted he was gay.

SLIDE #9



**Gays in the Military,
2005 & 2007
editorial cartoons**

FURTHER QUESTIONS

What do your friends and family who have served in the military think about “Don’t Ask, Don’t Tell”?

Can editorial cartoons change public opinion?

Which of these cartoons is stronger? Why?

How could you find out more about the perspectives of these cartoonists, Berman and David Horsey?

[Read aloud some of the statistics in *Additional Info.*] Do any of these statistics surprise you? Why?

Does these cartoons perpetuate or challenge stereotypes? Why?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10

(Editorial Cartoons)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From a 2010 Web page, “About Don’t Ask, Don’t Tell,” on the Service Members Legal Defense Network website:

What Is “Don’t Ask, Don’t Tell?”

- Passed by Congress in 1993, DADT is a law mandating the discharge of openly gay, lesbian, or bisexual service members.
- More than 13,500 service members have been fired under the law since 1994.

Military Attitudes

- 73 percent of military personnel are comfortable with lesbians and gays. (Zogby International, 2006)
- The younger generations, those who fight America’s 21st century wars, largely don’t care about whether someone is gay or not—and they do not link job performance with sexual orientation.
- One in four U.S. troops who served in Afghanistan or Iraq knows a member of their unit who is gay. (Zogby, 2006)

The Public Overwhelmingly Supports Lifting the Ban

- Majorities of weekly churchgoers (60 percent), conservatives (58 percent), and Republicans (58 percent) now favor repeal. (Gallup, 2009)
- Seventy-five percent of Americans support gays serving openly - up from just 44 percent in 1993. (ABC News/Washington Post, 2008)

Ban Hurts Military Readiness

- The U.S. must recruit and retain the greatest number of the best and brightest—especially during two wars in Iraq and Afghanistan.
- The military has discharged almost 800 mission-critical troops and at least 59 Arabic and nine Farsi linguists under “Don’t Ask, Don’t Tell” in the last five years.

TEACHER GUIDE

SLIDE #10: Gay Marriage, 2010 Web pages

BACKGROUND INFORMATION

In the 1990s and 2000s, the nation's attention focused on the definition of marriage. In the twentieth century, the refusal of some states to acknowledge marriages between people of different races was recognized as discriminatory (Cruz & Berson). Today, many supporters of gay liberation argue that bans on gay marriage are similarly discriminatory. Supporters of gay marriage such as the Human Rights Campaign have argued that all people deserved to celebrate and benefit from the bonds of long-term committed relationships ("About HRC"). Heterosexual couples receive these benefits easily through state-sanctioned marriage licenses. Opponents of gay marriage like Focus on the Family have argued that Judeo-Christian religious traditions and historical precedent define marriage as a union between a man and a woman ("About Focus on the Family"). Other opponents have argued that to broaden the definition of marriage beyond a union between a man and a woman would cause polygamy and other non-traditional lifestyles to be sanctioned by the state. In the first decade of the twenty-first century, several states passed laws allowing same sex couples to marry ("Factbox..."). The federal government is prohibited from recognizing these unions by the 1996 Defense of Marriage Act ("Federal Defense of Marriage Act").

QUESTION

What messages are conveyed by the headlines in these two news stories about the same event?

POSSIBLE ANSWER

The top headline focuses on the determination of the opposition to fight gay marriage. The bottom focuses on the jobs that will be created by gay weddings.

QUESTION

What messages are conveyed by the images?

POSSIBLE ANSWER

Marriage is a unifying and emotional event.

QUESTION

How might different people understand these messages differently?

POSSIBLE ANSWER

Supporters of gay marriage will likely be pleased by the images that celebrate gay unions. They might scoff at or be angry about the headline on opposition. Opponents of gay marriage will likely be unhappy about the images and the bottom headline that appear to affirm a union of which they disapprove.

SLIDE #10



**Gay Marriage,
2010 Web pages**

FURTHER QUESTIONS

Why might the editors of these two respected news sources have chosen to headline this story in such different ways?

Does the passage of gay marriage statutes give more power to supporters of gay marriage or to their opponents? Why?

What information is left out of these messages that is important to know?

What impact does picturing two black couples in these stories have on the headline? Might these stories have been perceived differently if the couples were white women? White men? Asian men or women?

[Read *Additional Info.*]

What practical benefits does the author note as associated with the legalization of gay marriage?

Why might the author, self-identified as a Black gay man, be opposed to gay marriage?

Do you agree or disagree with his argument? Why?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From a 2004 article by Kenyon Farrow called "Is Gay Marriage Anti-Black?"

I struggle with same-sex marriage because, given the level of homophobia in our society (specifically in the Black community), and racism as well, I think that even if same-sex marriage becomes legal, white people will access that privilege far more than Black people. This is especially the case with poor Black people, who regardless of sexual preference or gender, are struggling with the most critical of needs (housing, food, gainful employment), which are not at all met by same-sex marriage. Some Black people (men in particular) might not try to access same-sex marriage because they do not even identify as "gay" partly because of homophobia in the Black community, but also because of the fact that racist white queer people continue to dominate the public discourse of what "gay" is, which does not include Black people of the hip-hop generation by and large.

I do fully understand that non-heteros of all races and classes may cheer this effort for they want their love to be recognized, and may want to reap some of the practical benefits that a marriage entitlement would bring – health care (if one of you gets health care from your job in the first place) for your spouse, hospital visits without drama or scrutiny, and control over a deceased partner's estate. But, gay marriage, in and of itself, is not a move towards real, and systemic liberation. It does not address my most critical need as a Black gay man to be able to walk down the streets of my community with my lover, spouse or trick, and not be subjected to ridicule, assault or even murder. Gay marriage does not adequately address homophobia or transphobia, for same-sex marriage still implies binary opposite thinking, and transgender folks are not at all addressed in this debate.

TEACHER GUIDE

SLIDE #11: Southwest.com/gaytravel, 2009 ad

BACKGROUND INFORMATION

The Gay & Lesbian Alliance Against Defamation defines itself as “dedicated to promoting and ensuring fair, accurate and inclusive representation of people and events in the media as a means of eliminating homophobia and discrimination based on gender identity and sexual orientation” (“Eye on the Media”). GLAAD sponsors annual Media Awards to “recognize and honor media for their fair, accurate and inclusive representations of the lesbian, gay, bisexual and transgender community and the issues that affect their lives.” These awards cover dozens of categories of media including film, television, newspapers, magazines, comic books, and theater (“21st Annual GLAAD Media Awards”). In 2009, GLAAD added the category of advertising to its annual media awards. The nominees for best gay-affirming advertising that year included Cadillac's "Road to Success: Catherine Opie," Rogaine's "Making the Cut," Progressive Insurance's "GLBT Print Campaign," Wells Fargo's "When Two Accounts Become One," and Allstate's "Insurance Comes Out." Southwest Airlines, one of GLAAD's corporate sponsors, was nominated for this ad in the “Outstanding Print/Outdoor” category (“Inaugural GLAAD Media Awards”).

QUESTION

How did the designers of this ad use visual cues to reference the lesbian and gay community in this ad?

POSSIBLE ANSWER

The coloring of the suitcases in the hues of the rainbow flag implies inclusion of LGBT travelers. The ad identifies the two male and one female pairs as couples. The couple's arms are almost touching, there is a slight separation between pairs, and heads are positioned so they appear to be talking to one another.

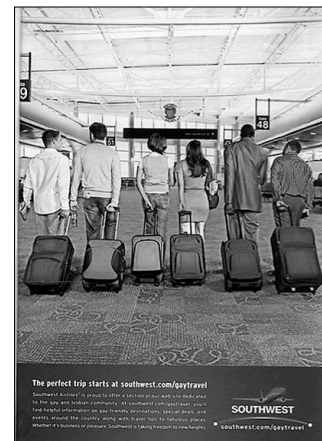
QUESTION

Would you say the gay-affirmative symbolism is overt or implied? Why?

POSSIBLE ANSWER

It is implied rather than overt. It is likely that straight people would overlook the subtle cues. Southwest Airlines constructed this ad in a decidedly understated way that might attract gay patrons but not alienate anti-gay viewers.

SLIDE #11



**Southwest.com/
gaytravel,
2009 advertisement**

FURTHER QUESTIONS

"Gay vague" is a term coined by *New York Times* writer David Colman in a 2005 article, "Gay or Straight: Hard to Tell."

Discuss whether "gay vague" representations support or harm the gay rights movement and why.

Southwest Airlines was a sponsor for these GLAAD media awards in which this Southwest ad was nominated. **Is this a conflict of interest on GLAAD's part? Why or why not?**

What other gay affirmative ad campaigns are you familiar with?

Some people argue that constant media reports about LGBT people makes gay liberation more familiar and thus more acceptable? Do you agree?

Discuss the ways the meaning of the word "queer" has changed over time.

In what contexts might "queer" be an affirmation? In what contexts might it be a denunciation?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

ADDITIONAL INFO

From the chapter "The Gay and Lesbian Press" in *People's Movements, People's Press: The Journalism of Social Justice Movements* by Bob Ostertag. This excerpt begins with a quote from the editor of *Out* magazine, Brendan Lemon:

"Another reason to cheer: Corporate America increasingly supports us (the LGBT community)...Corporations know that they must market their products and services in our direction. This magazine just had its best year ever, as more and more Middle America-based companies like General Motors advertise in our pages. We're thrilled to have them join the industries that have recognized the power of the gay dollar...

The cynically minded might not see corporations' advertising as pro-gay at all but only an attempt to increase their profits by adding us to their customer base. To which I would reply: And what's wrong with making money? Love of the dollar is pushing positive change for gay people just as much, if not more, than our advocacy of any specific social legislation."

Sam Shahid of Abercrombie and Fitch, credited as the pioneer of "gay vague," succinctly summarized this view: "I like the idea that you can really change people's minds through advertising, you can make them see a better world."

These developments are harshly criticized by many queer activists as a "sell out" and have even resulted in the formation of an anti-corporate activists group called Gay Shame. It is worth noting, however, that gay and lesbian political activists have been just as adamant as gay and lesbian entrepreneurs in their insistence that one crucial measure of the progress of the movement is the "visibility" of gays and lesbians in the mass media.

TEACHER GUIDE

SLIDE #12: GLAAD: Latino/a Community, 2010 Web page

BACKGROUND INFORMATION

Media activists in the gay rights movement know that media repetition can make the gay experience seem normal and familiar. This is crucial to public acceptance of the movement. Beneath the mission statement on GLAAD's website is this explanation of the organization's intent:

Words & Images Matter.

Do you remember the first time you saw a gay character on TV? Or the first time you read a profile of an openly gay or transgender leader in your local newspaper? At GLAAD, we are in the business of changing people's hearts and minds through what they see in the media. We know that what people watch on TV or read in their newspaper shapes how they view and treat the gay, lesbian, bisexual and transgender people around them. And we have a responsibility to make sure that those images foster awareness, understanding and respect.

You see here one of nine pages accessed via the "Programs" tab including communities designated as Arab American & Middle Eastern, Asian Pacific Islander, African descent and Native American and Two Spirit as well as programs in religion, sports and young adult media.

QUESTION

Is GLAAD's gay affirmative message subtle or overt on this Web page?

POSSIBLE ANSWER

It is a subtle approach. The word "gay" only appears five times in small type and on the bottom half of the page. The other references to the gay liberation movement (LGBT, transgender, and GLAAD) would be less familiar to the general public.

QUESTION

What words and phrases did the designer of this Web page choose to highlight over others? How and why did they do this?

POSSIBLE ANSWER

"Words and images matter" – In orange and placed by itself in the top center white box to reinforce their main take-home point about the power of media messages
"Donate today" – In red at the top of the left and right hand text boxes to solicit funds, a central concern for all not-for-profit groups
"Latino/a Community" – In large font and caps, standing alone above the central photo to highlight the target audience for this particular Web page

SLIDE #12



GLAAD: Latino/a Community, 2010 Web page

FURTHER QUESTIONS

What other groups do you know that work to support LGBT members of the Latina/o community? How can you find out if you do not know?

The Web page notes, “Many gay and transgender Latina/os still find that they feel invisible within the United States population and the broader LGBT community despite the fact that Latinos are the largest minority group in the country.” **Why do you think this might be the case?**

Why would an organization like GLAAD create different outreach initiatives for different ethnic, national, or cultural groups?

Do the separate tabs suggest that the homepage is intended for whites, thus marginalizing other groups?

Is this a well-designed Web page? Why or why not?

Discuss the use of color, images, and icons in Web page design.

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)

ADDITIONAL INFO

From the linked page on the right column, “Spanish-Language Team Works with Two National News Shows”:

GLAAD’s Spanish-Language media team recently worked with two top-rated shows: Don Francisco Presenta on Univision and Paparazzi TV Sensacional! on Mega TV. Producers for Don Francisco Presenta reached out to GLAAD when searching for guests for a segment on so-called “reparative therapies” that promise to change a person’s sexual orientation. We had numerous discussions with producers on the importance of explaining the harm done by these therapies as well as their widespread condemnation by the medical and psychiatric profession. GLAAD sent numerous resources to help inform producers on the topic. GLAAD also prepared guest Peterson Toscano, whose work involves assisting individuals who, like him, tried to convert to heterosexuality. It is critical to build relationships that allow for constructive dialogue on controversial issues because Don Francisco Presenta is the top-rated show on Univision and, in many markets, including New York City, often beats English language shows in its time slot.

GLAAD also worked with Paparazzi TV Sensacional! on Mega TV, on a segment on adoption by same-sex parents. Producers reached out to us to find a couple featured in 13lovestories.com. We located the couple and media trained them to share their story with the media in Spanish. The resulting segment was strong, with host Fernando del Rincon moderating a serious discussion of adoption laws, focused mostly on Florida, where courts are currently considering overturning the state’s adoption ban.

TEACHER GUIDE

SLIDE #13: “Getting Bi,” 2010 Web page

BACKGROUND INFORMATION

On its second anniversary in June 1974, the National Bisexual Liberation Movement claimed it had sixteen hundred members in five cities (Thompson 100). Bisexual identification became more respected as pop culture celebrities came out as bisexual. In 1980, *Time* magazine called David Bowie’s stage character Ziggy Stardust, “the orange-haired founder of bisexual chic” (“People”). Thirty years later, pop star Lady Gaga claimed her own bisexual identity (Grigoriadis). Some criticized “bisexual chic” as posturing to expand audience share. Others argued that such naming of fluid sexual identification was an honest way to expand the large continuum of sexual attraction available to all human beings. Loraine Hutchins and Lani Kaahumanu, coeditors of *Bi Any Other Name: Bisexual People Speak*, wrote: “Bisexuals are here, we’re queer, get used to it... The truth of the matter is that bisexuality, or for that matter heterosexuality, is not the enemy. The enemy is sexual intolerance. The enemy is any cultural or political worldview that defines as certain group as “other,” inferior, sick or criminal. Those who invent an enemy are the real enemy.”

QUESTION

When was the Bisexual Resource Center formed according to this 2010 Web page?

POSSIBLE ANSWER

The Bisexual Resource Center was formed in 1985 as noted by the 25 years insignia at left.

QUESTION

What three media forms are offered as means to better understand the bisexual experience?

POSSIBLE ANSWER

Book – *Getting Bi: Voices of Bisexuals Around the World*, recognized as a book by the words “Second Edition” at top right
DVD – *Bi The Way*, recognized as such by two references to DVD at the bottom
Web page – Recognized as such by the URL and familiar screen image

QUESTION

Name at least three visual symbols used to reference bisexuality and explain the meaning of the symbols.

POSSIBLE ANSWER

Overlapping triangles – The Nazi pink triangle identifier of homosexuals
Bridge – Bridging sexuality
Back to back figures touching hands – Connection and openness to others

SLIDE #13



“Getting Bi,” 2010 Web page

FURTHER QUESTIONS

[Read *Additional Info.*] One of the goals of the Bisexual Resource Center is “to build bisexual community by providing a gathering place for the bisexual community, both in real and virtual spaces.” **What kind of spaces do they mean?**

How might different people interpret this Web page differently?

Discuss your interpretation of this Web page and what you might learn about yourself from your interpretation.

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(Identity)
U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(Independent Media)

ADDITIONAL INFO

From the Bisexual Resource Center brochure:

The BRC’s Goals and Objectives:

- To educate the general public as well as civic and professional organizations on bisexuality and the concerns of bisexual people.
- To further a better understanding of bisexuals, help build community, and eliminate social isolation by organizing public forums, panels, discussion groups, and social and cultural activities.
- To build bisexual community by providing a gathering place for the bisexual community, both in real and virtual spaces.
- To work for social and economic justice and the elimination of prejudice and discrimination on the basis of sexual orientation and gender identity.
- To provide technical assistance and support for local bisexual leaders and organizations, connect them to the national bisexual movement, and help articulate a clear national agenda.

Making Connections:

The BRC is also part of a statewide coalition of organizations led by Massachusetts Transgender Political Coalition (MTPC) to help push the adoption of H.R.1722, which outlaws gender-based discrimination and hate crimes.

On the national front, the BRC joined an NGLTF-coordinated coalition of over 360 groups from across the U.S. in 2007 to advocate a trans and gender expression inclusive Employment Non-Discrimination Act (ENDA).

TEACHER GUIDE

SLIDE #14: “The Christine Jorgensen Story,” 1970 poster

BACKGROUND INFORMATION

In 1928, British author Radclyffe Hall published a controversial novel called *The Well of Loneliness* in which the protagonist is born female but identifies as male. She suffers in a society unwilling to accept fluid gender identity. The novel concludes, “Give us also the right to our existence!” The novel’s publication caused a stir; it was banned in Britain as obscene, but was eventually approved for publication in the U.S. In 1952, a New York army veteran, Christine Jorgensen, endured great public scrutiny as one of the first people to undergo male to female “sex reassignment” surgery. This was during a time period when the American Psychiatric Association labeled homosexuality a mental illness and when many LGBT people, especially young adults and teens, feared involuntary commitment to mental hospitals (Herek). In her autobiography, Jorgensen later wrote: “I read *The Well of Loneliness* not long ago. It made me more determined than ever to fight for this victory. The answer to the problem must not lie in sleeping pills and suicides that look like accidents, or in jail sentences, but rather in life and the freedom to live it” (ChristineJorgensen.org). Jorgensen’s story was adapted into a 1970 film, the poster for which you see here.

QUESTION

What are the film’s themes as suggested by this poster?

POSSIBLE ANSWER

Themes include sexual identity confusion and the fear of appearing as a freak.

EVIDENCE

Sexual identity confusion – “I couldn’t live in a man’s body,” “Sex with a woman was strange and impossible,” “Could I ever love a woman physically?,” the image of Jorgensen as a man being pulled reluctantly into an embrace,
Fear of appearing as a freak – Central text box, “Did the surgeon’s knife make me a woman or a freak?”

QUESTION

Is this poster sympathetic or sensationalistic?

POSSIBLE ANSWER

The poster has elements of both sympathy and sensationalism. It is sensationalistic in the ways named above, but also sympathetic with the first person voice designed to evoke empathy and the images of the little girl at top right.

SLIDE #14



**“The Christine Jorgensen Story,”
1970 poster**

FURTHER QUESTIONS

Why might the promotion team for the film have decided to create a poster that was both sensationalistic and sympathetic?

Why did the poster artist use red and torn borders for the top two text boxes?

Who might be harmed and who might benefit from the messages in this poster?

The American Psychiatric Association changed its classification of homosexuality as a mental illness in 1973. **How can you find out what role the gay liberation movement played in that declassification?**

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2

(Ads)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

ADDITIONAL INFO

From the Kinsey Institute for Research in Sex, Gender, and Reproduction Web page about Jorgensen:

The curious public could not find out enough about Jorgensen. Instead of regretting the public attention, Jorgensen embraced it and used her celebrity status to speak out on the subject of transsexuality and public understanding of transsexuals. In addition to her work in the lecture and talk show circuits, Jorgensen worked as a color photographer, stage actress, and singer.

In 1970, the Hollywood studio United Artists released *The Christine Jorgensen Story*, based on the autobiography of Christine Jorgensen, the first publicized sex change recipient in history. The film was directed by Irving Rapper and starred the young John Hansen as George/Christine Jorgensen, an early but not altogether successful attempt at featuring a biological male in a male-to-female transsexual role. The film, which was co-written by Jorgensen, attempts to be a sympathetic portrayal of a man who yearns to become a woman. However, critics, who felt the film was corny and melodramatic, almost universally panned it.

The press book for *The Christine Jorgensen Story* features studio-made news stories to promote the film as being both important and an oddity. The posters and other materials reproduced in the press book also attempt to be both sympathetic and sensationalistic. Note the tabloid-like use of first person quotations throughout. In fact, *The Christine Jorgensen Story's* press book even suggests that exhibitors use the articles and smaller poster reproductions to create their very own tabloids, the cost of which could be defrayed by including advertisements from local businesses. ("Christine Jorgensen," *The Kinsey Institute*)

TEACHER GUIDE

SLIDE #15: ChristineJorgensen.org, 2010 Web page

BACKGROUND INFORMATION

Christine Jorgensen became a model of courage for others whose gender identity did not fit into society's simple formulations. Leslie Feinberg, author of *Transgender Warriors*, recalled:

Christine Jorgensen didn't just endure, she triumphed. I knew she must be living with great internal turmoil, but she walked through the abuse with her head held high. Just as her dignity and courage set a proud example for the thousands of transsexual men and women who followed her path, she inspired me – and who knows how many other transgendered children. Little did I know then that millions of children and adults across the United States and around the world also felt like the only person who was different. I had no other adult role model who crossed the boundaries of sex or gender. Christine Jorgensen's struggle beamed a message to me that I wasn't alone. She proved that even a period of right-wing reaction could not coerce each individual into conformity. (7).

This website was launched in 2006, seventeen years after Christine Jorgensen's death from cancer at age seventy-two.

QUESTION

What is the purpose of this Web site? Give evidence from the document in your answer.

POSSIBLE ANSWER

The site is intended to honor the memory of Christine Jorgensen.

EVIDENCE

The last sentence, "offer this place in cyberspace in remembrance of a pioneer in diversity training," and the photos and tabs linking to Jorgensen's life of creativity

QUESTION

Is this Web page sympathetic or sensationalistic?

POSSIBLE ANSWER

It is clearly sympathetic, using positive images of Christine smiling and waving and using positive descriptors referencing "her gentle voice... her wit, her will, her way."

QUESTION

What might explain the differences between this portrayal and that of the poster?

POSSIBLE ANSWER

Historical context – Transexualism is more accepted in 2010 than it was in 1970.
Intent – The poster was designed as sensational to attract potential viewers while the Web page was made simply to honor her life.

SLIDE #15



ChristineJorgensen.org, 2010 Web page

FURTHER QUESTIONS

Why might have the designers of this Web page made the very different choices for the visual representation of Christine Jorgensen than the designers of the previous poster?

Had you ever heard of Christine Jorgensen before? Why or why not?

Who else do you know who is proud of and outspoken about their gender identity?

Why might the editors of this site have considered Jorgensen a “pioneer in diversity training”?

How might have it been harmful to have been diagnosed as a homosexual prior to 1973?

Why might it be helpful to be diagnosed with gender identity disorder in 2010?

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(Remembering People’s History)

ADDITIONAL INFO

From a 2004 University of Michigan report called “From Inclusion to Acceptance: Report of the Task Force on the Campus Climate for Transgender, Bisexual, Lesbian and Gay Faculty, Staff and Students”:

The American Psychological Association classifies such gender dysphoria as Gender Identity Disorder, a “strong and persistent cross-gender identification” that can cause clinically significant distress or impairment in social, occupational, or other important areas of functioning. Since transgenderism is generally an intensely private matter, it is impossible to estimate its incidence, although clearly it is not extremely rare. It appears to occur with about the same frequency in both sexes and in all races, nationalities, and social strata; and it occurs throughout the life span...

Transsexual is a term that describes, and unites, a broad category of people who are uncomfortable in the gender of their birth, said Dr. Ken Zucker, a psychologist who heads a child and adolescent gender-identity clinic in Toronto. Transgender students may also be transsexual – moving from male to female, or female to male with the help of surgery or hormones.

Some transgender students aren’t moving between sexes; they’re parked somewhere in the middle and prefer to describe themselves as “gender queer” – signifying that they reject the either-or male-female system.

Dr. Zucker said young people claiming a transgender identity “vary in the degree to which they want physical intervention.” He added: “Gender identity is distinct from sexual orientation. Gender identity pertains to how a person feels about being male or female; sexual orientation pertains to who are you attracted to sexually.”

TEACHER GUIDE

SLIDE #16: Gay, Lesbian and Straight Education Network, 2010 posters

BACKGROUND INFORMATION

The first Gay-Straight Alliances were formed in 1989 as school clubs acting as support groups for gay and lesbian students. They included straight allies who demonstrated that homophobia was a problem heterosexual people needed to address ("Gay-Straight Alliances"). In 1990, the Gay and Lesbian Independent School Teachers Network was founded by lesbian and gay teacher volunteers who wanted to address the needs of LGBT students. This group later changed its name to the Gay, Lesbian and Straight Education Network in order to gain new allies to work for safe schools for all students, regardless of gender identity or sexual orientation. By 2010, the GLSEN network included over four thousand GSAs and had forty full-time staff. GLSEN's mission statement affirms: "Since homophobia and heterosexism undermine a healthy school climate, we work to educate teachers, students and the public at large about the damaging effects these forces have on youth and adults alike. We recognize that forces such as racism and sexism have similarly adverse impacts on communities and we support schools in seeking to redress all such inequities" ("What We Do," GLSEN).

QUESTION

Who made these posters and for what purpose? What is your evidence?

POSSIBLE ANSWER

They were made by GLSEN to encourage tolerance and respect for LGBT students among school-age youth.

EVIDENCE

The logos on the right bottom and middle identify these as GLSEN posters; the images of young, school-age boys, the text noting that the phrase "that's so gay" is hurtful, and the rainbow colors over "understanding diversity" identify these as posters focused on tolerance for gender identity and expression

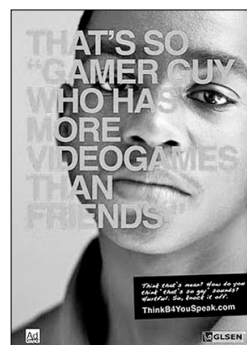
QUESTION

Why might the designers have chosen these quotes?

POSSIBLE ANSWER

The first quote is strange and awkward until reading the "that's so gay" explanation, making it a good point for reflection. The second quote by John Kennedy is interesting because of his fame and general likeability coupled with his use of the term "diversity."

SLIDE #16



**Gay, Lesbian and
 Straight Education
 Network,
 2010 posters**

FURTHER QUESTIONS

What emotions do you see in the faces of these young men? Why?

Which poster is stronger? Why?

Tell about a time when you or someone you know stood up for someone of a different sexual orientation or gender identity.

What kinds of discrimination or bullying have you seen related to the targeting of LGBT youth?

What could you do to create a safer and more equitable climate at their school?

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16;
U4 #3, 5; U5 #8, 11, 20, 21; U6 #9;
U7 #16; U8 #13, 16; U1 L2; U2 L2;
U4 L2, U4 L3; U5 L2, U5 L3; U7 L2,
U7 L3

(Youth Audience)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5,
12, 17; U3 #2, 12, 13; U4 #2, 6, 8,
10; U5 #2, 21-23; U6 #6, 9; U7 #5,
16; U8 #13, 17

(Art & Social Justice)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10,
12, 14, 16; U3 #2, 13, 16, 17, 21; U4
#2, 6, 10, 14, 16-18; U5 #3-11; 17-
23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3,
6, 8, 9, 11-16; U8 #13-15; U2 L3; U4
L2, U4 L3; U5 L2 U5 L3; U6 L3; U7
L2, U7 L3; U8 L3

(Identity)

ADDITIONAL INFO

Some of the initiatives highlighted on GLSEN's website:

ThinkB4YouSpeak – A website launched in conjunction with the Ad Council campaign to fight anti-LGBT language by raising awareness among straight teens about the prevalence and consequences of anti-LGBT bias and behavior in America's schools. The website, www.ThinkB4YouSpeak.com, provides tips on how to support LGBT issues and the opportunity for visitors to take a stand against anti-LGBT language through an interactive pledge form that will allow teens to "say something original," by sharing alternatives to "that's so gay."

No Name-Calling Week – "Name-calling and bullying are pervasive problems in our schools, particularly at the middle school level," GLSEN Executive Director Eliza Byard said. "As we learn about more and more tragic examples of the impact of bullying on students, No Name-Calling Week provides schools an opportunity to focus, in a positive way, on creating an environment where students learn to respect each other."

On the National Day of Silence, hundreds of thousands of students nationwide take a vow of silence to bring attention to anti-LGBT name-calling, bullying, and harassment in their schools.

Gay-Straight Alliances are student clubs that work to improve school climate for all students, regardless of sexual orientation or gender identity/expression. Four thousand GSAs are registered with GLSEN, which keeps a count of GSAs across the country.



Document-Based Essay: Media and Gay Liberation

Write a well-organized essay discussing the role that media messages have played in affirming or rejecting gay liberation. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details. Include additional outside information.

In your essay:

- Include three examples of specific media messages from below or from other media sources.
- For each example, explain how the media message either affirmed or rejected gay liberation.
- Evaluate the impact of media messages on social attitudes about gay liberation.

1.



2.



3.



4.



5.



6.

LESSON PLAN



Video Clips

Case Study: Gay Affirmative or Gay Negative?

Lesson Objectives:

- Students will review various forms of intolerance directed at lesbian and gay people and ways that intolerance can be challenged.
- Students will reflect on filmmaking techniques.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

coming out of the closet, sexual orientation, diversity training, Gay Straight Alliance, homophobia

Media:



Out in the Silence
(2:30)



Degrassi: The Next Generation
(2:00)



Out of the Past
(3:27)



Postcards From Buster
(2:26)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 7 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Gay Affirmative or Gay Negative?

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

This lesson will focus on film and video representations of young people as they deal with the realities of the LGBT experience in an often homophobic society. These excerpts date from the late 1990s, when TV began to air programs having to do with the experiences of homosexual teenagers. Prior to the 1990s, gay and lesbian experiences were often absent from television, as recounted in professor Stephen Tropiano's book, *The Prime Time Closet: A History of Gays and Lesbians on TV*. In his "Prime Time Closet Chronology," he notes that the earliest presentations of homosexuality on TV were documentaries and news specials with titles like "Homosexuals and the Problems They Present" and "The Rejected" (ix). Beginning in the 1970s, adult gay and lesbian characters began to appear in sitcoms and dramatic series. The 1980s and '90s saw the debut of gay teens on TV with programs like the made-for-TV film *The Truth About Alex* and the series *My So-Called Life*.

Although some people applauded the coming-out of lesbian and gay characters on TV, others criticized the medium. The 1977 comedy series *Soap*, which scripted actor Billy Crystal in a leading role as a gay man, was criticized by various Christian groups, who argued that gay characters had no place on TV. Gay activist groups like the National Gay Task Force criticized the show for reinforcing negative stereotypes of gay men as being unwilling to stand up to homophobic comments (Nugent).

One of the most controversial areas relating to gay-supportive television programming had to do with children's programs. The Reverend Jerry Falwell suggested that the *Teletubbies* character Tinky Winky was an inappropriate gay role model ("Gay Tinky Winky") and the Secretary of Education criticized a PBS children's program for showing lesbian mothers in a positive light ("PBS Censors"). Others argued that positive gay television characters were one way to challenge and change a society with a history of homophobia. As you view these clips, note both the messages about LGBT experience and the ways in which the filmmaker constructs the film to encourage empathy for its characters.

3. Distribute the student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide to potential student responses.



Out in the Silence PBS, 2009

Film 1 Introduction

This excerpt is from the 2009 documentary film *Out in the Silence*, directed by Joe Wilson and Dean Hamer. The film traces events in Wilson's home town, Oil City, Pennsylvania, following the announcement in the Oil City newspaper of his wedding to his male partner Dean Hamer. Following the announcement, Wilson receives a letter from the mother of CJ, an Oil City high school student who had been harassed after coming out. Wilson returned to Oil City to meet CJ, his mom, and members of the community who oppose gay marriage. According to the film's Web page, "The aim of *Out in the Silence* is to expand public awareness about the difficulties that gay, lesbian, bisexual and transgender people face in rural and small town America and to promote dialogue and action that will help people on all sides of the issues find common ground" ("Out in the Silence"). The excerpt you will see occurs midway through the film when the filmmakers introduce CJ and his mother to another young man and his family.

Media Sample Questions & Answers

1) What forms of intolerance against lesbian and gay people are presented? Give evidence to support your answer.

Possible Answer: The clip shows gay bashing and socialized hatred (Ronald Dahle's testimony), verbal and physical harassment at school (newspaper article), and the failure of friends to oppose intolerance (CJ and Tim's comments).

2) What are the ways challenges to intolerance are portrayed in the clip?

Possible Answer: Intolerance is challenged through personal acts of intervention (CJ – "me standing up for one kid"), coming out (Tim and CJ), filing a law suit challenging the school to stop harassment (Tim's parents), unlearning hatred and learning unconditional love (Ronald), speaking out publicly (Tim's parents and CJ's mom), making a film (filmmakers), and court-mandated diversity training on sexual orientation.

3) Who is the target audience for this clip?

Possible Answer: This film targets audiences interested in documentary films and the gay rights movement.

4) What techniques does the filmmaker use to capture the interest of the target audience?

Possible Answer: The filmmakers tell the story by arranging for Tim, CJ, and their parents to meet on film to discuss the similarities in their experiences. This choice enabled powerful testimony from Tim's dad and interaction between Tim and CJ that personalized the experience for the viewer. The cuts to the newspaper articles illustrate the ways courageous personal choices resulted in public controversy and a social movement toward greater community tolerance.



Degrassi: The Next Generation
CTV, 2003

Film 2 Introduction

This excerpt is from a 2003 episode of *Degrassi: The Next Generation* called “Pride”. The Canadian series has been very popular internationally and is shown in the U.S. on Teen Nick. The excerpt you will see begins with the character Marco, who has been beaten up by a group of young men because he is gay. The primary conversation you will see is between Marco and Spinner, to whom he had recently come out.

Media Sample Questions & Answers

1) What forms of intolerance against lesbian and gay people are presented? Give evidence to support your answer.

Possible Answer: The clip shows gay bashing, verbal harassment (“Hey Marco, I always knew you and Ben were meant for each other”), outing (Spinner telling Marco’s secret), anti-gay graffiti, and being told to “stop being gay” and to act straight.

2) What are the ways challenges to intolerance are portrayed in the clip?

Possible Answer: Marco initially takes the risk to tell Spinner his secret and then challenges Spinner, saying Spinner’s failure to respect his friend’s confidence makes him a gay hater like the men who beat him up.

3) Who is the target audience for this clip?

Possible Answer: The TV show targets a teen audience.

4) What techniques does the filmmaker use to capture the interest of the target audience?

Possible Answer: The filmmakers make the story more credible by setting the clip in a school restroom, a place of privacy. The actors appear to be young like the audience they appeal to. By isolating the two characters in this scene, the filmmakers accentuate the personal risk, betrayal, and injury implicit when friends disclose secrets in safe and unsafe ways.



Out of the Past
PBS, 1998

Film 3 Introduction

This excerpt is from the 1998 documentary film *Out of the Past*, directed by Jeffrey Dupre. The film explores the history of lesbians and gay men in the U.S. by interweaving stories of LGBT history with the personal journey of Kelli Peterson, a Utah teenager who founded a Gay-Straight Alliance club at her school in 1996. The excerpt you will see begins with Kelli talking about her early experiences coming to terms with her sexual identity as a high school student.

Media Sample Questions & Answers

1) What forms of intolerance against lesbian and gay people are presented? Give evidence to support your answer.

Possible Answer: The clip portrays homophobia via comments about homosexuality as “gross,” “sick,” “perversion,” and “destroying families,” and the State Senate’s consideration of laws to prevent student-organized Gay-Straight Alliance clubs.

2) What are the ways challenges to intolerance are portrayed in the clip?

Possible Answer: Intolerance is challenged through education (*Gay Book of Days*), organized support (Gay-Straight Alliance), coming out (telling parents and dating), public pronouncements (students speaking on TV), and federal statutes protecting student rights to organize.

3) Who is the target audience for this clip?

Possible Answer: The film targets audiences interested in documentary film, history, and the gay rights movement.

4) What techniques does the filmmaker use to capture the interest of the target audience?

Possible Answer: The filmmakers tell the story by intercutting interviews and films of Kelli Peterson and the Gay-Straight Alliance club with televised news footage of the subsequent public controversy in Utah. This skillful interplay of archival footage and the recollections of a youth leader in the movement make this story much more interesting to viewers than would have been possible with voiceover narration about the club accompanied by still photos.



Postcards From Buster **PBS, 2005**

Film 4 Introduction

This excerpt is from a 2005 episode called “Sugartime!” that was filmed for the PBS children’s series *Postcards From Buster*. The episode follows the adventure of the title character as he travels to Vermont during maple sugar season. This particular episode received public attention when the *Washington Post* published an article, “PBS’s ‘Buster’ Gets An Education.” The article describes a letter sent by then-Secretary of Education, Margaret Spellings, to PBS officials urging them not to air the episode on the grounds that “many parents would not want their young children exposed to the life-styles portrayed in this episode” (de Moraes). PBS administrators decided not to broadcast the program nationally. However, WGBH (the producer of the series) and a number of other PBS affiliates chose to air the episode. Brigid Sullivan, WGBH’s vice president of children’s programming, defended the program by saying the series was intended to “avoid stereotypical images of all kinds and show modern multi-ethnic/lingual/cultural families and children” (Ibid).

Media Sample Questions & Answers

1) What forms of intolerance against lesbian and gay people are presented? Give evidence to support your answer.

2) What are the ways challenges to intolerance are portrayed in the clip?

3) Who is the target audience for this clip?

4) What techniques does the filmmaker use to capture the interest of the target audience?

Possible Answer: No intolerance is directly depicted in this clip, though Buster’s comment, “that’s a lot of moms,” references some people’s difficulty with the idea of “My Two Moms.”

Possible Answer: Intolerance is challenged by Buster’s parents’ choice to have him spend the day with Gillian, Karen, and their children, making it clear that lesbians are not “dangerous.” Intolerance is also challenged with Emma’s desire to show Buster photos of “my mom and Gillian, people I love a lot.”

Possible Answer: This TV show targets children who watch TV.

Possible Answer: The filmmakers tell the story by interspersing animation with live action and camera-view shots, engaging interest with varied points of view. By scripting the interaction between Buster and Emma and by setting the camera at a child’s height, the filmmakers allows young viewers to imagine themselves as participants in this conversation. The focus on pet dogs and frogs is also likely to inspire identification from young viewers who may themselves have and like pets.

FURTHER QUESTIONS

- Consider the media controversies over Tim Dahle's lawsuit in *Out in the Silence*, Kelli Peterson's Gay-Straight Alliance club in *Out of the Past*, and the representation of lesbian mothering in *Postcards from Buster*. **Discuss the role of the media as a means of furthering social change by stimulating controversy.**
- **Which of these controversies had you known about before? What is the role of the media in affirming or denying the existence of LGBT people?**
- **Who is omitted from our understanding of history and why?**
- **Discuss the extent knowing about injustice contributes to acting against injustice.**
- **Discuss the common values that link these four clips.**
- **Discuss the meaning of "safety" or "sanctuary" for LGBT youth.**
- **Three of these films were shown on Public Broadcasting Stations (PBS) rather than on cable or network TV. Why might this be? Should programs like this be available on a wider range of channels? Why or why not?**
- **Compare the differences in filmmaking techniques between documentary film (*Out in the Silence* and *Out of the Past*) and youth-centered television programs (*Degrassi* and *Postcards from Buster*).**
- **What stereotypes were perpetuated and what stereotypes were challenged in these films?**
- **How might people with different perspectives on lesbian and gay rights view these films differently?**

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2
 (Dueling Perspectives)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
 (Identity)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3
 (Youth Audience)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U7 #4; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2
 (Civil Disobedience & Direct Action)



DATE _____

Title of Film Clip: _____

- 477

LESSON PLAN



Audio Clip

Case Study: Challenging Homophobia

Lesson Objectives:

- Students will review songs with messages about gay liberation and resistance to homophobia.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

homophobia, cross dressing, bisexuality

Media:

- "I Was Born This Way" (1:08)
- "Every Woman" (1:37)
- "King For a Day" (1:37)
- "In or Out" (1:13)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 7 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages using *Further Questions*.



Audio Clips

TEACHER GUIDE

Case Study: Challenging Homophobia

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

In the pre-Stonewall 1960s, it was next to impossible for lesbian and gay musical artists to be out in public. Homophobia, or anti-gay prejudice, was widely accepted and practiced in heterosexual society. Jokes about homosexuals were common on television programs and public expressions of gay pride were dangerous both to career and to personal safety. Record producers would not sign or play overt lesbian or gay music.

Musical expressions of lesbian identity began to be accepted in the 1970s and 1980s with the advent of lesbian-affirming catalogs like Ladyslipper Music and performance venues like the Michigan Womyn's Music Festival. These institutions created an alternative market that was necessary because of the exclusion of LGBT artists within the mainstream music industry. In addition to businesses like Ladyslipper, the LGBT community created performance venues so artists could follow a festival appearance with a national tour. The fact that artists could make a living singing music is what led to the acceptance of artists like Melissa Ethridge, who started on the women's music circuit. This is parallel to the way blacks created black film and theaters, creating work for black actors, writers, directors, and crews when mainstream studios would not hire them.

The gay male experience was affirmed by singing groups like the Flirtations and by the formation of gay men's choruses in many cities. In the 1990s, artists began to explore the bisexual, transgendered, and queer aspects of the LGBTQ experience. Fluid expressions of gender identification became much more accepted and commonplace in popular culture, even though antigay attitudes remain common in many areas of heterosexual society. As you listen to the following song excerpts, consider the historical context in which they appeared as well as the messages about gay pride, homophobia, and resistance to oppression. Consider also the unique ways the performers and producers chose to present the songs in order to further each message.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song.
5. Play the song excerpt.
6. Have students write their answers on their worksheet after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“I Was Born This Way”

**Written by Bunny Jones and Chris Spierer,
Performed by Carl Bean, 1977**

Song 1 Introduction

This record was released in 1977 by Detroit record label Motown. The song was performed by Christian pastor Carl Bean, who later went on to found the Unity Fellowship Christ Church of Los Angeles, a congregation devoted to meeting the spiritual needs of openly lesbian and gay African Americans. The single made it to the top 20 on the Billboard disco charts.

Media Sample Questions & Answers

1) What is this song about?

Possible Answer: This song is about gay pride (“I’m happy, carefree, and gay”).

2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.

Possible Answer: The songwriter references derisive laughter, criticism, and judgment (“you laugh at me and you criticize,” “don’t you judge me”).

3) What beliefs or actions are referenced as a means to combat homophobia?

Possible Answer: The song references the belief that gay identity is a natural gift (“we’re all the way nature meant us to be”) and a belief in non-judgment (“now I won’t judge you—don’t you judge me”).

4) How does the style, tempo, or recording of the music further the song’s message?

Possible Answer: The singer’s repetition of the phrase “yes, I’m gay” and the chorus’ repetition of “I was born this way” are positive declarations of the joy and naturalness of being gay. The syncopated disco beat invites dancing, another way to affirm the message through the movement of the body.



“Every Woman”

Written by Bernice Johnson Reagon, Performed by Sweet Honey in the Rock, 1978

Song 2 Introduction

This song was written by Dr. Bernice Johnson Reagon, founder of the African American women’s group Sweet Honey in the Rock. Reagon wrote about this song in her essay for the book *We Who Believe In Freedom*:

This song scared me to death when it came out... At that time and for all time since, we began to clarify for ourselves that we would not check Black singing women who came to Sweet Honey’s door about their lives as sexually active adults... We would sing about oppression of every kind, including the oppression experienced by the homosexual community... We would sing to celebrate and give comfort to women who were finding strength in spaces with other women. We would sing for freedom. (34)

The excerpt you will hear appears at the end of the song.

Media Sample Questions & Answers

1) What is this song about?

Possible Answer: This song is about celebrating women’s love for one another (“Every woman who ever loved a woman / You oughta stand up and call her name”).

2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.

Possible Answer: Homophobia is not directly referenced in the song. The inclusion of “lover” at the end of the list of women to praise (“Mama, sister, daughter, lover”) and the placement of this verse at the end of the song is a subtle suggestion that this form of woman-loving might be difficult to affirm in a society with anti-gay prejudice.

3) What beliefs or actions are referenced as a means to combat homophobia?

Possible Answer: The willingness to “stand up” and praise a lesbian lover with the same strength that one would do for a mother, daughter, or sister is an action to combat homophobia.

4) How does the style, tempo, or recording of the music further the song’s message?

Possible Answer: The clear and strong solo voice without accompaniment reflects one woman’s willingness to affirm her love for her lover. The subsequent chorus of women’s voices behind the primary soloist repeats and asserts the intention of the individual’s pledge. This makes the commitment to loving a collective commitment rather than an individual one.



“King For a Day”
Written by Billie Joe Armstrong,
Performed by Green Day, 1997

Song 3 Introduction

This song was written Billie Joe Armstrong and performed by his punk rock band Green Day. *Spin* magazine reported on the song in its October 1997 “In the Studio” column: “If Green Day frontman Billie Joe Armstrong has his way, drunk frat rats will sing along to ‘King For a Day’ from his band’s upcoming release *Nimrod*. The idea is that they’ll just think it’s a punk song and not notice the lyrics” (Chaplin).

Media Sample Questions & Answers

1) What is this song about?

Possible Answer: This song is about cross-dressing (“my mother went to the grocery store / went sneaking through her bedroom door to find something in a size 4 / sugar and spice and everything nice wasn’t made for only girls”).

2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.

Possible Answer: The song references therapeutic intervention to “cure” cross-dressing behavior in children (“my daddy threw me in therapy / he thinks I’m not a real man / who put the drag in the drag queen”).

3) What beliefs or actions are referenced as a means to combat homophobia?

Possible Answer: The song references affirmation of the importance for children to experiment with sexual identity (“G.I. Joe in panty hose is making room for the one and only”) and encourages experimentation rather than judgment (“don’t knock it until you tried it”).

4) How does the style, tempo, or recording of the music further the song’s message?

Possible Answer: The importance of the message is emphasized with fast, loud, and insistent drums, horns, guitar, and vocals. The group chant on “King For a Day” makes clear that the message is not only for the main singer but for the rest of the band and the listener as well.



"In or Out"

Written and performed by Ani DiFranco, 1992

Song 4 Introduction

This song was written and performed by songwriter Ani DiFranco on her CD *Living in Clip*. DiFranco has been embraced by many listeners who appreciate her independent stance—creating her own record label, writing songs about personal and political themes, and being honest about her own experience of loving women and men. After she married a man, she commented, "I was vilified as a sell-out and a traitor to the tribe that first made me a 'star,' but my relationship with my male partner is as queer as any other I've had" (White 444).

Media Sample Questions & Answers

1) What is this song about?

Possible Answer: This song is about bisexuality ("I've got more than one membership to more than one club," "some days the line I walk turns out to be straight / other days the line tends to deviate / I've got no criteria for sex or race").

2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.

Possible Answer: The song references unfounded assumptions about sexual identity ("he looks me up and down like he knows what time it is," "she looks me up and down... like she's got my number").

3) What beliefs or actions are referenced as a means to combat homophobia?

Possible Answer: The song references affirming allegiance to loved ones rather than sexual identity expectations ("I've got more than one membership to more than one club / and I owe my life to the people that I love"), using wit to challenge other's false assumptions ("he says, call me, Miss DiFranco, if there's anything I can do / I say, It's Mr. DiFranco to you" and "she says, call me, Ms. DiFranco if there's anything I can do / I say, I've got spots; I've got stripes, too").

4) How does the style, tempo, or recording of the music further the song's message?

Possible Answer: The sparse production of acoustic guitar and solo vocal keep the focus on the lyrics. DiFranco uses subtle pauses in her response to the "call me, Miss/Ms. DiFranco, if there's anything I can do," pick-up lines to underscore her upending of the suitors' expectations.

FURTHER QUESTIONS

- **Do you think any of these songs could have an impact on the social justice movement to challenge homophobia and affirm tolerance for diverse sexual orientation? If so, which songs and why? If not, why not?**
- **Which of these songs most appealed to you and which had the least appeal? Why?**
- **Compare the different content and messages of the first two songs, both recorded in the 1970s, and the final two songs, both recorded in the 1990s.**
- **Which of these songs were you already familiar with?**
- **Each of these songs and artists has received support and appreciation for their role in furthering acceptance of LGBT identity. What risks did they take in choosing to release these songs?**
- **What percentage of songs in popular media have to do with non-heterosexual love? Why do so few songs about LGBT relationships receive airplay today?**

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

LYRIC SHEET

SONG 1

**"I Was Born This Way," Written by Bunny Jones and Chris Spierer,
Performed by Carl Bean, 1977**

You call me strange 'cause you don't understand
God's role for me in life's overall plan
I've learned to hold my head up high
Not in scorn nor disgrace
Doin' my thing individually
Entwined with this human race
Now I won't judge you - don't you judge me
We're all the way nature meant us to be

I'm happy, I'm carefree, and I'm gay
I was born this way – yeah
I'm happy, I'm carefree, and I'm gay
I was born this way
I'm happy, I'm carefree, and I'm gay
I was born this way

SONG 2

**"Every Woman," Written by Bernice Johnson Reagon,
Performed by Sweet Honey in the Rock, 1978**

Woke up this morning feeling fine
Rolled over, kissed a friend of mine
I love you woman

Every woman who ever loved a woman
You oughta stand up and call her name
Mama, sister, daughter, lover

Every woman who ever loved a woman
You oughta stand up and call her name
Mama, sister, daughter, lover

SONG 3

"King For a Day," Written by Billie Joe Armstrong, Performed by Green Day, 1997

Started at the age of 4.
My mother went to the grocery store.
Went sneaking through her bedroom door to
find something in a size 4.
Sugar and spice and everything nice wasn't
made for only girls.
G.I. Joe in panty hose is making room for the
one and only.

King for a day, princess by dawn.
King for a day in a leather thong.
King for a day, princess by dawn.
Just wait till all the guys get a load of me.

My daddy threw me in therapy.
He thinks I'm not a real man.
Who put the drag in the drag queen.
Don't knock it until you tried it

Sugar and spice and everything nice wasn't made
for only girls.
G.I. Joe in panty hose is making room for the one
and only.
King for a day, princess by dawn.
King for a day in a leather thong.
King for a day, princess by dawn.
Just wait till all the guys get a load of me.

SONG 4

"In or Out," Written and performed by Ani DiFranco, 1992

Guess there's something wrong with me
guess I don't fit in
no one wants to touch it
no one knows where to begin
I've got more than one membership
to more than one club
and I owe my life
to the people that I love

he looks me up and down
like he knows what time it is
like he's got my number
like he thinks it's his
he says, call me, Miss DiFranco,
if there's anything I can do
I say, It's Mr. DiFranco to you

Some days the line I walk turns out to be straight
other days the line tends to deviate
I've got no criteria for sex or race
I just want to hear your voice
I just want to see your face

she looks me up and down
like she thinks that I'll mature
like she's got my number
like it belongs to her
she says, call me, Ms. DiFranco
if there's anything I can do
I say, I've got spots
I've got stripes, too



Unit 7, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“I Was Born This Way” – Written by Bunny Jones and Chris Spierer, Performed by Carl Bean, 1977

You call me strange 'cause you don't understand
God's role for me in life's overall plan
I've learned to hold my head up high
Not in scorn nor disgrace
Doin' my thing individually
Entwined with this human race
Now I won't judge you—don't you judge me
We're all the way nature meant us to be

I'm happy, I'm carefree, and I'm gay
I was born this way – yeah
I'm happy, I'm carefree, and I'm gay
I was born this way
I'm happy, I'm carefree, and I'm gay
I was born this way

- 1) What is this song about?

- 2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.

- 3) What beliefs or actions are referenced as a means to combat homophobia?

- 4) How does the style, tempo, or recording of the music further the song's message?



Unit 7, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“Every Woman” – Written by Bernice Johnson Reagon, Performed by Sweet Honey in the Rock, 1978

Woke up this morning feeling fine
Rolled over, kissed a friend of mine
I love you woman

Every woman who ever loved a woman
You oughta stand up and call her name
Mama, sister, daughter, lover

Every woman who ever loved a woman
You oughta stand up and call her name
Mama, sister, daughter, lover

- 1) What is this song about?

- 2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.

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- 4) How does the style, tempo, or recording of the music further the song’s message?



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"King For a Day" – Written by Billie Joe Armstrong, Performed by Green Day, 1997

Started at the age of 4.
My mother went to the grocery store.
Went sneaking through her bedroom door to
find something in a size 4.
Sugar and spice and everything nice wasn't
made for only girls.
G.I. Joe in panty hose is making room for the
one and only.

King for a day, princess by dawn.
King for a day in a leather thong.
King for a day, princess by dawn.
Just wait 'til all the guys get a load of me.

My daddy threw me in therapy
He thinks I'm not a real man
Who put the drag in the drag queen.
Don't knock it until you tried it

Sugar and spice and everything nice wasn't made
for only girls.
G.I. Joe in panty hose is making room for the one
and only.
King for a day, princess by dawn.
King for a day in a leather thong.
King for a day, princess by dawn.
Just wait 'til all the guys get a load of me.

- 1) What is this song about?

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Unit 7, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"In or Out" – Written and performed by Ani DiFranco, 1992

guess there's something wrong with me
guess I don't fit in
no one wants to touch it
no one knows where to begin
I've got more than one membership
to more than one club
and I owe my life
to the people that I love

he looks me up and down
like he knows what time it is
like he's got my number
like he thinks it's his
he says, call me, Miss DiFranco,

some days the line I walk turns out to be straight
other days the line tends to deviate
I've got no criteria for sex or race
I just want to hear your voice
I just want to see your face

she looks me up and down
like she thinks that I'll mature
like she's got my number
like it belongs to her
she says, call me, Ms. DiFranco
if there's anything I can do
I say, I've got spots
I've got stripes, too

- 1) What is this song about?
- 2) What forms of homophobia or anti-gay prejudice does the songwriter reference? Give evidence for your answer.
- 3) What beliefs or actions are referenced as a means to combat homophobia?
- 4) How does the style, tempo, or recording of the music further the song's message?

Unit 8: Prison Justice

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Wherein Lies Justice?

The debate over the purpose and effect of prison as an institution in the United States has deep roots. In 1788, a French writer named J.P. Brissot de Warville and diplomat who had toured prisons in the U.S. wrote, "Prisons are destructive of the health, liberty and goodness of man" (Edge). A generation later architect John Haviland, inspired by Quaker prison reformers, designed the new Eastern State Penitentiary as a "forced monastery, a machine for reform" ("History of Eastern State"). From these early days, some prison supporters saw imprisonment as a means to punish and extract justice through suffering from those who had been judged to be criminals. Others saw prison as a means to help reform those who had gone wrong and to offer them a chance to return to society as rehabilitated members of the community.

This disagreement over the purpose for and impact of incarceration flared onto the front pages of the nation's newspapers in September 1971 when over two thousand inmates rioted at the Attica Correctional Facility in upstate New York, taking control of the prison and holding thirty-three guards hostage. The prisoners issued a statement declaring, "We are Men! We are not beasts and do not intend to be beaten or driven as such" (Edge 68). They complained of racist treatment by the all-white prison guard staff against the majority African American prison population.



What is the message about prison justice in this film poster?

The Attica prison uprising came during a time when social justice issues were a part of heightened public awareness across the country. The black freedom movement and the poor people's campaign of the 1950s and '60s called into question the power and rights of a small group of white men to make decisions impacting the lives of millions of others who had no voice. When prisoners rebelled, many of them young African American men from economically distressed neighborhoods, issues of social justice rose up with them.

The prison warden at Attica, Vincent Mancusi, could not understand the actions of the prisoners, saying, "Why are they destroying their home?" (Zinn 520). The Attica rebellion ended in bloodshed as Governor Nelson Rockefeller ended negotiations by ordering a military attack on the prison, killing thirty-one prisoners and nine guards.

In the aftermath of the uprising, some observers pointed to the Attica takeover as an argument for increased severity toward offenders on the part of the criminal justice system. The "get tough on crime" philosophy swept many politicians to office in the 1970s and 1980s. They instituted new laws calling for mandatory minimum sentences and restrictions on early release that had the effect of greatly increasing the numbers of people imprisoned in the U.S.

As the prison population swelled, new prisons were built. In some cases private companies were contracted to run the new prisons. Advocates of privatization argued that such measures would make the prison system more efficient, allowing free enterprise to lower costs through competition. Opponents labeled this system as a "prison industrial complex" that served to keep low-income people in jail while corporations profited from their imprisonment. Prisoners were used as workers to make products at sub-minimum wage pay in a prison labor system that some argued was a form of wage slavery. Others saw the prison workforce as a means for criminals to repay their debt to society while contributing to the nation's economy.

What is the alternative?

Critical questions relating to racial justice, the ethics of the death penalty, and the economic and social cost of spiraling incarceration were on the table as the nation made the turn into a new century. Some began to question whether the idea of prison itself needed to be rethought as a means of social control.

In the early twenty-first century, reports by highly respected research foundations raised serious concerns about the disparity in incarceration rates for African American men. The Pew Center for the States released a report called *One in 100: Behind Bars in America 2008*, which found that one in every nine African American men between the ages of 20 and 34 was behind bars in 2006.

Issues of racial justice in the administration of the death penalty were the topic of a widely reported 2003 study by the University of Maryland. The study reviewed twenty-one years of data in homicide prosecutions in the state. The researchers concluded, “given that a homicide is death eligible, black offenders who kill white victims are at greater risk of a death sentence than others, primarily because they are substantially more likely to be charged by the state’s attorney with a capital offense” (Paternoster & Brame 38).

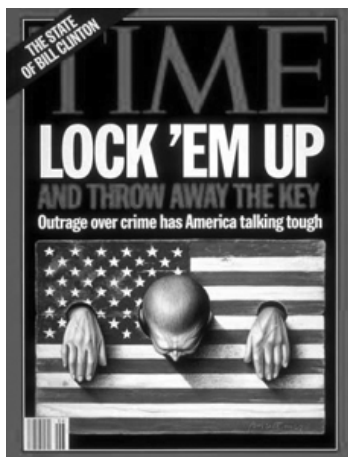
As is often the case, however, not all readers read the studies in the same way. Kent Scheidegger, Legal Director of the Criminal Justice Legal Foundation, differed with the

University of Maryland study in an article in the journal *Engage* called “Smoke and Mirrors on Race and the Death Penalty.” He cited an Emory University study, which estimated that each execution saves eighteen innocent lives through deterrence. He concluded that there “is a staggering toll of death caused by insufficient use and execution of the death penalty” (45).

In the effort to reduce the numbers of people in prison and to address concerns about injustice within the criminal justice system, alternatives to imprisonment have been instituted. In its report called *Prison Count 2010*, the Pew Center on the States released a report showing that the number of state prisoners being held in the U.S. declined for the first time in thirty-eight years. The study attributed the reduction in prisoners to several factors, including early release to parole, the probation of low-level offenders who completed risk-reduction programs, and the strengthening of community supervision and reentry programs (3). One effort to reduce the rate of recidivism, or a return to prison, is the practice of restorative justice. Offenders meet face-to-face with victims and their families in a controlled setting designed to allow the offender to hear first-hand about the effects of their crime and to make amends for the injuries they caused.

Some groups, like Critical Resistance and the Prison Activist Resource Center, advocate an end to the “prison industrial complex” by examining what they describe as the systemic problems within the U.S. prison system related to race, class, and capitalism. The prison abolition movement ties twenty-first century activists to social justice activists who struggled to end slavery two hundred years earlier.

As was the case with the freedmen’s newspapers of the 1830s, the websites of prison abolition groups in the 2010s bring the concerns of the powerless and marginalized into public view and invite the heated debate that has always accompanied social justice movements. What role might twenty-first century media play in helping foster an informed dialogue about the long-standing questions of punishment or rehabilitation and prison or prison abolition?



What techniques does the cover artist use to further the message?

LESSON PLAN

Slide Lesson: **Prisons – Justice or Injustice?**



PowerPoint Slide Show

Lesson Objectives:

- Students will learn about the prison justice movement from the late twentieth and early twenty-first centuries.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on public policy controversies surrounding the U.S. prison system including the death penalty, race and criminal justice, and alternatives to incarceration.

Vocabulary:

incarceration, rehabilitation, mandatory minimum laws, three strikes laws, truth in sentencing laws, Department of Corrections, probation, parole, Jim Crow, racial bias in sentencing, prison industrial complex, Action Committee for Women in Prison, Joint Task Force Guantanamo, death penalty, capital punishment, Murder Victims Families for Reconciliation, Gallup poll, *The Angolite*, convict labor system, chain gang, privatized prisons, prison justice movement, restorative justice, victim offender mediation, Angela Davis, National Alliance Against Racist and Political Repression, Critical Resistance, prison abolition movement

Media:

magazine cover, newspaper article, poster, book cover, Web page, opinion poll graph, editorial cartoon

Materials Needed:

- 16 slide PowerPoint Slide Show (access online or via Unit 8 Lesson 1 digital media folder)
- 30-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time: 50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: “The Inmate Nation,” 1982 magazine cover

BACKGROUND INFORMATION

Prisons began in the early U.S. as a Quaker experiment. They were an effort to replace the traditional forms of social responses to criminal behavior—torture, deportation, and execution—with humane incarceration intended to produce remorse and save souls (Johnston, Norman). In the nineteenth century, this noble intention changed to a policy of hard labor, in many ways mirroring the cruelty and racism of slavery (Pelaez). Later reform efforts were directed toward rehabilitation (turning criminals into positive citizens) through education or therapy. In the 1970s, politicians campaigned on promises to “get tough on crime,” leading to a clear shift in focus from rehabilitation to punishing and warehousing dangerous criminals (Beckett & Sasson 43). This *Time* cover story notes that the U.S. prison population doubled between 1970 and 1982, with the previous year’s growth the fastest in the twentieth century. The U.S. incarceration rate in 1982 amounted to one per every six hundred citizens behind bars, a higher percentage than any country other than apartheid-era South Africa and the former Soviet Union. The overcrowding of U.S. prisons led to riots, internal violence, and a push for more prisons and harsher measures to “control crime” (Anderson, Kurt, “What Are Prisons For?”).

QUESTION

Who paid for this cover and what is its purpose?

POSSIBLE ANSWER

This magazine cover was paid for by the owners of Time, Inc. It was made to encourage potential readers to buy the magazine, increasing circulation and convincing *Time*’s advertisers of the value in continuing to pay for advertising space in the magazine.

QUESTION

What does the title suggest about the U.S. prison system?

POSSIBLE ANSWER

The U.S. has a large number of prisoners (inmate nation) and is uncertain if prisons are serving their purpose.

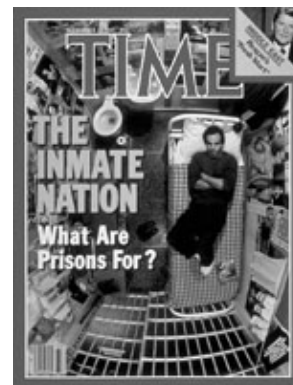
QUESTION

Why might have the editors chosen the unusual angle for this cover shot?

POSSIBLE ANSWER

Magazine covers are always designed to get a potential reader to look twice. This image is meant to provoke the question, “What’s this about?” and to graphically represent the cramped quarters in this man’s cell.

SLIDE #2



**“The Inmate Nation,”
1982 magazine cover**

FURTHER QUESTIONS

Does this cover perpetuate stereotypes about prisoners? Why or why not?

What information is left out of this message that might be important to know to understand the U.S. prison system?

Do you know anyone who has ever served time in prison?

What do you think prisons are for?

Should prisons exist? If so, for what purpose?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11,
19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8,
10-14; U7 #2, 4, 6, 9, 10; U8 #2-12;
U1 L2; U2 L2; U4 L2; U6 L2; U7 L2,
U8 L2

(Law & Policy)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10,
13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8
#2

(Photojournalism)

ADDITIONAL INFO

From *Time's* cover story by Kurt Andersen:

Even U.S. prisons were supposed to be part of the New World's promised land. The first American prisons would not merely punish inmates, but transform them from idlers and hooligans into good, industrious citizens. In 1790 a group of Philadelphia Quakers, brimming with revolutionary optimism, began the experiment in a renovated downtown jail. They were bent on "such degrees and modes of punishment... as may... become the means of restoring our fellow creatures to virtue and happiness." No other country was so seduced for so long by that ambitious charter. The language, ever malleable, conformed to the ideal: when a monkish salvation was expected of inmates, prisons became penitentiaries, then reformatories, correctional centers and rehabilitation facilities. Those official euphemisms are still used, but they are vestiges, drained of that first noble zeal.

Prisons did not work out as planned. Right now in most states there are individual prisons, and whole prison systems, that courts have condemned. Insurrections and slaughter shock everyone and surprise nobody. There was no bona fide riot among San Quentin's 2,900 inmates last year, yet seven prisoners were murdered, and at least 54 others were stabbed, clubbed or beaten, all in the normal course of prison life...

Prisons are for temporarily isolating society's worst marauders. It is as simple and as complicated as that. Still, as a nation's institutions, they may also be made safer and more decent, just as a nation's whole criminal justice system may be made more coherent. Imprisoning people less shamefully is a worthy enough goal. Lowered expectations need not signify a national moral bankruptcy. For the U.S. and its ideas about prison, a deep breath and a sigh may be the beginning of an overdue maturity. ("What Are Prisons For?")

SLIDE #3: “More than 1 in every 100,” 2008 newspaper article

The “law and order” politics of the 1970s and 1980s led to federal and state laws that kept more people in jail and prison for longer periods. These laws included those requiring mandatory minimum sentences for drug offenses, “three strikes” laws requiring extended jail time upon a third conviction, and “truth in sentencing” laws eliminating the possibility of early parole (Beckett & Sasson 43). The article in this slide was based on a 2008 report called “One in 31: The Long Reach of American Corrections” by the Pew Center on the States. The title is explained in the executive summary:

**"More than 1 in every 100,"
2008 newspaper article**

FURTHER QUESTIONS

Who are the principal beneficiaries of these dramatic increases in the prison and probation populations?

How many jails and prisons exist in your city and county? How can you find out if you do not know?

Do you know anyone who is currently under criminal justice supervision? Is this something you are willing to talk about with others? If not, consider why not.

In 2010, the Bureau of Justice Statistics reported that since 1994, violent crime rates have declined, reaching the lowest level ever in 2005. Do you think these statistics are related to the high rate of incarceration? Why or why not?

The *Time* cover story in the previous slide noted that one in every six hundred people in the U.S. was behind bars in 1982. How could you calculate the rate of increased imprisonment between 1982 and 2006?

CONNECTIONS

U2 #16; U4 #7; U8 #3, 5, 8, 9
(Maps, Graphs, and Charts)
U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19;
U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14;
U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2;
U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(Law & Policy)

ADDITIONAL INFO

From the summary of the report cited in the article, "One in 31: The Long Reach of American Corrections" by the Pew Center on the States:

States face the worst fiscal crisis in a generation. Shrinking budgets are forcing governors and legislators to examine all areas of public spending for possible savings, even those that have been off limits. Corrections is a prime target for cuts. Last year it was the fastest expanding major segment of state budgets, and over the past two decades, its growth as a share of state expenditures has been second only to Medicaid. State corrections costs now top \$50 billion annually and consume one in every 15 discretionary dollars.

The remarkable rise in corrections spending wasn't fate or even the natural consequence of spikes in crime. It was the result of state policy choices that sent more people to prison and kept them there longer. The sentencing and release laws passed in the 1980s and 1990s put so many more people behind bars that last year the incarcerated population reached 2.3 million and, for the first time, one in 100 adults was in prison or jail.

The escalation of the prison population has been astonishing, but it hasn't been the largest area of growth in the criminal justice system. That would be probation and parole—the sentenced offenders who are not behind bars. With far less notice, the number of people on probation or parole has skyrocketed to more than 5 million, up from 1.6 million just 25 years ago. This means that 1 in 45 adults in the United States is now under criminal justice supervision in the community, and that combined with those in prison and jail, a stunning 1 in every 31 adults, or 3.2 percent, is under some form of correctional control. The rates are drastically elevated for men (1 in 18) and blacks (1 in 11) and are even higher in some high-crime inner-city neighborhoods.

TEACHER GUIDE

SLIDE #4: *The New Jim Crow*, 2009 book cover

BACKGROUND INFORMATION

The Pew Center Report on incarceration includes a section on “Who’s Under Supervision.” It begins: “Black adults are four times as likely as whites and nearly 2.5 times as likely as Hispanics to be under correctional control. One in 11 black adults— 9.2 percent—was under correctional supervision at year end 2007” (*One in 31*, 5). The 2006 Kaiser Family Foundation report, *Race, Ethnicity and Health Care*, concluded: “The 4.5 million African American men ages 15 to 29 represent 14% of the U.S. male population of that age and 12% of all African Americans in the U.S. Their high rates of death, incarceration, and unemployment, and relatively low levels of college graduation rates raise concerns for African American families and the nation’s economy.”

QUESTION

What is the message of this 2009 book cover? What is your evidence?

POSSIBLE ANSWER

Like the racist Jim Crow laws after the Civil War, today’s criminal justice system denies civil rights to African Americans.

QUESTION

What is the message conveyed in the title, *The New Jim Crow*?

POSSIBLE ANSWER

The title, *The New Jim Crow*, focuses the reader on the “old Jim Crow” in the post-bellum South. The subtitle and the image of hands on bars suggest “mass incarceration” is part of the new Jim Crow. The term “colorblindness” and the image of a black man’s hands suggest it is black people who are subject to the new Jim Crow.

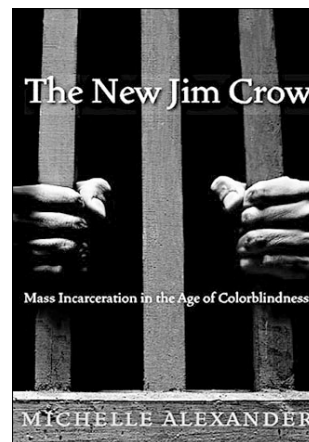
QUESTION

How did the cover designer use color to illustrate the message?

POSSIBLE ANSWER

The title and subtitle referring to white racism are set in white typeface. The hands on the bars are brown, representing the African American men held behind bars in U.S. prisons. The background behind the prison bars is black, referencing the invisibility of black people kept in U.S. prisons. There are red streaks beneath the hands, representing the blood caused by Jim Crow violence over many generations.

SLIDE #4



***The New Jim Crow*,
2009 book cover**

FURTHER QUESTIONS

Is the fact that one in eleven black men is under “correctional supervision” a major news story? If so, where and how has it been reported? If not, why not?

Should convicted felons permanently lose their right to vote, even after they have completed their sentence? Why or why not?

Can books become a medium to support social justice? Why or why not?

What other media forms contribute to social justice movements today?

What are the rates of incarceration by race in the nearest prison to your school? How can you find out if you do not know?

Discuss how social injustice continues in different forms from one generation to another.

Discuss how social justice movements intersect and change forms from one generation to another.

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2 (Law & Policy)

ADDITIONAL INFO

From the publisher’s Web page for the book *The New Jim Crow*:

Jarvious Cotton’s great-great-grandfather could not vote as a slave. His great-grandfather was beaten to death by the Klu Klux Klan for attempting to vote. His grandfather was prevented from voting by Klan intimidation; his father was barred by poll taxes and literacy tests. Today, Cotton cannot vote because he, like many black men in the United States, has been labeled a felon and is currently on parole.

As the United States celebrates the nation’s “triumph over race” with the election of Barack Obama, the majority of young black men in major American cities are locked behind bars or have been labeled felons for life. Although Jim Crow laws have been wiped off the books, an astounding percentage of the African American community remains trapped in a subordinate status—much like their grandparents before them.

In this incisive critique, former litigator-turned-legal-scholar Michelle Alexander provocatively argues that we have not ended racial caste in America: we have simply redesigned it. Alexander shows that, by targeting black men and decimating communities of color, the U.S. criminal justice system functions as a contemporary system of racial control, even as it formally adheres to the principle of color blindness. The *New Jim Crow* challenges the civil rights community—and all of us—to place mass incarceration at the forefront of a new movement for racial justice in America.

TEACHER GUIDE

SLIDE #5: “Have Women Become That Much More Dangerous?,” 2005 poster

BACKGROUND INFORMATION

The Bureau of Justice Statistics indicates that women who are in prison most often have low incomes, grew up in single parent families, and are survivors of physical or sexual abuse. Many women in prison since the 1980s are there due to new sentencing laws related to drug convictions. Some of these women were convicted of conspiracy for assisting male partners. Some women are also serving time for acts of self-defense or retaliatory violence against men who had abused them (Curry).

The Center For the Study of Political Graphics included this poster in its online exhibit, “Prison Nation: Posters on the Prison Industrial Complex.” The exhibit catalog notes:

Scott Boylston originally made this poster in 2003, but was asked to update it for the Action Committee for Women in Prison. In 2003 there were 100,000 women in prison. Two years later there were 140,000. Here is his response to the new information he found: “My job of updating the information graphics of the poster was sobering, and it goes right to the heart of why graphics can be so compelling... Just redesigning it made the increase in female inmates from 2003 to 2005 disturbingly concrete. I hate to think what a poster like this will look like in five years.”

QUESTION

How do you think the artist would answer the question posed in the title? Why?

POSSIBLE ANSWER

The artist thinks the real problem lies within the prison system, evidenced by the appeal at the bottom: “Heed the symptoms, then help fix the system.”

QUESTION

Why did the artist use this graphic to describe the problem?

POSSIBLE ANSWER

The use of an icon to represent the change in numbers of women in prison is both dramatic and clear.

QUESTION

About how many times more women were in prison in 2005 than in 1980, according to this poster? How did you figure that out?

POSSIBLE ANSWER

About ten times more women were in prison in 2005 than in 1980, determined by dividing the number of icons on the bottom by the number on the top.

SLIDE #5



“Have Women Become That Much More Dangerous?,” 2005 poster

FURTHER QUESTIONS

[Read *Additional Info.*] In some states, the female prison population is growing far more rapidly than the male population. **Speculate as to why this might be.**

How are families impacted when women go to prison? when men go to prison?

Do women's prisons operate differently from men's prisons? How can you find out if you do not know?

How might different people interpret this message differently?

What is your reaction to this message? What can you learn about yourself from your reaction?

How would the impact of this poster change if the icons were replaced with photos of real women?

Where is the closest women's prison to where you live? If you do not know, why not?

How could you find out more about the lives of women who are in prison?

CONNECTIONS

U2 #16; U4 #7; U8 #3, 5, 8, 9
(Maps, Graphs, and Charts)
U1 #13-15, 19; U2 #11, 12, 16, 17;
U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19;
U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14;
U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2;
U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(Law & Policy)

ADDITIONAL INFO

From the Web page, "Some Facts About Incarcerated Women," on the website of Action Committee For Women in Prison:

Female inmates comprise 6.7% of all inmates in California, yet they are the fastest growing segment of the total prison population. The yearly growth rate for female incarceration is 1.5 times higher than the rate for men. Women now make up a greater percentage of today's prison population than ever before...

The majority of women in prison are mothers, and they are usually the primary caretakers of the children. The huge increase in female incarceration has significant impact on children and families. An incarcerated woman is at risk of losing her children to the foster care system, and many of the women eventually lose their parental rights altogether. The legal process usually commences while the women are in county jail where there is no legal assistance available and notification of court proceedings is unreliable at best. The separation from family, and the risk of losing their children, is one of the most devastating consequences of female incarceration.

A 1995 study of women in the California prison system found that 71% had experienced ongoing physical abuse prior to the age of 18, and 62% reported ongoing physical abuse after the age of 18. 41% of the women reported sexual abuse prior to the age of 18 and 41% reported sexual abuse after the age of 18. (Barbara Bloom, Barbara Owen, *Profiling the Needs of California's Female Prisoners*) Despite these numbers the Department of Corrections does not offer counseling programs for victims of sexual abuse. The only program for victims of physical abuse is the inmate activity group, *Convicted Women Against Abuse (CWAA)* where the women try to help themselves and each other to deal with their abuse.

TEACHER GUIDE

SLIDE #6: Guantanamo, 2007 Web page & 2006 poster

BACKGROUND INFORMATION

One of the most well known prisons administered by the U.S. government in the twenty-first century is the prison compound at Guantanamo, Cuba. This prison was established following the terrorist attacks of September 11, 2001, as a site to house suspected terrorists. It is administered by the U.S. military and is not part of the regular U.S. prison system. Since the prison opened in 2002, it has been the source of controversy. Some argue that the prisoners held at Guantanamo should be afforded the same civil liberties that other prisoners have—the right to speedy and fair trial and the right to be housed in humane conditions. Others argue that the people being held at Guantanamo are enemy combatants and therefore are not subject to civil liberty protections that are available to civilian prisoners. In 2006, the Supreme Court ruled that the Guantanamo detainees had the right to humane treatment under the Geneva Convention. President Obama promised to close the prison facility at Guantanamo, but the prison remains opened in 2010 due to political, legal, and security concerns (Pfeifer).

QUESTION

What is the message about Guantanamo prison in the left hand image? Give evidence from the document to support your answer.

POSSIBLE ANSWER

Guantanamo is well protected, in a beautiful natural setting, and operates in a clear and legal manner.

EVIDENCE

Well protected – “Safe” and image of a machine gun mounted on security boat
Beautiful – Images of a palm tree island and nighttime lightning over the ocean
Clear and legal – “Legal, Transparent” and images of badge and officers in dialogue

QUESTION

What is the message about Guantanamo prison in the right hand image?

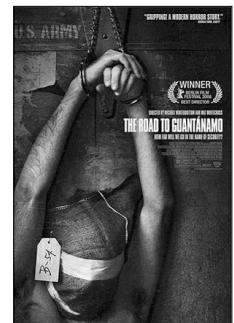
POSSIBLE ANSWER

Guantanamo is a dark and cruel place.

EVIDENCE

Dark – Image shrouded in shadow
Cruel – The hooded man hanging by wrist shackles and the quotation on the top right, “A modern horror story”

SLIDE #6



**“Joint Task Force
 Guantanamo,”
 2007 Web page**

**“The Road to Guantanamo,”
 2006 poster**

FURTHER QUESTIONS

Compare the purposes of imagery in both of these documents as a means to deliver a message.

The original poster design on the right was rejected by the Motion Picture Association of America (see *Additional Info*). The argument was that it was an inappropriate image for children since it depicted torture. **Have you seen film posters with a similar amount of violence that were not censored?**

Should film posters be censored for depictions of violence? If so, what type of violence is more inappropriate?

Is one of these images more credible than the other? If so, which one and why?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From a *Washington Post* article on the poster, "Road to Guantanamo" by Phillip Kennicott:

The image that ran afoul of the MPAA (Motion Picture Association of America) is tame by the standards set by the amateur photographers of Abu Ghraib. It shows a man hanging by his handcuffed wrists, with a burlap sack over his head and a blindfold tied around the hood...

"The reason given (for the poster's rejection) was that the burlap bag over the guy's head was depicting torture, which wasn't appropriate for children to see," said Howard Cohen, co-president of Roadside Attractions, which is distributing the film in North America...

Gayle Osterberg, a spokesperson for the MPAA, said its standards for print advertising are particularly sensitive. "If it's a poster that's hanging in a theater, anyone who walks into that theater, regardless of what movie they've come to see, will be exposed to it..." Cohen says he understands why the MPAA exercises control over advertising materials -- he's a father himself. But that doesn't diminish his frustration with the decision. "This is a film with a serious purpose, and this is the subject of the film itself, and the marketing materials were appropriate to the subject," he said. And, he added, horror flicks and slasher movies are often advertised with images far more suggestive of graphic violence.

The August 2007 Web page from the Joint Task Force Guantanamo site includes photos of U.S. military service people and prison guards maintaining vehicles, meeting with government officials, and checking the blood pressure of detainees. Other photos show detainees walking in the prison yard, exercising during recreation period, and undergoing routine medical check ups. The U.S. personnel are identifiable by name and face; the detainees are not. One image shows a sign outside Guantanamo's Camp Delta with the motto, "Honor Bound to Defend Freedom."

TEACHER GUIDE

SLIDE #7: “The Death Penalty,” 1983 magazine cover

BACKGROUND INFORMATION

Capital punishment is execution by the government as punishment for a crime. It has been a source of controversy for a long time. Christian supporters of the death penalty point to the Biblical phrase, “an eye for an eye,” as grounds to support their position. Opponents quote the Ten Commandments, “thou shalt not kill” (“Should the death penalty be allowed?”) In 1972, the Supreme Court handed down a landmark ruling declaring the death penalty amounted to “cruel and unusual punishment.” It temporarily postponed the death row wait of more than six hundred inmates. In 1976, the Court reinstated the death penalty under a model of “guided discretion” (“History of the Death Penalty”). Since that time, several groups have been founded to advocate for the death penalty, including Justice For All, which hosts the website prodeathpenalty.com. The group Murder Victims Families for Reconciliation argues for abolition of the death penalty and brings relatives of homicide victims together with relatives of violent offenders in an effort to seek acceptance and resolution.

READ ALOUD THE COVER TEXT

QUESTION

Is this magazine cover taking a stand in favor of or opposed to the death penalty? Give evidence for your conclusion.

POSSIBLE ANSWER

Answers may vary. Some might argue that the description is mainly narrative rather than persuasive, describing an impending execution without taking a stand. Others will read this as an anti-death penalty statement since it is written in the second person and invites the reader to squirm in their chairs and take an emotional position against their own impending death.

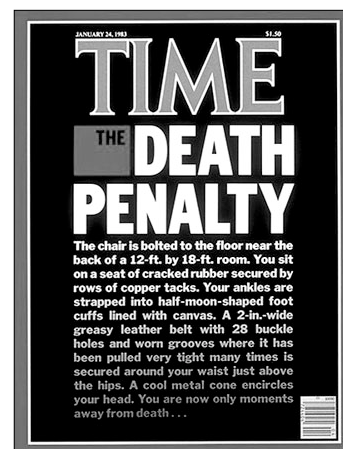
QUESTION

What techniques does the cover designer use to illustrate the message about impending execution?

POSSIBLE ANSWER

The large font capital letters in white on a stark black background next to a red text box accentuate death. The slow movement toward darker gray tones for the lettering down the page gives the visual impression of a descent into darkness and death.

SLIDE #7



**“The Death Penalty,”
1983 magazine cover**

FURTHER QUESTIONS

How many people are on death row today in your state? How can you find out if you do not know?

Do you know of any groups in your area that have taken a stand on the death penalty?

What literary devices does the author use to engage the reader in the brief cover passage?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From the 1983 *Time* cover story by Kurt Andersen, "The Death Penalty: An Eye For an Eye":

The national death-row population today is 1,137. That is 200 more than a year ago, twice as many as in 1979, and larger, moreover, than ever before. Florida alone has 189 death-row prisoners, Texas has 153, Georgia and California 118 each. The inmates include about a dozen teenagers, 13 women (five of them in Georgia) and six soldiers. Half of the condemned are white.

The long-building public sentiment to get tough with violent criminals, to kill the killers, seems on the verge of putting the nation's 15 electric chairs, nine gas chambers, several gallows and ad hoc firing squads back to regular work. In addition, five states have a new and peculiarly American technique for killing, lethal anesthesia injections, which could increase public acceptance of executions. Experts on capital punishment, both pro and con, agree that as many as ten to 15 inmates could be put to death this year, a total not reached since the early 1960s. "People on death rows are simply running out of appeals," says the Rev. Joe Ingle, a prison activist and death-penalty opponent. "I fear we are heading toward a slaughter..."

But now an old array of tough questions—practical, legal, moral, even metaphysical—is being examined. Is the death penalty an effective, much less a necessary, deterrent to murder? Is it fair? That is, does it fall equally on the wealthy white surgeon represented by Edward Bennett Williams and the indigent black with court-appointed (and possibly perfunctory) counsel? Most fundamental, is it civilized to take a life in the name of justice?

TEACHER GUIDE

SLIDES #8 & 9: Gallup polls, 2009 & 2006

BACKGROUND INFORMATION

Opinion polling has been used to determine public perceptions on issue questions in the U.S. since the first use of local straw polls by newspapers in the mid-1800s. The use of polls to gauge political perceptions increased dramatically during the FDR administration in the 1930s when pollsters like George Gallup and Elmo Roper began to use scientific polling measures to determine public attitudes. Gallup began to collect death-penalty data in 1936, finding that fifty-nine percent of Americans supported the use of the death penalty in cases of murder, compared with thirty-eight percent who opposed it. The all-time high level of eighty percent support for the death penalty came in September 1994, a time when crime was a major public concern. The low points in support for the death penalty came between the mid-1950s and the early 1970s, a time period when the death penalty was illegal. Gallup's lowest measure of support for the death penalty in the twentieth century was in 1966, when support was measured at just forty-two percent (Newport).

QUESTION

What is the message about public support for the death penalty in this 2009 Gallup poll? Give evidence from the document to support your answer.

POSSIBLE ANSWER

About two-thirds of people in the U.S. support the death penalty for murder convicts.

EVIDENCE

The headline and line graph showing sixty-five percent support of the death penalty for murder

PROJECT NEXT SLIDE

QUESTION

What is the message about public support for the death penalty in this 2006 Gallup poll?

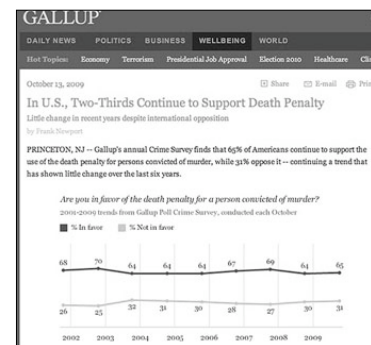
POSSIBLE ANSWER

When life in prison without parole is offered as an option, support for the death penalty drops to less than fifty percent.

EVIDENCE

The line graph shows forty-eight percent in favor of the death penalty and forty-seven percent in favor of life imprisonment.

SLIDES #8 & #9



Gallup
Web pages,
2009 & 2006

FURTHER QUESTIONS

Discuss the importance of question framing in understanding public opinions from polling data.

How would you answer the two questions posed by these polls?

Discuss how poll results can be used to manipulate public opinion.

Were you surprised by the results of either of these polls? Why or why not?

[Read *Additional Info.*] Why do you think that a higher percentage of men support the death penalty than do women?

Should public opinion be considered in determining the life or death of accused persons?

Which groups are more likely than others to be consulted in poll surveys?

CONNECTIONS

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2

(Dueling Perspectives)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2

(Law & Policy)

ADDITIONAL INFO

From the 2009 article by Frank Newport accompanying the first graph:

Opponents of the death penalty have pointed out that just five countries -- China, Iran, Pakistan, Saudi Arabia, and the United States -- carry out most of the known executions around the world, and that the number of countries that still allow the death penalty has been dwindling. Despite these worldwide trends, Gallup's annual October update on Americans' attitudes toward the death penalty shows no diminution in support for state-sanctioned executions in cases of murder...

From the 2006 article by Jeffrey Jones accompanying the second graph:

In general, Republicans are more likely to support the death penalty than Democrats, and men are more likely to support it than women. A majority of all these groups say they favor the death penalty for those convicted of murder (84% of Republicans, 63% of independents, and 52% of Democrats; 69% of men and 61% of women).

However, when given the choice of the death penalty or life imprisonment, Republicans choose the death penalty by a 64% to 31% margin, while Democrats choose life imprisonment by a 63% to 31% margin. A majority of men believe the death penalty is the better punishment for murder (56% to 39%), while a majority of women disagree and believe life imprisonment is the better option (55% to 39%).

TEACHER GUIDE

SLIDE #10: “And Justice For All,” 2005 cartoon

BACKGROUND INFORMATION

The Supreme Court’s uncertainty about the possible role of racial bias in administering the death penalty was underscored in Justice Potter Stewart’s concurring opinion in the Court’s 1972 decision in *Furman v. Georgia* that declared the death penalty to be “cruel and unusual punishment.” Stewart wrote, “if any basis can be discerned for the selection of these few to be sentenced to die, it is the constitutionally impermissible basis of race... But racial discrimination has not been proved, and I put it to one side” (*Furman v. Georgia*). Eli Lehrer, writing in a 2000 article for the *National Review* called “The Left’s Prison Complex,” dismissed the racial bias claim, writing, “Black murderers face shorter sentences than their white counterparts and (contrary to leftist dogma) make fewer trips to death row.” In 2008, professor Scott Phillips of the University of Denver released a study in which he concluded that “the race of the defendant and victim are both pivotal in the capital of capital punishment: death was more likely to be imposed against black defendants than white defendants, and death was more likely to be imposed on behalf of white victims than black victims.”

QUESTION

What is the cartoonist’s message? Give evidence from the document to support your position.

POSSIBLE ANSWER

African Americans are more likely to receive the death penalty than white people.

EVIDENCE

The right half shows the Grim Reaper in black with a skull and sickle and signs saying “colored” and “death row” and a bird in the bottom corner saying “injustice for all.” The left half shows lady justice in white with a blindfold and the sword of justice and signs saying “whites” and “life.”

QUESTION

The cartoonist’s biography states: “In the proud tradition of genuine watchdog journalism, Khalil Bendib’s work aims to comfort the afflicted and afflict the comfortable—and to give a voice to the voiceless” (“Book”). How is this intention reflected in the cartoon?

POSSIBLE ANSWER

He seeks to speak up for the voiceless by clearly illustrating his belief in racial bias in administration of the death penalty.

SLIDE #10



**“And Justice For All,”
2005 editorial cartoon**

FURTHER QUESTIONS

[Read *Additional Info.*] Discuss the ways Eli Lehrer's article for the *National Review* and Scott Phillips' article for the *Houston Law Review* are tailored to their respective target audiences.

The *National Review* is a magazine with articles by journalists and pundits. The *Houston Law Review* is an academic, peer-reviewed legal journal with articles by attorneys and legal scholars. Is one a more credible source than the other? Why do you think so?

Do you think that racial bias plays a role in death penalty cases? Why or why not? How could you research to find out more about this question?

Consider the word "justice" in the title to this cartoon. Who uses the word "justice"? Where? Why? What do think it means? What does justice look like?

The cartoonist's biography states that he "seeks to expose the crude racial stereotypes, "diss-information" and infotainment pabulum offered as gospel by our mass media" ("Book"). Is his cartoon successful in this intent?

CONNECTIONS

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12-14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2
(Dueling Perspectives)
U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14; U5 #17, 18; U6 #2-4, 11, 12, 16; U7 #8, 9; U8 #10
(Editorial Cartoons)

ADDITIONAL INFO

From Eli Lehrer's 2000 article for the *National Review* called "The Left's Prison Complex":

Little evidence exists that black criminals face discrimination in the criminal-justice system. Black "overrepresentation" in that system is in the number of criminals arrested. Racist cops aren't responsible for this disparity: Blacks get arrested at the same high rates in cities like Atlanta and Washington where the political establishment is almost entirely African-American and the police forces reflect the population's ethnic makeup. In a study on sentencing disparity commissioned by the Center for Equal Opportunity, former University of Maryland professor Robert Lerner finds that arrested blacks get sent to prison at a lower rate than arrested whites in just about every category that the government measures.

From the 2008 report on Scott Phillips study in the *Houston Law Review* called "Racial Disparities in Capital Punishment: Blind Justice Requires a Blindfold":

Justice is supposed to be blind—meted out according to the legal characteristics of a case rather than the social characteristics of the defendant and victim. But decades of research on race and capital punishment demonstrate that blind justice is a mirage...My findings suggest that the race of the defendant and victim are both pivotal in the capital of capital punishment: death was more likely to be imposed against black defendants than white defendants, and death was more likely to be imposed on behalf of white victims than black victims (no Hispanic-white disparities were observed). Importantly, the disparities originated in the District Attorney's (DA) office, not the jury's deliberation room.

TEACHER GUIDE

SLIDE #11: “Budget: Is It Worth It?,” 2009 magazine cover

BACKGROUND INFORMATION

The costs of maintaining prisons include building costs, paying salaries for prison staff, paying for food and medical costs to maintain inmates, and paying to maintain prison facilities and programs. The Pew Center on the States published a study in 2008 called “One in 100: Behind Bars in America.” The section on prison costs begins with this passage:

Prisons and jails are “24-7” operations. They require large, highly trained staffs. Their inhabitants are troubled, aging and generally sicker than people outside prison walls. Even absent continued growth, the cost of keeping the nation’s lock-ups running safely is staggering. Total state spending on corrections—including bonds and federal contributions—topped \$49 billion last year, up from \$12 billion in 1987. By 2011, continued prison growth is expected to cost states an additional \$25 billion. (11)

The Angolite is a magazine written and edited by inmates from the Angola state penitentiary in Louisiana. Under inmate editor Wilbert Rideau, the magazine was recognized as a finalist in the National Magazine Awards seven times between 1978-1992 (“Angolite”).

QUESTION

What is the message in this magazine cover? Give evidence from the document.

POSSIBLE ANSWER

Prison costs in Louisiana are so high that the public should consider alternatives.

EVIDENCE

The high numbers listed for inmates and costs and the falling letters in the word “Budget” with an outline of the state framed in prison bars with the question, “Should we be asking, Is it worth it?”

QUESTION

What principles or practices are implied?

POSSIBLE ANSWER

Fiscal discipline, critical questioning, and cost-benefit analysis

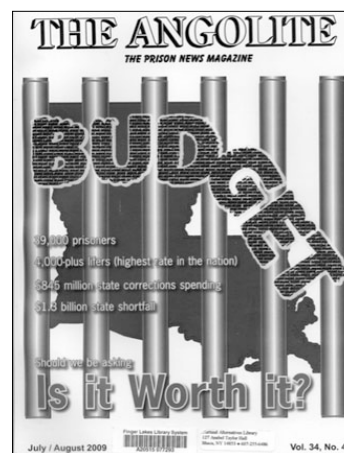
QUESTION

Who might benefit from this message and who might be harmed?

POSSIBLE ANSWER

Prisoners seeking early release and state budget makers seeking cost-cutting measures might benefit. Those dependent on the prison industry and those opposing prisoner release might be harmed.

SLIDE #11



**“Budget:
Is it worth it?,”
2009 magazine cover**

FURTHER QUESTIONS

Have you ever read an article written by inmates about their experiences in prison?

What are some arguments that might be made to maintain or increase prison spending?

Who is the target audience for this magazine?

Should prison administrators have editorial control over inmate publications?

Should convicted individuals who have been imprisoned have the right to be heard through varying media representations? Why or why not?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

ADDITIONAL INFO

From the 2008 Pew Center Study, “One in 100: Behind Bars in America”:

Increasingly, however, states are discovering that casting such a wide net for prisoners creates a vexing fiscal burden—especially in lean times. Finding enough dollars to house, feed and provide a doctor’s care to a low-risk inmate is a struggle besetting states from Arizona to Vermont. In the absence of tax hikes, lawmakers may find themselves forced to cut or limit other vital programs—from transportation to education and healthcare—to foot the incarceration tab.

That tab, meanwhile, is exploding, fueled in part by staff overtime expenses and a steep rise in inmate healthcare costs. In 1987, the states collectively spent \$10.6 billion of their general funds—their primary pool of discretionary tax dollars—on corrections. Last year, they spent more than \$44 billion, a 315 percent jump, data from the National Association of State Budget Officers show. Adjusted to 2007 dollars, the increase was 127 percent. Over the same period, adjusted spending on higher education rose just 21 percent.

Faced with the mushrooming bills, many states are confronting agonizing choices and weathering bitter divisions in their legislatures. But lawmakers are by no means powerless before the budget onslaught. Indeed, a rising number of states already are diversifying their menu of sanctions with new approaches that save money but still ensure that the public is protected and that offenders are held accountable. And some already are reaping encouraging results.

Kansas and Texas are well on their way. Facing daunting projections of prison population growth, they have embraced a strategy that blends incentives for reduced recidivism with greater use of community supervision for lower-risk offenders.

TEACHER GUIDE

SLIDE #12: *Prison Profiteers*, 2008 book cover

BACKGROUND INFORMATION

In the years following Reconstruction, a convict labor system emerged in the South. Inmates were leased to corporations as a means to keep wages down and to break strikes (Zinn 275). Prisoners often worked on “chain gangs.” They were shackled together wearing striped uniforms and were maintained in hot and filthy prison camps. As a result of the efforts of prison reformers and union activists, the worst of these practices were curtailed by Congressional bans on convict labor. In 1979, Congress lifted the ban on convict labor, allowing private employers to hire prison workers for everything from telemarketing to the manufacture of military helmets (Edge 74). Under the Reagan administration, private corporations like the Corrections Corporation of America were given contracts to run prisons. Proponents of prison labor and the private prison industry argue that private enterprise creates local jobs, reduces costs through competition, and provides jobs for returning war veterans. Opponents of privatization criticize what they term the “prison industrial complex,” arguing that the introduction of corporate bidding for convict labor and prison contracts invites political graft, reduces inmate services, artificially lengthens sentences, and exploits a poorly trained prison security workforce (Schlosser).

QUESTION

**Who is represented in the cover image?
How do you know?**

POSSIBLE
ANSWER

The cover shows inmate workers and a prison guard.

EVIDENCE

The inmate workers are wearing orange jumpsuits while they mow the grass. The guard is watching the inmates and appears to be wearing a sidearm (beneath the letter P).

QUESTION

What is the implication in the subtitle, “Who Makes Money From Mass Incarceration?” Give evidence from the document to support your conclusion.

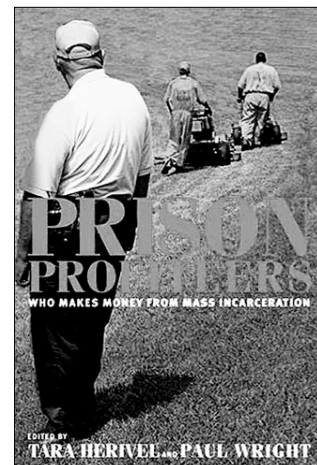
POSSIBLE
ANSWER

Profit-making entities make money by hiring prison contract labor to do menial jobs at reduced cost.

EVIDENCE

Profit from prison labor is implied in the title, *Prison Profiteers*, and in the photo of the inmates working while the guard looks on.

SLIDE #12



***Prison Profiteers*,
2008 book cover**

FURTHER QUESTIONS

What values and ideas are implied in the cover photograph?

Does this cover support or criticize the prison contract labor system? How can you tell?

Why might the editors have chosen to use the word “profiteers” in the title? What other words might have been chosen?

Should prisons be run by private corporations? Why or why not? What are the benefits and deficits for the inmates and corporate managers?

Discuss the ways in which economic systems benefit certain people and injure others.

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2

(Economics)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

ADDITIONAL INFO

From a review of *Prison Profiteers* by Melissa Chan in the *Journal of Court Innovation*:

Prison Profiteers sheds light upon a problem of which few are aware. Each aspect of the private prison problem is presented by a different author who brings to the table a different perspective. However, the articles share several themes. Many of the authors provide accounts of individual inmates who have suffered abuse at the hand of the private prison industry. These narratives humanize the problem and emphasize to the reader that there is more at stake than exorbitant sums of money. Proponents of private prisons can only ensure that the competition between corporations will result in mass incarceration at the lowest cost. While this capitalist attitude may be useful in the product manufacturing context, it has no place in determining how society treats convicted criminals. Cost-cutting and the “if we build it, they will come” approach to incarceration will harm prisoners and society as a whole.

The authors of the articles in *Prison Profiteers* propose that prisoners be housed by an entity that will invest in their rehabilitation, and not by a stingy private corporation that will risk their rights and their lives for the almighty dollar. The authors also share a desire for transparency in the prison system...

Society has an “out of sight, out of mind” mindset when it comes to prisons. We don’t know what happens on the inside, and often we don’t want to know. *Prison Profiteers* forces the reader to acknowledge what happens to our fallen members of society when we send them to private prisons. It is important that the public reads this book so that, at the very least, we become aware of “what is being done on the inside, in our names.” (218)

TEACHER GUIDE

SLIDE #13: “Family Life Behind Bars,” 2010 Web page

BACKGROUND INFORMATION

When a family member enters the prison system, the impact on those left behind can be extremely difficult. On top of the challenges of physical separation, often for extended periods, there are the economic costs of attorney fees and transportation to the prison for visits that are limited by strict visiting hours. Prisoner families often suffer from the judgment of family and friends, the frustration of letters being intercepted and never received, and the humiliation of full body searches during visits. The book *The Price of Punishment: Prisons in Massachusetts* details the experiences of a mother visiting her husband with her young son: “During the last lockup my four-year old son sneaked off into the yard and picked me a flower. A guard in the tower called the warden's office and a deputy came in with the State Police at his side. He announced that if any child went into the yard and picked another flower, all visits would be terminated.” The consequences of such pressures include severe economic hardship, emotional distress, and often divorce or permanent separation. In recent years, family support networks have been created by activists in the prison justice movement to help family members deal with the harsh realities of incarceration.

QUESTION

What do you think is the purpose for this Web page? Give evidence from the document to support your answer.

POSSIBLE ANSWER

This site aims to help connect family members of people serving time in prison.

EVIDENCE

Twitter feeds on prison family issues and the title, “Family Life Behind Bars”

QUESTION

What is the message about families and prison?

POSSIBLE ANSWER

The site suggests that separation is difficult with the concern about the possibility of a return to prison upon release.

EVIDENCE

Separation – Child’s tears looking at photos of a missing family member, and the title, “Lost Souls”
Concern – Middle tweet on prison families on recidivism

SLIDE #13



“Family Life Behind Bars,” 2010 Web page

FURTHER QUESTIONS

What visual techniques did the Web page designer use to convey the experience of prison families?

What stereotypes do prison families suffer from?

Are there support networks in your community for prison families? How can you find out if you do not already know?

What impact does the on-going degradation of family relations and parent support networks have on the successful rehabilitation of inmates and the lessening of the rate of recidivism?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #10, 11, 16; U2 #14, 17; U3 #16; U4 #3, 5; U5 #8, 11, 20, 21; U6 #9; U7 #16; U8 #13, 16; U1 L2; U2 L2; U4 L2, U4 L3; U5 L2, U5 L3; U7 L2, U7 L3

(Youth Audience)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17

(Art & Social Justice)

ADDITIONAL INFO

From the About the Family Life Behind Bars Project Web page:

This project examines the impact on family relations and dynamics when one or more member of a family is incarcerated. How do some families overcome the separation, financial strain, social stigma and guilt while others crumble? Why is there a greater likelihood that a child of someone who is in prison will also end up in jail at some point? How do society, politics or special interests help or hinder family relations? For example, many states currently allow telephone companies to penalize inmates and their families by charging a staggering connection surcharge (about \$3) and higher per minute rates (up to 16 cents) for collect phone calls—a regressive toll in an age of unlimited local and long distance calling. This at a time when research and experience shows that inmates who stay in touch with their families are likelier to have a smooth transition back to civil society when released.

How do such obstacles impact the relationship between a parent and child (both the parent who remains at home and the one in prison)? Between husband and wife? Between siblings? How are family relations re-established when a prisoner is released? What are the unforeseen consequences of being released? What efforts do inmates make to stay in touch from within prison walls? Lives in Focus is NOT questioning the guilty verdict that sent people to prison. We also recognize that many crimes upset the lives of others—in extreme cases even depriving families of their own loved ones. Lives in Focus believes, however, that it is important to document and be aware of the repercussions that imprisonment has on an inmate's family, a large and growing population in America.

TEACHER GUIDE

SLIDE #14: “Habitual Violator,” 2007 magazine cover

BACKGROUND INFORMATION

There are different opinions on the credibility and utility of naming certain individuals as criminals. In 1975, New York Judge Bruce Wright spoke to prisoners at Green Haven prison: “Starting at the top, who is the greater criminal, the poor kid from a ghetto who snatches a purse, shoplifts and steals cars, or the president of a country which he betrays by treasons or greed and abuses of power?” (Knopp 29). Twenty years later, University of Chicago Law School professor Dan Kahan spoke about the value of publishing the names of offenders in newspapers or on billboards listing the names and the offenses: “Conventional alternatives are defective because they aren’t shameful enough. They don’t seem to make the right statement about how the public feels about the moral quality of the offenders. That’s what these shaming penalties can do” (University of Chicago). *Prisonworld* is published by Dawah International, a family-owned multimedia company in Atlanta that takes its name from an Arabic word meaning to teach or to invite.

QUESTION

Who is the target audience for this message? How do you know?

POSSIBLE
ANSWER

People who are currently in or have been involved in the criminal justice system.

EVIDENCE

The phrase “Do These Names Define You?” and the names themselves refer to people who are now in prison or who have been released from prison.

QUESTION

What is the message?

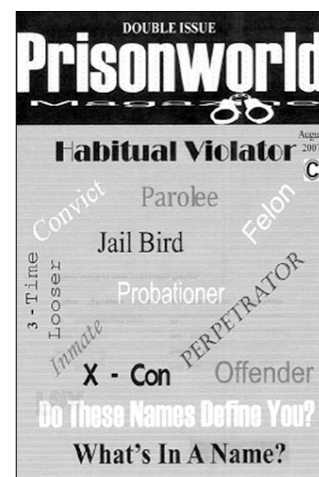
POSSIBLE
ANSWER

The cover says labels matter. These negative descriptors of people who have been in prison can have a damaging impact on people as they try to come to terms with their lives.

EVIDENCE

The bottom questions, “Do These Names Define You?” and “What’s in a Name?” invite critical thinking about the impact on identity of names that belittles.

SLIDE #14



**“Habitual Violator,”
2007 magazine cover**

FURTHER QUESTIONS

What preconceived ideas or stereotypes do you hold about criminals, inmates, prison guards, and prisons?

Have you ever used or heard used any of these terms for people involved in the judicial system?

Discuss the impact of external “naming” on our identity as people.

The publishers of *Prisonworld* stated: “Our *Prisonworld* brand started as a simple idea of thinking of how the word prison can be a vice to most. We decided to turn it around and make it curious and thought provoking” (“Who We Are”). **Do you think their effort to rehabilitate the word “prison” can be successful? Why or why not?**

What are some popular culture examples of representations of prisoners as less than human? Are there representations of prisoners as heroes? Which of these, if either, is more helpful to society and why?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14

(Independent Media)

ADDITIONAL INFO

From the “Who We Are” Web page of Dawah International, the publishers of *Prisonworld*:

We are a family owned and operated multimedia company that encompasses print and audio media, audio recordings, video blogging, marketing merchandise, documentary and reality productions and charitable efforts... Our services are primarily for the freedom challenged but we do network with hundreds of “free world” people. Our philosophy is to provide enlightening and uplifting messages in the form of non-traditional entertainment.

Our *Prisonworld* brand started as a simple idea of thinking of how the word prison can be a vice to most. We decided to turn it around and make it curious and thought provoking. It is such an eye-catching and ear-catching word that it draws the attention of the majority who sees or hears it... We are not a non-profit organization or prison ministry but we donate the majority of our profits to prison outreach programs. We strive to be universal and have something to offer to everyone.

Prisonworld “LIVE” is a motivational speaking and entertainment tour visiting Correctional Facilities—adult and juvenile—DRUG COURTS, Gang Prevention Programs, Boys and Girls Clubs, and Middle and High Schools across the country. During our 1 hour presentation we speak about our life experiences and give encouragement on how to make better choices. Here are a few of the topics we speak about: Juvenile Delinquency, Child Abuse/Neglect, Family Violence, Juvenile vs Adult Perceptions, Excuses - Substance Abuse, Environment vs Education, Pressures of Society, Positive People and Outlets, Divorce, Incarcerated Loved Ones Self-Esteem and Stereotypes.

TEACHER GUIDE

SLIDE #15: “Record Breaker,” 1995 poster and “Violence is Learned,” 2000 poster

BACKGROUND INFORMATION

In 1998, professors Craig Haney and Philip Zimbardo published an article in the journal *American Psychologist* called “The Past and Future of U.S. Prison Policy,” in which they discussed the impact of the “law and order” mindset on prison policy:

Almost overnight, the concept that had served as the intellectual cornerstone of corrections policy for nearly a century—rehabilitation—was publicly and politically discredited. The country moved abruptly in the mid-1970s from a society that justified putting people in prison on the basis of the belief that their incarceration would somehow facilitate their productive reentry into the free world to one that used imprisonment merely to disable criminal offenders (“incapacitation”) or to keep them far away from the rest of society (“containment”).

In the twenty-first century, as prison populations and costs skyrocketed, many states began to reconsider their previous “lock ‘em up and throw away the key” philosophy. They began to find ways to support community programs assisting a prisoner’s re-entry into society upon release.

QUESTION

What is the message about inmate release in the left hand image? Give evidence from the document to support your answer.

POSSIBLE ANSWER

The message is that ex-inmates can become productive citizens upon release.

EVIDENCE

The background image identifies the man as a former inmate by the prison ID numbers and the mug shot profile. The foreground snapshot of the smiling man in a work uniform identified as a tire installer illustrate the chance for rehabilitation, as does the title “Record Breaker,” i.e. breaking with his former prison record.

QUESTION

What is the message about inmate release in the right hand image?

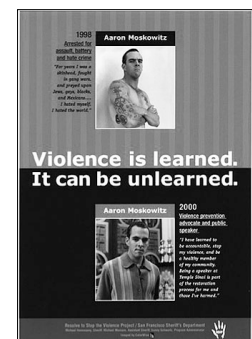
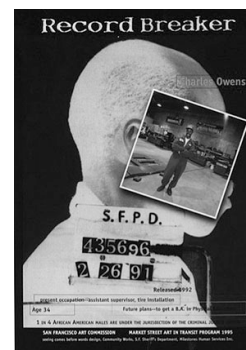
POSSIBLE ANSWER

The message is that violent behavior can change.

EVIDENCE

“Violence is learned. It can be unlearned,” with before and after shots of an angry face transformed to a smile.

SLIDE #15



“Record Breaker” and “Violence is Learned,” 1995 & 2000 posters

FURTHER QUESTIONS

Who produced these posters? How can you tell?

What do you think was the purpose of these posters? Why?

A group called Seeing Comes Before Words Design designed the poster on the left. Why might the founders have selected this name for their company?

A jail program of the San Francisco Sheriff's Department named RSVP, Resolve to Stop the Violence Project, sponsored the poster on the right. Why might they have chosen that name for their program?

Do you know anyone who has transformed their life by confronting head-on their own pain and the pain they have caused others?

Moscovitz's work of reclamation is essentially a confession. Do you believe confession in itself is redemptive, or must it be attached to conscious acts of reclamation?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 #12, 15; U3 L2

(African American Labor)

ADDITIONAL INFO

From a 1999 article by Rebecca Lum in *j.*, the Jewish News Weekly of Northern California, "San Francisco man who left behind the skinheads now confronting his ugly past and telling his story":

Aaron Moskowitz was preparing to share the most personal details of a life of drugs, violence, incarceration and loneliness before a crowd of 150 at Oakland's Temple Sinai last month when he overheard someone say, "I can't believe they'd let someone like that in here." It hurt plenty. But, said the 26-year-old reformed skinhead, "I've hurt a lot of people. This is part of a process of restoration for me."

Accompanied by Jonathan Bernstein, regional director of the Anti-Defamation League, Moskowitz went ahead with his talk, "working through the pain and fear" -- as he has done many, many times since he renounced his old ways a year ago. Moskowitz now works as a peer adviser in RSVP, a unique program of the San Francisco Sheriff's Department. But for years, he participated in gang wars and preyed upon gays, blacks and Mexicans. Moskowitz's career in crime culminated with a savage attack on a man in the Haight-Ashbury District who had spotted the neo-Nazi tattoos on his bald scalp and insignia on his jacket and challenged his views...

"Most people skip over making agreements and setting boundaries and go straight to anger," Moskowitz said. "Violence is a learned behavior and it can be unlearned. But you're talking about reversing 18, 19 years of conditioning." Peer support and a transitional program is critical to making the change, he said. "Telling people what to do never worked. I just tell people my story. A guy that did 16 years in prison came to RSVP and I stood up and shared my story. He said, 'Did I just hear that young man say what I thought he said?'" That gave the man a sense that he, too, could overcome what seemed an insurmountable obstacle.

TEACHER GUIDE

SLIDE #16: “Restorative Justice,” 2010 Web page

BACKGROUND INFORMATION

In the twenty-first century, communities have developed options to imprisonment in order to reduce the amount of time and money spent on keeping prisoners locked up. These include electronic monitoring for offenders under house arrest, community programs for drug treatment, nonviolence education, faith-based study, and behavior modification efforts in lieu of or in addition to serving time. Some offenders are required to pay restitution to the victim or community for their actions. Mandatory community service in some areas provides a way for an offender to pay back the community for their acts. Offenders work in institutions like libraries, soup kitchens, recycling centers, literacy programs, and conservation programs. Victim Offender Mediation Programs arrange for the offender to sit face-to-face with a crime victim in a safe and structured way with the help of trained facilitators. The victim may or may not be the person targeted by the offender based on concern for the victim’s wants and safety. In such a setting, the offender can hear about the impacts of their criminal acts on others and may have the opportunity to answer the victim’s questions or to work on a plan to make amends for the damage they have inflicted (“Restorative Justice”).

QUESTION

(Read aloud the text beneath “Restorative Justice Curriculum.”)

According to this Web page, what are the principles and effects of the U.S. criminal justice system?

POSSIBLE ANSWER

Principles – punishment and retribution
Effects – internalized criminalization and recidivism

QUESTION

According to this Web page, what are the principles and effects behind the restorative justice system?

POSSIBLE ANSWER

Principles – rehabilitation and empathy
Effects – acceptance, repairing damage, empowerment, rethinking past behavior

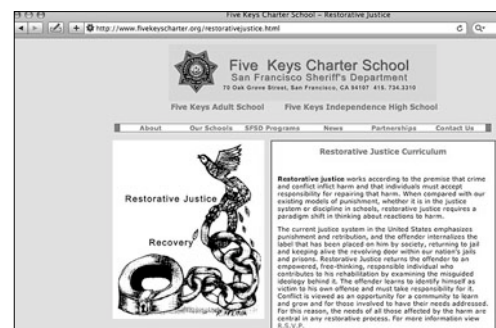
QUESTION

How does the graphic illustrate restorative justice?

POSSIBLE ANSWER

The transformation from lock and chains to bird in flight represents rehabilitation and the freedom of changing beliefs.

SLIDE #16



“Restorative Justice,” 2010 Web page

FURTHER QUESTIONS

Who sponsored this Web page and for what purpose?

What programs for alternative sanctions are available in your community? How can you find out if you do not know?

Would you choose to be involved in a restorative justice process as victim or offender yourself? Why or why not?

Do you know anyone who has been involved in a restorative justice project?

Do you know anyone whom you would like to refer to a restorative justice project?

CONNECTIONS

U1 #10, 11, 16; U2 #14, 17; U3 #16;
U4 #3, 5; U5 #8, 11, 20, 21; U6 #9;
U7 #16; U8 #13, 16; U1 L2; U2 L2;
U4 L2, U4 L3; U5 L2, U5 L3; U7 L2,
U7 L3

(Youth Audience)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10,
15; U4 #2, 5-9, 12-15; U5 #15, 16;
U6 #7, 15; U7 #2-4, 5-9; U8 #6-10,
16; U1 L2; U2 L2; U3 L2; U4 L2; U8
L3

(Violence & Nonviolence)

ADDITIONAL INFO

More from the Five Keys Charter School Web page on Restorative Justice Curriculum:

Restorative justice is the backbone of The Five Keys Program. When a person commits a crime, he not only impacts another individual, but also the neighborhood and community of both the victim and the offender. The goal of restorative justice, therefore, is for everybody to be on the same page throughout the process of rehabilitating the offender back to his community—the district attorney, the staff, the inmate, the victim, the families, and their community. Once this part of the process has been completed, the individual begins to take the logical and necessary steps toward responsible independence with the help of a support network or transition team. It is the elixir society will need if it is to rehabilitate the "incarceration nation" to a state of productive, confident, moralistic individuals who contribute to society's success rather than to its demise. If we are to transform and restructure the criminal thinking behind the criminal behavior and change the disastrous state of inequality and injustice within the prison system, society must begin to deal with its offenders using multiple approaches and on a more holistic level, examining the many strata within it that contribute to its downfall.

A major objective in this curriculum is for teachers to educate students on the ways they can effectively return to society and leave the incarcerated environment forever...

Restorative justice makes a difference, Sunny says, because it's about people. "Traditional criminal justice is about when violence or other crime is committed against the state. Restorative justice is against a human being and relationship," Sunny says. "Traditional criminal justice, when you violate, they're looking for punishment. Restorative justice is looking for obligation and repair."

- Sunny Schwartz on *The Oprah Winfrey Show*

TEACHER GUIDE

SLIDE #17: *Abolition Democracy*, 2005 book cover

BACKGROUND INFORMATION

Angela Davis is a professor of history of consciousness at the University of California Santa Cruz and is one of the best-known advocates for prisoner's rights in the U.S. In 1970, Davis was charged with conspiracy, kidnapping, and murder related to a hostage-taking incident at Marin County Courthouse during which she was not present. Davis was placed on the FBI's Most Wanted List and, upon her arrest, became the focus of an international "Free Angela Davis" movement. After serving sixteen months in prison, she was acquitted of all charges by a California jury in 1972. She went on to teach and write about her own experiences as an "enemy of the state" and about the place of prisons within the historical context of slavery, an institution based in racism, violence, and enforced servitude. The "Free Angela Davis" movement was transformed into the National Alliance Against Racist and Political Repression, which works to free innocent prisoners, expose the prison industrial complex, end death row executions, secure health care for prisoners, establish civilian control of police, and support affirmative action ("Over 30"). Angela Davis helped to found the group Critical Resistance, which seeks to build a movement to abolish the U.S. prison industrial complex system.

QUESTION

What message does the book title give about democracy?

POSSIBLE ANSWER

A true democracy would require the abolition of imperialism and an end to mistreatment and imprisonment.

QUESTION

What choices did the cover designer make to illustrate these ideas?

POSSIBLE ANSWER

The subtitle, "Beyond Empire, Prisons, and Torture" is illustrated by the lower images of circular patches in a brick wall, representing the covered-over chain attachments extending from a prison wall. The idea of ending prison and torture is represented by the new topcoat of plaster covering the old prison veneer.

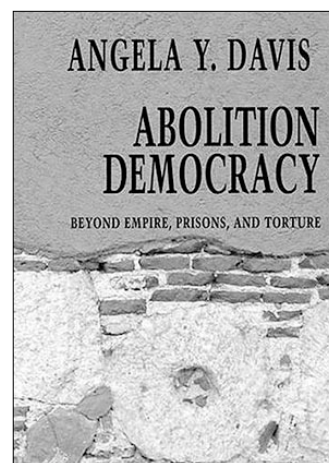
QUESTION

What did the cover designers select as their main selling point for this book?

POSSIBLE ANSWER

The main selling point is author Angela Davis, whose name appears in large font at the top.

SLIDE #17



***Abolition Democracy*, 2005 book cover**

FURTHER QUESTIONS

Discuss what it might mean to do away with what Angela Davis and others describe as “the prison-industrial complex.”

Discuss how social justice movements link with one another across time. For instance, how is the nineteenth century movement to abolish slavery linked to the twenty-first century movement to abolish prisons?

Angela Davis was considered a political prisoner by some who believed the government arrested her for her political views. What political prisoners are you familiar with?

Discuss the role books play in creating conditions for a social justice movement to expand.

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17
(Art & Social Justice)

ADDITIONAL INFO

From the chapter, “Sexual Coercion, Prison, and Feminist Responses” in *Abolition Democracy*:

The (prison) abolitionist movement has a long history, and during various eras, activists have maintained that prevailing conditions in prisons and jails, along with their failure to accomplish their announced purpose, constituted the strongest argument for abolition. Of course, conditions have become even worse over the years and an unimaginable number of people—over two million—are currently held in the network of U.S. prisons and jails. Moreover, we have witnessed how these institutions can be deployed in the U.S. war for global dominance...

When we call for prison abolition, we are not imagining the isolated dismantling of the facilities we call prisons and jails. That is not the project of abolition. We proposed the notion of a prison-industrial complex to reflect the extent to which the prison is deeply structured by economic, social, and political conditions that themselves will also have to be dismantled. So you might say that prison abolition is a way of talking about the pitfalls of the particular version of democracy represented by U.S. capitalism.

Capitalism, especially in its contemporary global form continues to produce problems that neither it nor its prisons are prepared to solve. So prison abolition requires us to recognize the extent that our present social order – in which are embedded a complex array of social problems – will have to be radically transformed. Prison abolitionist strategies reflect an understanding of the connections between institutions that we usually think about as disparate and disconnected... Persisting poverty in the heart of global capitalism leads to larger prison populations, which in turn reinforce the conditions that reproduce poverty. (72)



Document-Based Essay: Where Lies Justice?

There are a number of public policy controversies surrounding the U.S. prison system, including the death penalty, race and criminal justice, and alternatives to incarceration. Write a well-organized essay in which you discuss one of these controversies. Include an introduction, several paragraphs, and a conclusion. Support your response with relevant facts, examples, and details. Include additional outside information.

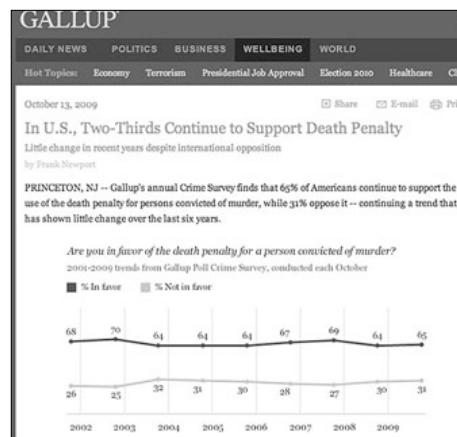
In your essay:

- Introduce the controversy.
- Take a position on the issue.
- Use at least one of the documents in your essay.

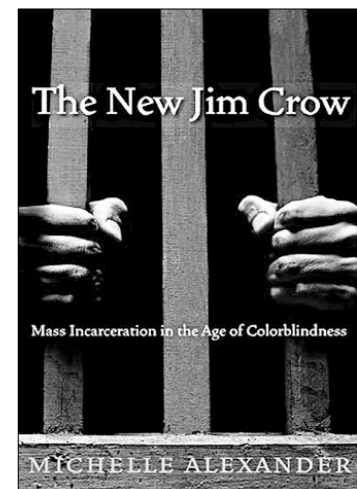
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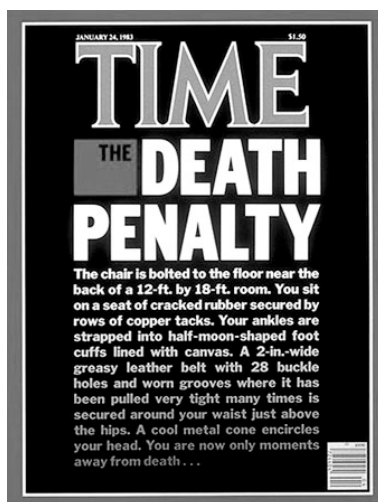
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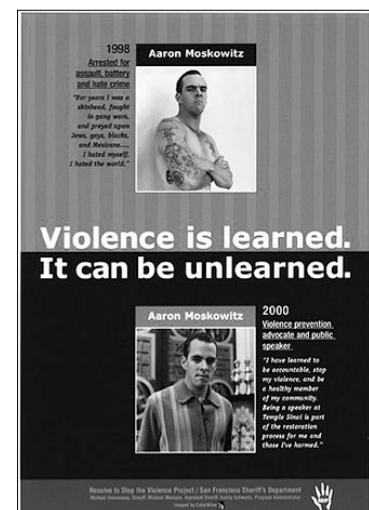
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5.



6.



LESSON PLAN



Video Clips

Case Study: Doing Family Time

Lesson Objectives:

- Students will review the impact of imprisonment on prisoners and family members of prisoners.
- Students will reflect on filmmaking techniques.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

Department of Health and Human Services, community reentry, Thousand Kites, maximum security

Media:



Up the Ridge
(3:33)



I Like It Like That
(2:31)



*What I Want My Words
To Do To You*
(1:22)



Oz
(1:47)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 8 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: Doing Family Time

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

One impact of the dramatic increase in imprisonment in the United States since the 1970s has been the dismantling of families. In 2002, the U.S. Department of Health and Human Services sponsored a conference on the consequences of imprisonment and reentry on prisoners, their families, and their communities. The papers from this conference were organized in a book called *Prisoners Once Removed: The Impact of Incarceration and Reentry on Children* by Jeremy Travis and Michelle Waul. In their introduction, the authors reflected on the profound effect of incarceration on children:

During the 1990s, as the nation's prison population increased by 50%, the number of children who had a parent in prison increased by the same proportion – from one million to one and a half million children. These children represent two percent of all minor children in America, and a sobering seven percent of all African American children. With little if any public debate, we have extended prison's reach to include hundreds of thousands of young people who were not the prime target of the criminal justice policies that put their parents behind bars. (ix)

Media have become a tool used by some prison activists to heal the impact of prison on children and families. Nick Szuberla and Amelia Kirby, two filmmakers whose film, *Up the Ridge*, is included in this lesson, began the "Thousand Kites" project, named after the prison slang phrase meaning "to send a message." According to their website, they use "performance, web, video, and radio to open a public space for incarcerated people, corrections officials, the formerly incarcerated, grassroots activists, and ordinary citizens to dialogue and organize around United State's criminal justice system... Breaking down the silence surrounding the U.S. criminal justice system through storytelling and listening helps people find effective solutions to over-incarceration in their communities" ("About Us," *Thousand Kites*). Thousand Kites projects include "Calls from Home," a holiday radio show for family members to send greetings to their loved ones in prison, and a program to record prisoner poetry and essays for radio broadcast.

As you view these film and video excerpts, note both the messages about the impact of prison on families and the ways the filmmakers constructed the film to engage the target audience and to humanize the people whose lives are impacted by imprisonment.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide to potential student responses.



Up the Ridge Appalshop, 2006

Film 1 Introduction

This excerpt is from the 2006 documentary film *Up the Ridge*, produced by Nick Szuberla and Amelia Kirby. The producers were volunteer DJs for the only hip-hop radio program in listening range of the new maximum security Wallens Ridge State Prison in Virginia. The idea for the film was conceived after they received hundreds of letters from inmates who had been moved from their urban communities to this remote rural prison. The excerpt you will see begins as one family embarks on a long journey to visit their family member who is imprisoned at Wallens Ridge.

Media Sample Questions & Answers

1) How do inmates deal with family members during their time in prison? Give evidence to support your answer.

Possible Answer: In this film clip we do not hear directly from the inmates. We do see one inmate being escorted in shackles while a family member says the prisoner “felt like a caged animal.” Others commented on how anxious or happy their imprisoned family member was to have contact with them (“He was happy. The night before he didn’t sleep at all.”).

2) How do family members cope with the challenges imposed by a family member’s imprisonment?

Possible Answer: They must travel long distances to visit their loved ones (opening scenes of nighttime road journey) and travel to places that are unfamiliar (“I would never be in this part of the country for anything other than this”). They feel uncertain about their relationship because they do not see their family member for a long time (“I’m kind of lost a little bit, feeling our way”). They must put up with physical searches and surveillance as they enter the prison (“It’s hard to explain to my two little girls that they will be touched”). They must deal with the emotions of seeing their family member in chains “like an animal.” Visiting family members in distant prisons is a financial burden (“The family member is also being punished [spending money on gas and hotels]”).

3) What techniques do the filmmakers use to engage the audience?

Possible Answer: The filmmakers traveled with family members to film both before and after the long drive to the prison. These interviews personalized the stories in a very real way; we could see the children sleeping and the family in a motel parking lot. The quiet soundtrack of percussion and synthesizers is used to highlight the travelers and to distinguish them from the other families.



I Like It Like That Columbia Pictures, 1994

Film 2 Introduction

This excerpt is from the 1994 feature film *I Like It Like That*, directed by Darnell Martin. The film focuses on the relationship of Lisette (Lauren Velez) and Chino (Jon Seda), a young married couple living in the South Bronx. Director Martin, in an interview about the film, said, "My foremost interest in filmmaking is about character, about the environment of my characters. I wasn't trying to do a film about Latinos or women or anything like that. I just tried to make a film about people" (Monroe). The excerpt you will see is filmed as Lisette visits Chino, who has been jailed for looting during a summer blackout.

Media Sample Questions & Answers

1) How do inmates deal with family members during their time in prison? Give evidence to support your answer.

Possible Answer: They are concerned about providing for their family ("You don't worry about money. I worry about money"). They are suspicious and jealous ("I'll go crazy if I have to think of you and other guys"). They have to rely on trust ("That's what this is all about... trust").

2) How do family members cope with the challenges imposed by a family member's imprisonment?

Possible Answer: They must raise money for bail and family survival (going to dinner with the Mendes Brothers, going on welfare). They are angry about the idea of going on welfare ("My mother didn't raise no welfare kids") and suspicious of neighborhood rumors ("There's nothing going on with you and Magdalena, right?"). They are afraid of being left alone and powerless ("If someone steals you away from me what do I got? I don't want to be left with nothing").

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker relies on tight close-ups to convey emotion in the interchange between Lisette and Chino. They bring in a subtle soundtrack of percussion and guitar as Chino takes Lisette's hand to underscore the emotion and challenges of establishing trust behind prison bars. The music carries into the next scene in the bodega where Lisette is using food stamps as suggested by Chino. It abruptly ends as she is faced with having to defend her choice.



What I Want My Words To Do To You
PBS, 2003

Film 3 Introduction

This excerpt is from the 2003 documentary film *What I Want My Words To Do To You*, produced by Eve Ensler, Carol Jenkins, Judith Katz, and Gary Sunshine and aired on the PBS independent film series *POV*. The film documents a writing group at New York's Bedford Hills Correctional Facility for women led by playwright activist Eve Ensler that includes fifteen female prisoners, most serving time for murder. The excerpt you will see occurs during a reading of the inmate's writings held at the prison and performed by a group of well-known actors. The reader is Hazelle Goodman.

Media Sample Questions & Answers

1) How do inmates deal with family members during their time in prison? Give evidence to support your answer.

Possible Answer: The inmates feel heartbreak and loss in the enforced separation from their children, evidenced by an inmate's tears at the thought of her daughter's distress during her absence. They participate in writing programs to reflect on the impact of their actions.

2) How do family members cope with the challenges imposed by a family member's imprisonment?

Possible Answer: Children are hurt and confused by the absence of their imprisoned mothers. They imagine communications with their absent parent much like the inmate think about their children on the outside.

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker accentuates the inmate's imagined letter from her daughter by filming an actress reading the inmate's words in front of a black background, letting the actor's face and the inmate's words speak for themselves. They cut from the actor reader to the audience and to a particular inmate, perhaps the writer, who is moved to sobs by the letter. This editing invites the audience to experience empathy for both the child (as felt by the actor's tears) and the child's mother (as felt by the woman's sobs).



Oz HBO, 1997

Film 4 Introduction

This excerpt is from the first episode of the HBO dramatic series *Oz*, written by Tom Fontana, directed by Darnell Martin, and set in a fictional maximum security prison, Oswald State Correctional Facility. The show's writer described the intent of his research for the show while visiting prisons around the country: "I wasn't looking to steal anybody's life and put it on TV. What I was looking for was more of a sense of what it felt like for them to live in this life, day after day, and, to a man, the common answer was: loneliness, fear, never being able to relax" (Longworth 51). The excerpt you will see is filmed as Marie (Desiree Marie Velez) visits her husband Dino (Jon Seda) in prison.

Media Sample Questions & Answers

1) How do inmates deal with family members during their time in prison? Give evidence to support your answer.

2) How do family members cope with the challenges imposed by a family member's imprisonment?

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: Dino must deal with Gina's fears of prison violence directed at him ("I slipped in the shower"). Dino instructs Gina to go on without him ("You have to go on with your life... Treat me like I'm dead... I don't want you ever to bring them here again").

Possible Answer: Gina fears for Dino's safety ("What happened to you?"). She is lonely ("The house is so empty"). She is distressed at the thought that Dino is rejecting her and the kids ("You want me to get married again? You want some guy watching your kids grow up?").

Possible Answer: The filmmaker uses a background soundtrack with children's voices and sounds of other conversations to remind the viewer that this private interaction is taking place in a public setting. The camera moves in slowly toward Dino as he speaks with Gina, bringing attention to the emotion in their faces, which change from smiles to anger in a very brief moment. The actors portray the tension with decisive body language, Gina standing and Dino turning away and back in the chair. The final scene of their hands at the window provides a stark contrast with the previous scene of their faces in the same frame, representing the fracture that has happened.

FURTHER QUESTIONS

- Discuss the role of film and video as a means to bring awareness to social justice movements.
- What emotions did the individuals in these films and videos express? What emotions did you experience while viewing?
- All four of these films and videos included women in central roles in the direction and production teams. Discuss why women might be centrally involved in these films about the impact of prison life on families.
- Compare the differences in filmmaking techniques between documentary films (*Up the Ridge* and *What I Want My Words to Do to You*) and dramatic features (*I Like It Like That* and *Oz*).
- What TV shows and films have you seen about prison life? What stereotypes are perpetuated in these films and videos?
- What stereotypes were perpetuated and what stereotypes were challenged in these clips?
- How might people with different perspectives on prison justice view these clips differently?
- Do you know of families who have been impacted by the criminal justice system? If so, how have they dealt with the challenges imposed on their families by incarceration?
- What prison is nearest to your community and where do its inmates come from? How can you find out if you don't know?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2 (Law & Policy)



Unit 8, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: _____

- 1) How do inmates deal with family members during their time in prison? Give evidence to support your answer.
- 2) How do family members cope with the challenges imposed by a family member's imprisonment?
- 3) What techniques does the filmmaker use to engage the audience?

LESSON PLAN



Audio Clip

Case Study: Life on the Inside

Lesson Objectives:

- Students will review songs with messages about prison life and survival within prison.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

prison farm, talking blues, parole

Media:

- “Midnight Special” (1:27)
- “Prisoners Talking Blues” (1:31)
- “Life of a Prisoner” (1:24)
- “Last Words” (1:03)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 8 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Life on the Inside

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

It is likely that the first person ever held as a prisoner expressed their experience through sounds: wailing, whimpering, yelling, and perhaps even singing. The sounds of prisoners as they reflect on their imprisonment continue to the present day. The song excerpts you will hear in this lesson were recorded during four different decades over a period of more than sixty years: the 1930s, 1950s, 1970s, and 1990s. They are recorded in different styles: folk song, talking blues, country, and rap. What unites them is the common theme of reflection on the experience of life in prison. Three of the songs are sung by African American men, who were clearly aware of the disproportionate presence of black men in the U.S. prison system. As you listen to these song excerpts, consider the messages about the impact of prison life and the ways the songwriter reflects on survival within the prison system. Consider as well the diverse ways the performers and producers presented the songs in order to deepen the message of the lyrics.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song.
5. Play the song excerpt.
6. Have students write their answers on their worksheets after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“Midnight Special”

Of unknown origin, Performed by Leadbelly, 1935

Song 1 Introduction

Huddie Leadbetter (Leadbelly) first recorded this song for the Library of Congress with the assistance of archivists John and Alan Lomax. Leadbelly had been a prisoner at Sugar Land prison farm in Texas when a night train, the “midnight special,” would pass by the prison, filling the cells with light for a brief moment (Wolfe & Lornell 84). Upon his release from prison, Leadbelly became a popular stage performer of blues and folk songs and a well-respected recording artist of both traditional and original material. Leadbelly’s performance helped make this song a classic. *The Midnight Special* became the name of a popular musical variety TV program in the 1970s.

Media Sample Questions & Answers

1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

Possible Answer: Prison has scant and routine food (“I go a-marching to the table, see the same old thing / A knife and fork upon the table, nothing in my pan”) and punishment for complaints (“If I say anything about it, I’ll have trouble with the man”).

2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

Possible Answer: Prisoners can pray for release (“Let the midnight special, shine her ever-loving light on me”) and commit not to do anything to cause a return to prison (“If you ever go to Houston, you better walk right / And you better not quarrel, and you better not fight”).

3) How does the style, tempo, or recording of the music further the song’s message?

Possible Answer: The lone guitar and voice reflect the very personal plea of a prisoner alone in his cell. The spoken voices behind reflect the reality that the solitary prisoner is housed in a place where others talk over and interrupt whenever they please.



"Prisoners Talking Blues"

Written and performed by Robert Pete Williams, 1959

Song 2 Introduction

Robert Pete Williams was a blues musician who lived in Louisiana for most of his life and performed in the 1960s and '70s at folk and blues concerts. He recorded his talking blues while serving time in Angola prison. It is included on the collection called *Angola Prisoner's Blues*, which also includes "Some Got Six Months" and "I'm Lonesome Blues."

Media Sample Questions & Answers

1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

Possible Answer: Prison life destroys a man's physical health ("I can feel myself weakenin', I don't keep well no more. I keeps sickly"), causes constant worry ("well a whole lot of worryin'"), and makes him despair of living ("Sometime looks like my best day gotta be my last day / Sometime I feel like I never see my little ole kids anymore").

2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

Possible Answer: Prisoners can pray ("All I have to do is pray; that's the only thing'll help me here").

3) How does the style, tempo, or recording of the music further the song's message?

Possible Answer: The plaintive blues guitar and the slow weary spoken word delivery lend deep sadness to this performance, allowing the listener to feel the despair of this man. The quiet sound of his breath between speaking gives the listener the sense that even speaking these words requires extreme effort.



“Life of a Prisoner”
Written by Jimmy Wilkerson,
Performed by Johnny Cash, 1972

Song 3 Introduction

The songwriter Johnny Cash was especially well known for his songs about prison life, many of which he performed before audiences of prisoners. He recorded live albums of these and other songs at Folsom and San Quentin Prisons in California, at the Tennessee State Prison, and, as heard here, at a concert in Sweden’s Osteraker prison in 1972. On the record, Cash introduces this song as created “on one of those prison farms in Georgia by a young man named Jimmy Wilkerson who wrote this song about prison life as he knew it.”

Media Sample Questions & Answers

1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

Possible Answer: Prison life creates isolation and loneliness (“no one cares about him or it seems at way to him as time goes by”) and boredom and despair (“One day is like the other and every time he prays he prays to die”).

2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

Possible Answer: Prisoners can summon strength from memories of time as a free man (“He lives on faith and hope and courage and a few old dreams of yesterday”).

3) How does the style, tempo, or recording of the music further the song’s message?

Possible Answer: Like the previous songs, the sparse arrangement highlights the vocals and the story being told. The singer’s rich bass-baritone voice is accompanied by two guitars and a piano, providing an instrumental echo of the sad story in the form of spare piano trills and occasional guitar licks. The trajectory of the song’s opening verse moves to lower chords, lending further sadness to the storyline.



“Last Words”

Written and performed by Nas, 1999

Song 4 Introduction

This song appears on the CD *Nastradamus* by the rapper Nas. In a 1994 interview with *RapPages*, Nas commented on the realities of prison life:

Young Africans and Latinos trapped in a cell of hell, screaming, telling somebody. ‘We still surviving out here and I’m doing my thing and nobody’s stopping me, but I’m gonna tell you what’s in my way. If I’m writing a letter to my man in jail and he’s writing me back and... stressing me cuz he’s doing hard time and he’s mad at the world, and I’m like, ‘Damn, I wish he was home so we could be chilling.’ I’m thinking about that, so I might as well put it in a song. (Nas 38)

Media Sample Questions & Answers

1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

Possible Answer: Prison breeds fear (“I’m the place many fear cause there’s no way out”), despair and madness (“I take the sun away put misery instead... I saw too many inmates fallin apart”), and rage and suffering (“I can shatter you turn you into a savage in rage... ‘Cause only you and I know what sufferings about”).

2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

Possible Answer: Prisoners can make a commitment to change upon release (“Change ya life that’s if you get a chance to get out”).

3) How does the style, tempo, or recording of the music further the song’s message?

Possible Answer: The relentless nature of imprisonment is represented by the constancy of the lead rapper and the backing tracks of high-pitched vocals and percussion. Nas lowers his voice to a whisper when he raps “I hear ya prayers (even when ya whisperin),” offering a spooky sensation that “you are being watched” to match the lyrical device of writing in the voice of the prison cell.

FURTHER QUESTIONS

- Compare and contrast the themes or ideas in all four songs.
- What other songs, books, or art have you heard, read, or seen about incarceration?
- Discuss the ways historical context (1930-1990) helps define the particular power of each song.
- Discuss the ways musical styles (folk song, talking blues, country, and rap) serve to open or narrow the target audience for each song.
- What role do songs play in helping the non-criminalized public appreciate the experience of people living in prison?
- The first two singers, Leadbelly and Robert Pete Williams, were inmates at the time of these recordings. Cash and Nas were not. Discuss whether the recording of performances by men serving time in prison might have changed their impact on listeners.
- Can knowing about the lives of prisoners through song motivate people to become activists for prison justice? Why or why not?
- What important information about prison and prisoners is left out of these song excerpts?
- Which of these songs was most moving to you and why?
- Do you think that songs that show compassion towards prisoners would be likely to make it onto the radio today? Why or why not?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3

(Identity)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4 #2, 5-9, 12-15; U5 #15, 16; U6 #7, 15; U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2; U3 L2; U4 L2; U8 L3

(Violence & Nonviolence)

LYRIC SHEET

SONG 1

"Midnight Special," Performed by Leadbelly, 1935

Well I gets up in the morning
when that big bell ring,
I go a-marching to the table,
see the same old thing
A knife and fork upon the table,
nothing in my pan,
If I say anything about it,
I'll have trouble with the man

Let the midnight special,
shine her light on me
Let the midnight special,
shine her ever-loving light on me

If you ever go to Houston,
you better walk right,
And you better not quarrel,
and you better not fight
Sheriff Benson will arrest you,
he'll take you down
And the judge will sentence you,
penitentiary bound

Let the midnight special,
shine her light on me
Let the midnight special,
shine her ever-loving light on me

SONG 2

"Prisoners Talking Blues," Written and performed by Robert Pete Williams, 1959

Lord, I feel so bad sometime,
seems like I'm weakenin' every day.
You know I begin to get grey since I got here,
well a whole lot of worryin' causin' that.
But I can feel myself weakenin',
I don't keep well no more. I keeps sickly.
I takes a lot of medicine,
but it looks like it don't do no good.
All I have to do is pray;
that's the only thing'll help me here,

One foot in the grave look like,
And the other 'un out.
Sometime looks like my best day
gotta be my last day.
Sometime I feel like I never see
my little ole kids anymore.
But if I don't never see 'em no more,
leave 'em in the hands of God.

LYRIC SHEET

SONG 3

"Life of a Prisoner," Written by Jimmy Wilkerson, Performed by Johnny Cash, 1972

Well no one cares about him or
it seems that way to him as time goes by
One day is like the other and
every time he prays he prays to die
He's been there for so long now
he wouldn't know how to talk to men outside

And though it's the life he lives for
he fears the day the gates swing open wide
This is the life of a prisoner
forgotten man that's there to stay
He lives on faith and hope and courage
and a few old dreams of yesterday

SONG 4

"Last Words," Written and performed by Nas, 1999

I'm a prison cell six by nine
Livin' hell stone wall metal bars
for the gods in jail
My nickname the can, the slammer,
the big house
I'm the place many fear
cause there's no way out
I take the sun away put misery instead
When you wit me most folks consider you dead
I saw too many inmates fallin' apart
Call for the guards to let them out
at night when it's dark
Convicts think they alone but if they listen close
They can hear me groan
touch the wall feel my pulse
All the pictures you put up is stuck to my skin

I hear ya prayers (even when ya whisperin')
I make it hotter in the summer colder in the winter
If the court parole ya then another con enters
No remorse for your tears I seen em too often
When you cry I make you feel alive inside a coffin
Watch you when you eat
play with you mind when you sleep
Make you dream that you free then
make you wake up to me
Face to face with a cage no matter your age
I can shatter you turn you into a savage in rage
Change ya life that's if you get a chance to get out
Cause only you and I know what sufferings about



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Midnight Special"

Of unknown origin, Performed by Leadbelly, 1935

Well I gets up in the morning
when that big bell ring,
I go a-marching to the table,
see the same old thing
A knife and fork upon the table,
nothing in my pan,
If I say anything about it,
I'll have trouble with the man

Let the midnight special,
shine her light on me
Let the midnight special,
shine her ever-loving light on me

If you ever go to Houston,
you better walk right,
And you better not quarrel,
and you better not fight
Sheriff Benson will arrest you,
he'll take you down
And the judge will sentence you,
penitentiary bound

Let the midnight special,
shine her light on me
Let the midnight special,
shine her ever-loving light on me

- 1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

- 2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

- 3) How does the style, tempo, or recording of the music further the song's message?



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Prisoners Talking Blues"

Written and performed by Robert Pete Williams, 1959

Lord, I feel so bad sometime,
seems like I'm weakenin' every day.
You know I begin to get grey since I got here,
well a whole lot of worryin' causin' that.
But I can feel myself weakenin',
I don't keep well no more. I keeps sickly.
I takes a lot of medicine,
but it looks like it don't do no good.
All I have to do is pray;
that's the only thing'll help me here,

One foot in the grave look like,
And the other 'un out.
Sometime looks like my best day
gotta be my last day.
Sometime I feel like I never see
my little ole kids anymore.
But if I don't never see 'em no more,
leave 'em in the hands of God.

- 1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

- 2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

- 3) How does the style, tempo, or recording of the music further the song's message?



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



"Life of a Prisoner"

Written by Jimmy Wilkerson, Performed by Johnny Cash, 1972

Well no one cares about him or
it seems that way to him as time goes by
One day is like the other and
every time he prays he prays to die
He's been there for so long now
he wouldn't know how to talk to men outside

And though it's the life he lives for
he fears the day the gates swing open wide
This is the life of a prisoner
forgotten man that's there to stay
He lives on faith and hope and courage
and a few old dreams of yesterday

- 1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

- 2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

- 3) How does the style, tempo, or recording of the music further the song's message?



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____



"Last Words"

Written and performed by Nas, 1999

I'm a prison cell six by nine
Livin hell stone wall metal bars
for the gods in jail
My nickname the can, the slammer,
the big house
I'm the place many fear
cause there's no way out
I take the sun away put misery instead
When you wit me most folks consider you dead
I saw too many inmates fallin apart
Call for the guards to let them out
at night when it's dark
Convicts think they alone but if they listen close
They can hear me groan
touch the wall feel my pulse
All the pictures you put up is stuck to my skin

I hear ya prayers (even when ya whisperin)
I make it hotter in the summer
colder in the winter
If the court parole ya then another con enters
No remorse for your tears I seen em too often
When you cry I make you feel alive
inside a coffin
Watch you when you eat
play with you mind when you sleep
Make you dream that you free then
make you wake up to me
Face to face with a cage no matter your age
I can shatter you turn you into a savage in rage
Change ya life that's if you get a chance
to get out
Cause only you and I know what sufferings about

1) What does this song have to say about the experience of life in prison? Give evidence for your answer.

2) What beliefs or actions does the songwriter suggest that a prisoner can maintain to come to terms with prison life?

3) How does the style, tempo, or recording of the music further the song's message?

Unit 9: Environmental Justice

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The Origins of Environmental Justice

Environmental injustice occurs when the impacts of environmental devastation fall most heavily on groups that are traditionally excluded from institutional power: poor people, communities of color, women and children. Environmental justice activists seek to call attention to these injustices and work to support marginalized communities demanding a livable environment in which to raise their children.

Historians point to different media moments that might mark the birth of the environmental justice movement. Carl Zimring in his book *Clean and White: History of Environmental Racism* makes the argument that Dr. Martin Luther King's last campaign, the 1968 Memphis sanitation workers' strike, was the birth of the movement suggesting that "the most dangerous and dirty work was done by black workers under orders" from white drivers to handle "all sorts of materials from tree limbs to broken glass to biological wastes that could infect, poison, and injure them." (193)

Eileen McGurty in her book, *Transforming Environmentalism: Warren County, PCBs, and the Origins of Environmental Justice*, argues that it was the 1982 civil disobedience campaigns opposing a toxic landfill in a poor, rural and predominantly African American North Carolina county that was the beginning.

Many people recognize Dr. Robert Bullard as "the father of environmental justice" for his pioneering work in articulating the issues in his landmark 1987 report for the United Church of Christ entitled *Toxic Wastes and Race in the United*

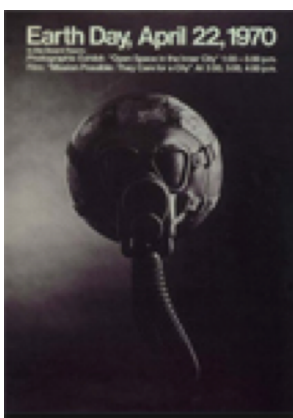
States: A National Report on the Racial and Socio-Economic Characteristics of Communities with Hazardous Waste Sites. Nearly thirty years after that initial report Dr. Bullard was asked to edit a new volume to be published by the Sierra Club, one of the oldest and most widely known environmental organizations in the United States. Naming Robert Bullard as editor of this important volume was a recognition on the part of the leadership of what many saw as an historically white and privileged environmental movement that issues of social justice could not be divorced from issues of environmental protection.

Dr. Bullard made this clear in his introduction to *The Quest for Environmental Justice: Human Rights and the Politics of Pollution*:

Over the past two decades the terms "environmental justice," "environmental racism" and "environmental equity" have become household words. This was not always the case. Out of small and seemingly isolated environmental struggles emerged a potent grassroots movement. The 1990s saw the environmental justice movement become a unifying theme across race, class, gender, age, and geographic lines. (1)

As is the case with all social justice movements the media plays a key role in defining how people understand that movement. Author Finis Dunaway in her book, *Seeing Green: The Use and Abuse of American Environmental Images*, argued that the early environmental media imagery of people smelling flowers in gas masks gave an inaccurate picture of the most common targets of environmental pollution:

In promoting the concept of universal vulnerability, gas mask imagery popularized the environmental cause but also worked to narrow the scope of environmentalism, to sever it from issues of social justice. The notion of universal vulnerability obscured the racial and class dimensions of environmental risk and ignored other forms of environmental danger that primarily targeted the poor and racial minorities. (58)



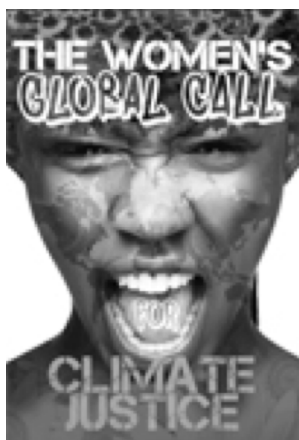
What are the messages in this 1970 poster about who is at risk from environmental devastation?

Pushing The Activist Envelope

One mark of the successful emergence of a new social movement is the pushback it gets from those made uncomfortable by its assertions. One such group is the corporations that cause the pollution and toxic waste that so often impacts communities of color. When Louisiana activists demanded environmental justice for cancer victims from poor communities living near to chemical plants the Louisiana Chemical Association established a website and a public relations campaign devoted to "Fighting the Cancer Alley Myth."

Sometimes pushback comes from within as well. Despite the environmental justice movement's work on the importance of equity and inclusivity, the larger environmental movement continued to place barriers to representation of disempowered groups according to Dorceta Taylor's 2014 report *The State of Diversity in Environmental Organizations* which concludes, "The current state of racial diversity in environmental organizations is troubling, and lags far behind gender diversity." (Exec. Sum. #3)

One of the ways that the environmental justice movement has pushed to have its voices heard has been in the establishment of new organizations founded and led by "front line communities," groups like Indigenous Rising, Mothers of East LA and the Climate Justice Alliance. In 2014 a report was issued in commemoration of the twentieth anniversary of the Clinton administration's executive order



What are the messages in this 2016 poster about who is leading the movement for environmental justice?

12898 requiring "Federal Actions to Address Environmental Justice in Minority Populations and Low-Income Populations." According to this report entitled *Environmental Justice Milestones and Accomplishments: 1964–2014*, "The number of people of color environmental groups has grown from 300 groups in 1992 to more than 3,000 groups and a dozen networks in 2014."(12)

The efforts of grassroots activists to "wake up" their fellow organizers in the environmental justice movement have deep roots going back to the first Earth Day in 1970 when the St Louis group, Black Survival, offered street theater skits dramatizing the environmental problems of their neighborhoods including an epidemic of lead poisoning among children living in old homes with lead paint in the city's poorest neighborhoods. (Dunaway, 59) Columnist Jack Newfield reflected on the lack of media coverage of environmental concerns in communities of color in a *New York Times* op-ed piece entitled "Let them eat lead:" "It seems that nothing is real to the media until it reaches the white middle class...Then it is a crisis." (NYT, 6/16/71)

Environmental justice activism in the 21st century connects climate disruption with human rights. As Desmond Tutu has said in his essay, "We Do Not Need Climate Change Apartheid in Adaptation:"

Adaptation is becoming a euphemism for social injustice on a global scale. While the citizens of the rich world are protected from harm, the poor, the vulnerable and the hungry are exposed to the harsh reality of climate change in their everyday lives. Put bluntly, the world's poor are being harmed through a problem that is not of their making.... Leaving the world's poor to sink or swim with their own meager resources in the face of the threat posed by climate change is morally wrong...In the long-run, the problems of the poor will arrive at the doorstep of the wealthy, as the climate crisis gives way to despair, anger and collective security threats... That is why I call on the leaders of the rich world to bring adaptation to climate change to the heart of the international poverty agenda—and to do it now, before it is too late. (166)

LESSON PLAN

Slide Lesson: Merging Social Justice with Environmentalism



PowerPoint Slide Show

Lesson Objectives:

- Students will learn about the environmental justice movement from the late twentieth and early twenty-first centuries.
- Students will learn to analyze media documents for key media literacy concepts relating to audience, authorship, message, and representation.
- Students will reflect on how race, poverty and national origin have shaped how communities have been impacted by and have organized to respond to environmental disasters.

Vocabulary:

environmental justice, PCBs, toxic waste, landfill, civil disobedience, Mothers of East Los Angeles, environmental education, hurricane Katrina, lower ninth ward, disaster relief, Robert Bullard, racism, mountaintop removal, Appalachia, poverty, cancer alley, lawsuit, Indigenous Environmental Network, Keystone pipeline, oil train, Standing Rock, treaty rights, Dakota Access pipeline, pesticide, farmworker, immigrant, EPA, hurricane Maria, Puerto Rico, climate justice

Media:

Book cover, poster, journal cover, web page, map, online magazine spread, editorial cartoon

Materials Needed:

- 20 slide PowerPoint Slide Show (access online or via Unit 8 Lesson 1 digital media folder)
- 40-page Teacher Guide
- Two-page Student Reading
- One-page Student Assessment

Time: 50 Minutes

Lesson Procedures:

1. Review *How To Use These Materials* in the *Introduction to the Kit*.
2. Have students read the two-page *Student Reading* in class or for homework.
3. Introduce the lesson using information in the *Teacher Guide*.
4. Using the *Background Information* and *Questions* in the *Teacher Guide*, lead students through decoding the slide documents. The *Teacher Guide* includes *Possible Answers* to model student application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Add *Additional Information* and *Further Questions* where appropriate.
6. Administer the *Student Assessment*.

TEACHER GUIDE

SLIDE #2: “Transforming Environmentalism,” 2007 book cover

BACKGROUND INFORMATION

In 1982 a protest was organized in rural Warren County, North Carolina. According to the Environmental Protection Agency’s timeline of environmental justice this was “widely understood to be the catalyst for the Environmental Justice Movement.” In 1973 a company had dumped over 30,000 gallons of highly toxic polychlorinated biphenyl (PCB) on the side of roadways in 14 North Carolina counties. Six years after the dumping the largely African American residents of the area around the rural town of Shocco formed Warren County Citizens Concerned About PCBs to fight the siting and construction of a proposed landfill for the contaminated soil (duke.edu) State police arrested 55 people on the first day of the protests, which continued for the next six weeks resulting in over 500 arrests. Though the protest was unsuccessful in stopping the landfill it did kick off an environmental justice movement that continues until today. Duke University student Jenny Labalme took the book cover photo as part of a documentary photography class.

QUESTION

What are the messages about how the environmental justice movement began?

POSSIBLE ANSWER

The environmental justice movement began when African Americans in Warren County blocked a road with their bodies, risking arrest to stop trucks from transporting PCB contaminated soil.

QUESTION

What does the image and title suggest about how this action changed the environmental movement?

POSSIBLE ANSWER

When African American citizens protested toxic waste in their community the environmental movement was transformed to include racial justice as a major concern.

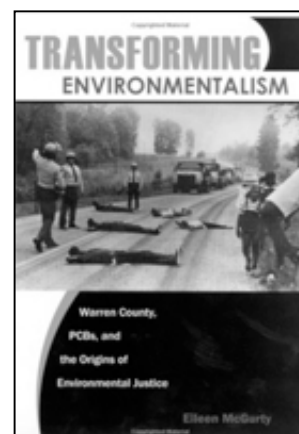
QUESTION

Why might have the editors chosen this photo for the cover?

POSSIBLE ANSWER

Book covers are advertisements to sell the book. This cover has lots of action and suspense raising questions about what these people are risking by lying in the middle of the road.

SLIDE #2



Transforming Environmentalism
2007 book cover

FURTHER QUESTIONS

What values do these activists express?

What is left out of this image that might be important to know about the origins of environmental justice?

Do you think that this is a trustworthy source about this topic? Why or why not?

How does my own bias influence how I judge the credibility of this source?

Whose voices are represented or privileged in this media document?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15;
U1 L2; U2 L2; U3 L2; U4 L2
(remembering people's history)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U7 #4; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2
(civil disobedience & direct action)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2
(Photojournalism)

ADDITIONAL INFO

From the book:

"The Warren County events...were significant in the crystallization of environmental justice in three ways: opponents of a hazardous waste landfill were arrested for civil disobedience, people of color were involved in a disruptive collective action against environmental regulatory agencies and national-level civil rights activists supported an environmental issue through disruptive collective action." pp. 6-7

From the University of North Carolina's Exchange Project webpage, "Real People - Real Stories (Warren County - Town of Afton) Community Response:"

"I walked to the landfill . . . with my mom. And when havoc started, we got separated. And I was just screaming, 'Don't bring the trucks in. I don't want to die from cancer.' And they picked me up, and they picked my mom up, and at that point in time I was still screaming."

—Community Member

TEACHER GUIDE

SLIDE #3: *Mothers of East Los Angeles*, 2004 poster

BACKGROUND INFORMATION

Dr. Robert Bullard is often cited as “the father of environmental justice” (Palmer) for his early and sustained activism and writing on the topic. In his pioneering 1993 essay in the *Yale Journal of International Law*, “Race and Environmental Justice in the United States,” he includes the Mothers of East Los Angeles as part of his case study of the fight against environmental racism in Los Angeles. Bullard notes that “Mothers of East Los Angeles (MELA), a group of Latino women that had previously fought proposals to locate a prison and an oil pipeline in East Los Angeles, led the fight against the (Vernon) incinerator, ...projected to burn about 225,000 tons of hazardous waste per year (and) intended as the ‘vanguard of the entire state program for the disposal of hazardous waste.’” Bullard notes that MELA worked closely with other local and national environmental groups, creating a model for successful coalition building that tied together environmental and social justice concerns.

QUESTION

Why do you think this poster was made?

POSSIBLE ANSWER

The horizontal banner suggests that this poster was made to celebrate the Mothers of East Los Angeles as pioneers in people’s history activism.

QUESTION

What environmental justice campaigns are referenced in this poster?

POSSIBLE ANSWER

MELA’s campaigns to oppose the prison, the pipeline and the toxic waste incinerator.

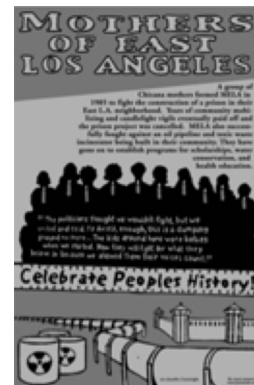
QUESTION

What techniques did the artist use to celebrate the activism of the Mothers of East Los Angeles?

POSSIBLE ANSWER

The artist used silhouettes of people holding candles to represent the candlelight vigils mounted by MELA activists. The images below of the prison walls, the pipeline and the toxic waste barrels are visual references to the successful campaigns MELA led to stop environmentally damaging projects from being built in their community.

SLIDE #3



Mothers of East Los Angeles, 2004 poster

FURTHER QUESTIONS

How does the artist connect social justice with environmental protection?

Why did the poster designer choose the particular quote that is embedded in the silhouetted bodies of the vigil members?

The poster is part of collection put out by an artists' collective named Just Seeds. What might be the goals of this collective based on what you see in this poster? (See Additional Info)

Whose voices are represented or privileged in this media document?

Are there voices that are omitted or silenced?

U1 #16, 20; U2 #2, 18; U3 #2, 21;
U4 #11, 12, 16, 19; U6 #9, 12, 16;
U7 #15; U1 L2; U2 L2; U3 L2; U4 L2
(remembering people's history)

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14,
15, 18; U3 #10, 15, 18, 20, 21; U4
#2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6
#7, 10, 15; U7 #4; U1 L2, U1 L3; U2
L2, U2 L3; U3, L2, U3 L3; U4 L2, U4
L3; U7 L2
(civil disobedience & direct action)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5,
12, 17; U3 #2, 12, 13; U4 #2, 6, 8,
10; U5 #2, 21-23; U6 #6, 9; U7 #5,
16; U8 #13, 17
(art & social justice)

ADDITIONAL INFO

From a 1993 radio interview with Stephanie O'Neill for the program, "Living on Earth:"

Elsa Lopez, a mother of three, is environmental director for the Mothers of East L.A. - "A lot of people think that because they were homemakers, they were quiet at home, never heard from them. Then they came out and spoke their mind, they were able to really get, you know, close to the people and said you know what, let's take our neighborhood back, let's take our community back, let's fight for our neighborhood and protect our kids."

Rosa Disenor, a mother of three adult children, was among the first to join the now 400-member group. - "We're involved because we love this community. We've been living here for so long and, you know, like everything they throw here in East L-A. The freeway cuts through the middle of East L-A. When they made the Dodgers Stadium, they didn't ask anybody. You know, people got tired of that, so this is the reason people now are involved. People are more forward now than they used to be in the Fifties."

From "About" Justseeds Artists' Collective:

With members working from the U.S., Canada, and Mexico, Justseeds operates both as a unified collaboration of similarly minded printmakers and as a loose collection of creative individuals with unique viewpoints and working methods. We believe in the transformative power of personal expression in concert with collective action. To this end, we produce collective portfolios, contribute graphics to grassroots struggles for justice, work collaboratively both in- and outside the co-op...all while offering each other daily support as allies and friends.

TEACHER GUIDE

SLIDE #4: *Journal of Multicultural Environmental Education*, 1995 journal cover

BACKGROUND INFORMATION

One sure mark of the growth of a social movement is the emergence of media channels to publicize the thinking and tactics of that movement. This was true for 19th century social justice movement media such as Frederick Douglass' abolitionist newspaper, *The North Star* and Susan B. Anthony's suffragist journal, *The Revolution*. It applied as well to the flourishing of environmentalist media in the 1970s & 80s with the publication of periodicals such as the radical environmental journal, *Earth First!* and the anti-nuclear power newsletter, *Northern Sun News*.

The Three Circles Center, located in the San Francisco Bay area, published the *Journal of Multicultural Environmental Education* throughout the 1990s "as a place to provide a voice for programs and educators to explore theory and praxis, review research, and to build the credibility of authentic new and critical perspectives on environmental education."

QUESTION

What can you tell about the purposes of the sponsor organization from the cover text?

POSSIBLE ANSWER

They want to offer education that ties culture to ecology and community. They want activism to be part of community education.

QUESTION

How does the cover photo communicate the sponsor's purpose?

POSSIBLE ANSWER

The image shows young people working together to water seeds, symbolizing the need to grow the movement for community-based environmental education for youth.

QUESTION

Who might benefit from this media message?

POSSIBLE ANSWER

The sponsor and publisher, Three Circles Center, might draw financial support, volunteers or participants in their programs. Environmental justice activists have a place to publish their ideas. People interested in the new movement of environmental justice have a place to learn more about the movement and its ideas and strategies for change.

SLIDE #4



***Journal of Multicultural Environmental Education*, 1995 journal cover**

FURTHER QUESTIONS

Who is the target audience for this publication and how do you know?

Why are publications like these important for social justice movements?

How does this publication compare to others you have seen on this topic?

How do your political views and biases impact your analysis of this media message?

What kinds of actions might I take in response to this?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2 (remembering people's history)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14 (independent media)

ADDITIONAL INFO

From a "Call to Action" by attendees at the First National People of Color Environmental Leadership summit held in Washington, D.C. in 1991. It was printed in the second issue:

The fight against the disproportionately harmful impact of environmental degradation upon peoples of color is not new. We have always been in this struggle; we have known what is at stake. This movement addresses every aspect of our quality of life. Unlike traditional mainstream environmental and social justice organizations, this multi-racial, multi-cultural movement of peoples of color is evolving from the bottom up and not the top down. It seeks a global vision based on grassroots realities.

From "About Three Circles:"

Hello, my name is Running-Grass. In the late 1980's, I led a group of educators, cultural and community activists in creating *Three Circles Center for Multicultural Environmental Education* to help shift environmental education towards a broader, more authentic and inclusive, community-based approach to environmental learning. Three Circles Center introduces, encourages and cultivates multicultural perspectives and values in environmental and outdoor education, recreation and interpretation. We are dedicated to assisting environmental and outdoor educators and interpreters in making a successful transition to teaching in a multicultural society based on the principles of environmental sustainability and social justice... In 1991, I joined colleagues as one of the 300 delegates to the *First National People of Color Environmental Leadership Summit*. The Summit launched the Environmental Justice movement onto the national stage.

TEACHER GUIDE

SLIDE #5: *Race, Place & Environmental Justice after Hurricane Katrina* 2009 book cover

BACKGROUND INFORMATION

Hurricane Katrina was a category 5 hurricane in August 2005 that caused catastrophic damage to New Orleans and much of the Gulf Coast from Florida to Texas. Katrina became a case study in climate justice, the understanding that climate change is a human rights issue as well as a global environmental disruption.

In their introduction to this book the authors state:

Hurricane Katrina demonstrated that negative effects of climate change fall heaviest on the poor and people of color. Eighty percent of New Orleans was flooded. Low-income and people-of-color neighborhoods were hardest hit. Pre-storm vulnerabilities limit participation of thousands of Gulf Coast low-income communities of color in the after-storm reconstruction, rebuilding, and recovery. In these communities, days of hurt and loss are likely to become years of grief, dislocation, and displacement. (Bullard & Wright 19)

QUESTION

What are the messages in the book title and subtitle about the impacts of Hurricane Katrina?

POSSIBLE ANSWER

The words “race,” “justice” and “struggles” suggest that a person’s racial identity made it harder to “reclaim, rebuild and revitalize” after the hurricane.

QUESTION

How does the cover image add to your understanding about the impacts of Hurricane Katrina?

POSSIBLE ANSWER

The photo shows an African American man pulling a child’s wagon filled with belongings through a flooded neighborhood. This suggests that the impacts of Katrina were particularly difficult for African Americans.

SLIDE #5



Race, Place & Environmental Justice after Hurricane Katrina
2009 book cover

FURTHER QUESTIONS

What factors make hurricane Katrina an environmental justice issue?

Why was this book written? What is the book trying to bring attention to?

Why are race and place important in hurricane relief?

Who might benefit from the publication of this book?

Would you be likely to read this book? Why or why not?

Who chooses the title and cover photo when a book is published?

CONNECTIONS

U1 #16, 20; U2 #2, 18; U3 #2, 21; U4 #11, 12, 16, 19; U6 #9, 12, 16; U7 #15; U1 L2; U2 L2; U3 L2; U4 L2 (remembering people's history)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15 - 17; U6 #10; U7 #2, 3, 6, 7; U8 #2 (photojournalism)

ADDITIONAL INFO

From the authors' afterward, "Looking Back to Move Forward:"

August 29, 2008, marked the third anniversary of Hurricane Katrina. Recovery and reconstruction over the tumultuous three years have been mixed and uneven. There has been a slow but steady return of individuals and families to the city. Repopulation of New Orleans is tied more to who has resources, including financial settlements of housing and insurance claims, transportation, and employment. Thousands of native New Orleanians who were displaced by Hurricane Katrina, most of whom are black and poor, still have a desire to return home but lack the resources. The shortage of low-income and affordable rental housing will keep most of these evacuees from returning (Bullard 2007).

Many of the families fall into the category of internally displaced persons—not refugees (Kromm and Sturgis 2008). For some, the evacuation via bus, plane, and train set in motion their permanent displacement. To ensure that this "black diaspora" is complete, numerous obstacles have been erected in their way, such as the demolition of public housing, failure to rebuild working-class housing that was destroyed by the storm and flood, loss of small minority businesses, lack of clean-up of contamination and toxic hot spots left by receding floodwaters, and spotty efforts to target federal rebuilding funds to hard-hit mostly black areas of the city...The best way to break up concentrated poverty is not displacement but concentrated employment at a livable wage. Many Katrina evacuees had worked two minimum-wage jobs just to get by before the storm.

TEACHER GUIDE

SLIDE #6: *Uneven Katrina Recovery*, 2015 online news article

BACKGROUND INFORMATION

Hurricane Katrina was a media story “with legs” meaning that it would continue to be important long after the storm waters had subsided. In August 2015, ten years the initial devastation of Katrina, many media sources ran “looking back” stories to examine how survivors and communities had fared over the past decade. Some of these stories focused on case studies of individuals, families or neighborhoods. Others looked at “big picture” questions such as how the federal government handled the aftermath of the storm and how Katrina helped to further a new movement around climate justice.

The author of this story went on to question the results of President George W. Bush’s pledge at the time to “rise above the legacy of inequality” with “roots in a history of racial discrimination:” “Ten years later, if you measure success by quantities of tourists, boutique hotels, elegant restaurants and a boom in tech startups, New Orleans is thriving. If your yardsticks include levels of poverty, unemployment, racial inequality, housing costs and black neighbourhoods being returned to pre-storm conditions ... not so much.”

QUESTION

What does the phrase “Uneven Katrina recovery” in the headline mean?

POSSIBLE ANSWER

It means that the nature and extent of the recovery after the hurricane differed from one group of people to another.

QUESTION

According to the article, whom do the people blame for this uneven recovery?

POSSIBLE ANSWER

According to the article people blame the federal government as evidenced by the phrases, “little love for presidents,” “failure of the federal levee system” and “botched response of Fema.”

QUESTION

What design choices did the editors make to accentuate the environmental injustice questions about Katrina recovery efforts?

POSSIBLE ANSWER

The 2005 photo shows the president touring a street filled with debris, implying that 10 years later some people are still struggling. The image in the textbox at the bottom right shows steps to nowhere with the caption naming “uneven recovery” and “unending divisions.”

SLIDE #6



***Uneven Katrina Recovery* 2015 online news article**

FURTHER QUESTIONS

What are the presidents doing when they visit New Orleans?

Why might the presidents have wanted to make things seem better than they are?

What responsibility does the federal government have to the people affected by natural disasters?

***The Guardian* is a British newspaper. How might its country of origin impact its reporting on this US topic?**

Why did the tenth anniversary of Katrina receive so much media coverage compared to other storms?

How do your own political views and bias impact your analysis of this media message?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17;
U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3;
U5 L2
(economics)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10;
U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10,
12 – 14, 16, 19, 23; U6 #3, 4, 6, 16; U7
#3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5
L2; U7 L2
(dueling perspectives)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13,
15 – 17; U6 #10; U7 #2, 3, 6, 7; U8 #2
(photojournalism)

ADDITIONAL INFO

From the article:

“If [Bush] came right here to ground zero in the Lower Ninth Ward, the reception probably wouldn’t be that great,” said Chuck Perkins, a poet, at a ceremony on Monday to unveil a plaque marking the breach of the industrial canal’s flood wall, which led to some of the worst scenes of devastation.

“It depends on where you are in the city. You can come to New Orleans and go to places where tourists are more likely to end up and you’d look around and never know a tragedy like Katrina happened here.

“There are neighbourhoods like the Lower Ninth and New Orleans East where it’s more like working-class people with fewer resources and you’re more likely to find it looking the way it is now. That is unacceptable...”

The ongoing \$9.7bn Road Home programme from state and federal authorities based its grants on the value of homes before the storm, rather than the cost of rebuilding them. This meant that people in poor, mostly black neighbourhoods received less money than those in more upscale areas, even if their houses needed similar levels of repair work. Irvin said: “The dollar value on our property was so low back in them days you couldn’t really build nothing with what they gave...”

The population of the Lower Ninth is less than 40% of the pre-storm level. There are few amenities. The farther north you go from North Claibourne Avenue, which has a smart new fire station and \$19m community center, the worse things look.

TEACHER GUIDE

SLIDE #7: *About CSED*, 2011 webpage

BACKGROUND INFORMATION

Following hurricane Katrina some residents of the lower ninth ward, a predominantly black and majority poor neighborhood particularly hard hit by the storm, decided to take rebuilding into their own hands. CSED's history webpage explains how one such grassroots community group got its start: A long tradition of advocacy, of fighting for environmental justice: CSED's origins are tied to a strong sense of community within the Lower 9th Ward through homeownership, families, schools, churches – and gathering together as neighborhoods to protect a way of life...In the wake of Hurricanes Katrina and Rita in 2005, the community's resolve actually *strengthened*. Still reeling from devastating losses as a result of flood waters, by late 2005 several Lower 9 residents were participating in a Louisiana State Energy Office-sponsored meeting to outline a sustainable recovery for their homes and businesses...With support from the Holy Cross Neighborhood Association, participants then proposed a new, community-driven organization to move forward on the Sustainable Restoration Plan through fundraising, education and advocacy.

QUESTION

What words and phrases did the webpage designers choose to communicate the message that this group is concerned with community building for social justice?

POSSIBLE ANSWER

In the top banner: community & food security
In the text: provides community-based support; re-creation and repopulation of a strong community; with an engaged citizenry that is active (and) resilient.

QUESTION

What words and phrases did the webpage designers choose to communicate the message that this group is concerned with environmental protection?

POSSIBLE ANSWER

In the top banner: natural environment
In the text: devoted to restoring New Orleans' Lower Ninth Ward as a safe, environmentally just and economically vibrant community – and one of the first to become carbon-neutral in North America; Our mission: sustain natural systems; Our goal: with an engaged citizenry that is energy independent

SLIDE #7



About CSED 2011 webpage

FURTHER QUESTIONS

Who is the target audience for this webpage?

What do the creators of this webpage want me to think about?

What are the strengths and weaknesses of this webpage design?

How might the designers of this webpage feel about the previous article on the presidents' visits to the lower ninth ward? Why do you think that?

Who might benefit from this webpage?

What do I learn about myself from my reaction to this webpage?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2 (economics)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3 (identity)

ADDITIONAL INFO

From a 2007 article on the bestofneworleans.com *Gambit* webpage by Ariane Wiltse entitled "Sustaining the Nine: Lower Ninth Ward residents are rebuilding their historic but battered neighborhood into a modern, 'green' model."

For just one moment, forget everything you know or think you know about the Lower Ninth Ward. Try to look at things upside down and sideways. See past the stereotypes and imagine the possibilities.

Once you can do that, residents and activists are betting, you'll be able to envision a thriving community surrounded by water but not living in fear. It would be an urban and historic neighborhood chock full of energy-efficient homes that can withstand the ravages of hurricanes. The streets would bustle, and residents would think nothing of taking a walk to the river or the bayou -- at night. Light-rail trains and river taxis would ferry residents to work and tourists to visit. Folks from all colors, creeds and income levels would exercise civic engagement and pride. School children would be the caretakers of a Cypress swamp. In fact, its residents -- young and old and rich and not so rich -- would have rebuilt their community into nothing less than the first carbon-neutral neighborhood in the country.

Welcome to the Lower Ninth Ward in the year 2020.

At first glance, the area east of the Industrial Canal hasn't changed much since the storm. Many of the streets still look as if they've been shelled. Most of the homes are abandoned wrecks. Stoplights don't work, and only a few people can be found. But if you take a closer look and listen real hard, residents say, you'll discover not only a nascent recovery but also a budding renaissance.

TEACHER GUIDE

SLIDE #8: *Community Impacts of Mountaintop Removal*, 2018 webpage

BACKGROUND INFORMATION

As the movement for environmental justice has grown so have the definitions of the targets of environmental injustice. Early environmental justice organizing with groups like the Three Circles Center in San Francisco and the Mothers of East Los Angeles identified urban communities of color as the leaders in the environmental justice movement. Appalachian Voices was organized in 1997 as an environmental protection group whose mission was to protect private forests and public lands, cut toxic air pollution from coal-fired power plants, and fight mountaintop removal coal mining. As time went on the organization recognized its ties to the environmental justice movement because, like their urban counterparts, many populations in the Appalachian region were also low-income communities that were perceived as easy targets for environmental dumping and destruction. This integration of social justice and environmental protection is explicit in a 2018 Appalachian Voices press release entitled, “‘Water Justice Summit’ will engage Appalachians to protect clean water as a human right.” The summit features a panel discussion of “Mothers for Water Justice” with activists from impoverished white, African American and Native American communities in Appalachia and beyond.

QUESTION

According to this document who is at risk as a result of mountaintop removal practices?

POSSIBLE ANSWER

Appalachian children (“to a child of Appalachia”), farmers and coal miners (“hard-working farmers and coal miners”)

QUESTION

What techniques does the webpage designer use to motivate people to action?

POSSIBLE ANSWER

The side bar invites people to become more educated about the issues while the top bar invites people to take the next step to finding out more about the organization (Our Work, About Us) and to become active (Get Involved). The top banner and photo help the reader to visualize the place and the text helps to understand the communities with which the organization works.

QUESTION

What are some of the health and environmental impacts of mountaintop removal?

POSSIBLE ANSWER

“Contaminated drinking water, increased flooding, dangerous coal slurry impoundments, and higher rates of cancer.”

SLIDE #8



Community Impacts of Mountaintop Removal, 2018 webpage

FURTHER QUESTIONS

Who is responsible for mountaintop removal?

Why are they removing the tops of mountains?

What is the significance of the name “Appalachian Voices”?

What values are expressed in this document?

What aspects of cultural context are relevant to consider when analyzing this webpage?

Who might benefit from this message and who might be harmed by it?

Whose voices are represented and whose are omitted?

CONNECTIONS

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(identity)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17; U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3; U5 L2
(economics)

ADDITIONAL INFO

From the “Get Involved” page of the Appalachian Voices website:

Appalachian Voices brings people together to solve the environmental problems having the greatest impact on our mountain region. There are many ways to get involved. We invite and encourage you to join us in protecting our land, air and water.

Take Action

“I am only one, but I am one. I cannot do everything, but I can do something.” — Edward Hale, 19th century American author

Your voice, joining with others, is one of the most powerful tools you have to protect the land, air and water of central and southern Appalachia. Take action today!

Become a Voice for Clean Water

From coal ash pollution to runoff from coal mining to fracking and pipelines, the health of our region’s waterways are threatened. Join the movement to protect our rivers and streams.

Mr. President, Appalachian Communities Are Still At Risk!

More than 500 mountains and 2,000 miles of streams have been destroyed by mountaintop removal coal mining. Add your voice to the growing movement urging the Trump administration to end mountaintop removal.

Bring Energy Efficiency to Appalachia

Are you a member of an electric coop in western North Carolina or eastern Tennessee who wants more options for energy efficiency and to save money on your monthly utility bills? Learn more.

TEACHER GUIDE

SLIDE #9: *Poverty Rates and Surface Mining, 2006* webpage

BACKGROUND INFORMATION

Research and education play an essential role in the environmental justice movement. Without the hard work of people who study and inform others about the environmental health impacts on communities at risk there would be no widespread awareness about environmental injustice. This map was produced by the group Appalachian Voices that describes its work and mission as follows:

(We are) a leading nonprofit advocate for a just economy and healthy environment in the Appalachian region and a driving force in America's shift from fossil fuels to clean, renewable energy. We envision an Appalachia with healthy communities and just, sustainable economies in balance with the region's incomparable natural heritage. (appvoices.org/about)

The group publicizes the work of researchers such as Michael Hendryx who has studied mortality rates in Appalachian coal mining counties and concluded that "Appalachia has long been characterized by social inequalities and health disparities... Coal mining perpetuates poverty, environmental degradation, economic underdevelopment, and premature death." (Hendryx)

QUESTION

What does the map tell you about where surface mining is practiced in Appalachia?

POSSIBLE ANSWER

The map shows that most surface mining happens in the state of Kentucky in counties that have high poverty rates.

QUESTION

How does the information displayed on this map support the mission of its producer, Appalachian Voices?

POSSIBLE ANSWER

The mission of Appalachian Voices is to advocate for a just economy and healthy environment in Appalachia. With this map they want to demonstrate that coal mining practices are associated with poverty and the environmental destruction that accompanies surface mining.

QUESTION

What are the sources of information used to get the data for this map?

POSSIBLE ANSWER

The bottom right text box indicates the sources as the 2000 US census bureau, 2004 Appalachian Regional Commission and 2006 Appalachian Voices.

SLIDE #9



***Poverty Rates and Surface Mining, 2006* webpage**

FURTHER QUESTIONS

How do poverty rates correlate with surface mining locations according to this map?

Why do you think this correlation between surface mines and high poverty rates exists?

How does this map suggest that surface mining is an environmental justice issue?

What is left out of this image that might be helpful to know?

Why might Appalachian Voices have chosen this social media form to share this message?

What techniques did the map designer use to call attention to the primary message?

CONNECTIONS

U2 #16; U4 #7; U8 #3, 5, 8, 9
(maps, graphs and charts)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17;
U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3;
U5 L2
(economics)

ADDITIONAL INFO

From the article, “Mortality Rates in Appalachian Coal Mining Counties: 24 Years Behind the Nation” by researcher Michael Hendryx in the first issue of *Environmental Justice*:

Appalachia has long been characterized by social inequalities and health disparities. Recently, the contributions that the coal mining industry makes to these inequalities and disparities has come under closer attention. Coal mining areas are linked to higher population hospitalization rates for some cardiovascular and respiratory conditions, and to higher reported rates of some forms of chronic illness and poorer reported health status. Compared to other parts of Appalachia, coal mining areas are also characterized by poor socioeconomic conditions including higher levels of poverty and lower education rates.

Coal mining perpetuates poverty, environmental degradation, economic underdevelopment, and premature death. That it is an important part of a perpetually weak economy is no endorsement for its continuation. Coal mining remains an important part of these economies because underdeveloped infrastructure, blasted landscapes, poorly educated workforces, environmental health hazards, and chronically unhealthy populations perpetuate themselves over time and present strong discouragement to new business and population immigration.

Construction of more diverse, alternative economies should be undertaken. Such efforts could include sustainable timber or agriculture, development of marketable alternative energy such as wind power, investments in education and technology, and entrepreneurial ventures. Microcredit programs may be attempted as has been done successfully in parts of the developing world.

TEACHER GUIDE

SLIDE #10: *Witness: Cancer Alley Louisiana,* 2008 online magazine spread

BACKGROUND INFORMATION

This online magazine was produced by the Vision Project, an organization “dedicated to the development of documentary photography, investigative journalism, video, multimedia, and education (in order to) encourage understanding and awareness about a broad range of social issues.” (visionproject.org) This issue is a joint project with the environment group, Greenpeace which considers Cancer Alley a “Global Toxic Hotspot” in a state (Louisiana) which they label “a polluter’s paradise.” (Stone) The text of this article begins:

In Louisiana, along the once pristine Mississippi River, stretching 80 miles from New Orleans to Baton Rouge lay one of the most polluted areas of the United States. Because of the dense cluster of oil refineries, petrochemical plants and other chemical industries the area is known as Cancer Alley. Designated as an enterprise zone, loose oversight has enabled industry to release into the environment extremely toxic levels of dioxin and other highly toxic chemicals... There are more plastic plants, oil refineries and other chemical plants in this small area than anywhere else in the United States.

QUESTION

What choices did the photographer make to help readers visualize the impact of Cancer Alley on its residents?

POSSIBLE ANSWER

In the bottom photo, he shows a resident standing with his own words that tell how his community has been impacted. In the top photo, he uses symbolism of Christ on the cross to suggest that Cancer Alley residents are martyrs beneath the fires of toxic smoke coming from chemical plant smokestacks.

QUESTION

Who might benefit from this message?

POSSIBLE ANSWER

The residents of cancer alley might get recognition and support for their cause. The magazine and photographer might get more visitors to their websites.

QUESTION

Who might be harmed by this message?

POSSIBLE ANSWER

The companies responsible for the pollution and the government that allowed it might come in for lawsuits or public condemnation.

SLIDE #10



Witness: Cancer Alley Louisiana, 2008 online magazine spread

FURTHER QUESTIONS

What forms of activism are represented in this media document?

In what ways are photography and publishing forms of activism for environmental justice?

How does your own bias impact how you analyze these images?

How does this make you feel?

What actions might you take in response to these images?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U7 #4; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2 (civil disobedience & direct action)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15-17; U6 #10; U7 #2, 3, 6, 7; U8 #2 (Photojournalism)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17

ADDITIONAL INFO

From the article text by Les Stone:

Among the worst (polluters) are the facilities that manufacture Polyvinyl Chloride or PVC plastic. Recent studies found that some communities had dioxin levels in their blood three times higher than the national average. Dioxin is a known cause of cancer and other illnesses...

The entire population of this region has been exposed to thousands of toxic chemicals and very little - if anything is being done to clean up the mess. Over 23 million pounds of toxins were released over the town of Convent alone. The population of the town of Ella was reduced by two-thirds due to deaths related to vinyl chloride and arsenic poisoning. Cancer, skin rashes, and respiratory problems among children is of great concern. One has only to glance at the obituary section of any local paper to notice the amount of deaths from cancer or go to any local cemetery to see the amount of infant mortality. Children go to school with respirators and whole communities live under the direct shadow of these facilities.

History has been unkind to the majority of people here. The last vestiges of the days of slavery still exist in these former plantation communities; illiteracy, racism and segregation still reign large here.

Most of the people who live in this region are African American. Many are the poor descendants of plantations living in unincorporated towns with no political say in what goes on in their communities. Residents say they are targeted to receive these industries because of racism. Reports by a host of environmental justice groups supported these claims and in 1993 President Clinton signed an executive order directing federal agencies to examine policies for disproportionate impact on people of color.

TEACHER GUIDE

SLIDE #11: Louisiana Cancer Alley Residents Sue, 2017 blog post

BACKGROUND INFORMATION

Environmental justice activists use many strategies to challenge destruction and injustice. Some of the tactics we've seen in this unit thus far include road blockades as an act of civil disobedience, candlelight vigils, journal publishing and the creation of grassroots organizations. Social justice activism includes direct action, community education, organization building, pressure to change things at the governmental political level and personal life changes among many other forms.

The organization that published this blog explains its work and purpose in this way:

The DeSmogBlog Project began in January 2006 and quickly became the world's number one source for accurate, fact based information regarding global warming misinformation campaigns... A well-funded and highly organized public relations campaign is poisoning the climate change debate... DeSmogBlog is here to cry foul - to shine the light on techniques and tactics that reflect badly on the PR industry and are, ultimately, bad for the planet. (desmogblog.com/about)

QUESTION

What are the messages in the photo about tactics that activists use to challenge cancer alley pollution?

POSSIBLE ANSWER

People organize into groups as shown by their common T-shirts and stage protests to educate the public about health dangers.

QUESTION

What are the messages in the headlines, menu and banner about environmental justice activist tactics?

POSSIBLE ANSWER

The headline says that activists file lawsuits against corporate polluters. The menu says that activists do research and use media to communicate. The logo and top banner suggest that activists speak up to challenge public relations "pollution" on climate science misinformation.

QUESTION

What do the producers of this website want people to do?

POSSIBLE ANSWER

They want people to question corporate public relations regarding the impacts of business as usual on climate change.

SLIDE #11



Louisiana Cancer Alley Residents Sue, 2017 blog post

FURTHER QUESTIONS

What values do these activists express?

Do you think that this is a trustworthy source about this topic? Why or why not?

How does my own bias influence how I judge the credibility of this source?

Whose voices are represented or privileged in this media document?

How do you think the industries operating in cancer alley will react to this community movement? Why do you think that?

What do you think the outcome of the lawsuit will be? Why?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(law and policy)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(independent media)

ADDITIONAL INFO

From the blog post text:

If you drive along one of the main streets in Louisiana's St. John the Baptist Parish, you may encounter a large sign warning about chloroprene in the air. These signs let people know that chemical emissions from the nearby DuPont facility, now owned by Denka, can greatly increase the risk of cancer for those who live around it.

"We are being killed by chemicals that the state is allowing Denka and DuPont to pollute our air with," Robert Taylor, founder of Concerned Citizens of St. John, told me while the group posted the signs. "Putting up signs is one of the steps we are taking, so that later no one can say they didn't know we are being poisoned."

Taylor, a 76-year-old retired general contractor, is one of 13 plaintiffs suing Denka Performance Elastomer and E.I. du Pont de Nemours (DuPont), the companies responsible for the chloroprene emissions fouling the air in LaPlace and nearby towns for 48 years. The plant is located along the Mississippi River on a stretch of land between New Orleans and Baton Rouge known as Cancer Alley...

"A company's right to profit has taken precedent over our communities' right to breathe clean air," Taylor told me. He likens the state allowing Denka to continue emitting air pollution at levels undoubtedly sickening his community to a crime against humanity.

The magnitude of this injustice is driving Taylor to make sure his community's voice is heard. Installing warning signs on a humid Louisiana summer day isn't how he imagined spending his golden years, but he says he has no intention of letting his friends and family be quietly poisoned.

TEACHER GUIDE

SLIDE #12: *Fighting the Cancer Alley Myth*, 2018 webpage

BACKGROUND INFORMATION

One indication that social justice activists are effective is when their opponents mount media campaigns in response to their efforts. A classic example of this happened when the chemical industry mounted a strong campaign to discredit Rachel Carson whose book *Silent Spring* called attention to the environmental and health dangers of widespread chemical pesticide use. (Griswold)

The creators of this webpage, the Louisiana Chemical Association describe their mission and work as: The Louisiana Chemical Association (LCA) was formed in 1959 to promote a positive business climate for chemical manufacturing that ensures long-term economic growth for its 63 member companies that operate more than 100 sites throughout Louisiana. LCA, Louisiana Chemical Industry Alliance and related organizations work to protect and expand Louisiana's petrochemical manufacturing base. It is critical for the industry to have a unified voice in state governmental activities because legislative and regulatory actions can affect capital investment and job retention and growth. (lca.org/about/about-us/)

QUESTION

What are the messages in the photo about the role of chemistry in solving problems?

POSSIBLE ANSWER

Chemistry helps make clear what can appear cloudy as evidenced by the clear beaker in front of a blurry background.

QUESTION

What are the messages in the text about what the chemical industry is doing to change public perceptions about cancer alley?

POSSIBLE ANSWER

They've hired a marketing firm to mount a campaign "to monitor and respond to the public's perception of area industry".

QUESTION

What do the producers of this website want people to do?

POSSIBLE ANSWER

They want people to question the perception that the chemical industry is responsible for high cancer rates as suggested when they say in reference to what they say, "That's when we decided to target this one issue (cancer alley) head on and see if we could get results."

SLIDE #12



***Fighting the Cancer Alley Myth*, 2018 webpage**

FURTHER QUESTIONS

What values does this webpage express?

Do you think that this is a trustworthy source about this topic? Why or why not?

How does my own bias influence how I judge the credibility of this source?

Whose voices are represented or privileged in this media document?

How do you think the environmental justice activists in cancer alley will react to this industry response? Why do you think that?

CONNECTIONS

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17;
U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3;
U5 L2
(economics)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10;
U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10,
12 – 14, 16, 19, 23; U6 # 3, 4, 6, 16; U7
#3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5
L2; U7 L2
(dueling perspectives)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19;
U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5
L2
(ads)

ADDITIONAL INFO

From the webpage:

(Lake Area Industrial Alliance director) Deroussel explained that “cancer alley” is a term coined in the 1980s by environmental activists to describe Louisiana’s industrial corridor. “The cancer alley label stuck and has become an entrenched belief, in spite of study after study that conclusively disputes its existence.”

The Cato Institute has called the cancer alley label an “environmental myth,” but Tower said this is one myth that negatively impacts all of local industry’s progress and efforts to build positive relations with the community. “After our community survey in 2006, we decided to implement a content rich advertising campaign that provided the facts on cancer incidents. We believed, more like hoped, that if we gave people accurate information we would be able to correct this misperception.”

Deroussel added that this was not an easy decision, but one they felt was important. “Clearly, cancer rates are not a topic that any industrial group wants to spend their communication budget addressing. We’d much rather use available funds to provide positive information about the benefits of our products, technological advances, environmental performance, and safety records. We’re proud of our performance, but beliefs regarding industry’s impact on health are important in determining how the community looks at us in terms of environmental safety. This was not an issue we could ignore.”

TEACHER GUIDE

SLIDE #13: *Indigenous Rising*, 2017 webpage

BACKGROUND INFORMATION

One of the forefronts of environmental justice activism in the second decade of the 21st century has been the effort to stop fossil fuel pipeline construction where it crosses Native American treaty lands. Two of the most well known of these pipelines are the Keystone Pipeline system which is planned to carry Alberta Canada tar sands oil to refineries along the Texas Gulf coast and the Dakota Access pipeline which will carry oil from the North Dakota Shale oil fields to storage facilities in Illinois.

This Indigenous Rising webpage comments on the pipeline opposition:

“Donald Trump has declared war on Indigenous nations across the country. This pipeline runs right through the traditional lands of the great Sioux Nation. Attacks on our lands, sovereignty, and health must stop. We will fight using prayer and non-violent direct action to stop Keystone XL and Dakota Access pipelines, and we will not back down,” said Joye Braun, an organizer from the Cheyenne River Sioux... Indigenous groups are planning mass mobilization and spiritual camps to resist the Keystone XL pipeline up and down the pipeline route.

QUESTION

What is the purpose of this webpage? What do the producers want you to know or do?

POSSIBLE ANSWER

They want you to know that indigenous people from across North America oppose fossil fuel pipelines. They invite others to educate themselves about these issues by reading the posts and media reports and to donate to the organization’s work.

QUESTION

How do the webpage creators let us know that this is a continent-wide movement?

POSSIBLE ANSWER

The turtle in the banner on top takes the shape of North America. The posts on the right-hand menu reference actions in Canada and the Gulf of Mexico.

QUESTION

What does the photo caption phrase “pledge mass mobilization” mean?

POSSIBLE ANSWER

It means they promise to engage a great many people to oppose the pipeline.

SLIDE #13



Indigenous Rising, 2017 webpage

FURTHER QUESTIONS

How do these protests relate to historical issues of land sovereignty for Native American societies?

Why do you think the Keystone and Dakota pipelines are being constructed through Native American territories?

What actions might you take in response to this media message?

Whose voices are represented or privileged in this webpage?

What other information might you need to make a judgment about whether or not these pipelines should be built?

CONNECTIONS

U1 #7-9, 12, 14-18, 20; U2 #6-8, 14, 15, 18; U3 #10, 15, 18, 20, 21; U4 #2, 3, 5-14, 16, 17; U5 #7, 8, 16; U6 #7, 10, 15; U7 #4; U1 L2, U1 L3; U2 L2, U2 L3; U3, L2, U3 L3; U4 L2, U4 L3; U7 L2
(civil disobedience & direct action)

U1 #2, 4, 6, 7, 10, 16, 20; U2 #3, 10, 12, 14, 16; U3 #2, 13, 16, 17, 21; U4 #2, 6, 10, 14, 16-18; U5 #3-11; 17-23; U6 #2, 4, 5, 9, 13, 16; U7 #2, 3, 6, 8, 9, 11-16; U8 #13-15; U2 L3; U4 L2, U4 L3; U5 L2 U5 L3; U6 L3; U7 L2, U7 L3; U8 L3
(identity)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(law and policy)

ADDITIONAL INFO

From a “SNAP-SHOT” of environmental and economic justice issues in indigenous lands (US-CANADA) on Indigenous Environmental Network’s “About” webpage:

- Toxic contaminants, agricultural pesticides and other industrial chemicals that disproportionately impact Indigenous peoples, especially subsistence and livestock cultures.
- Inadequate governmental environment and health standards and regulations.
- Clean-up of contaminated lands from mining, military, and other industry activities.
- Toxic incinerators and landfills on and near Indigenous lands.
- Inadequate solid and hazardous waste and wastewater management capacity of Indigenous communities and tribes.
- Unsustainable mining and oil development on and near Indigenous lands.
- National energy policies at the expense of the rights of Indigenous peoples.
- Climate change and global warming.
- Coal mining and coal-fired power plants resulting in mercury contamination, water depletion, destruction of sacred sites and environmental degradation.
- Uranium mining developments and struggles to obtain victim compensation to Indigenous uranium miners, millers, processors and Downwinders of past nuclear testing experiments.
- Nuclear waste dumping in Indigenous lands.
- Deforestation.

TEACHER GUIDE

SLIDE #14: *Take Your Pick*, 2014 editorial cartoon

BACKGROUND INFORMATION

Many who oppose fossil fuel pipelines do so on the basis of safety concerns. The fossil fuel industry itself acknowledged the potential safety hazards of any means of transport in this article excerpt from the industry website, *Pipeline and Gas Journal* entitled "Pick Your Poison for Crude – Pipeline, Rail, Truck or Boat:"

The recent debates concerning the Keystone XL and Dakota lines have focused the attention on pipelines, and show that few people want pipelines going through their communities. Continuing leaks, breaks and explosions do nothing to calm their fears... There are only four ways to move oil and gas around the country – pipelines, trucks, rail and boats. In the United States... 70% of crude oil and petroleum products are shipped by pipe... Rail (accounts for) a mere 3%... So which method is safer? For oil, where death and property destruction are taken into consideration, the short answer is: truck is worse than train, which is worse than pipeline, which is worse than boat. However, concerning the amount of oil spilled per billion-ton-miles, trucks are worse than pipelines, which are worse than rail, which is worse than boat, according to data from the Congressional Research Service (CRS).

QUESTION

What messages does the cartoonist give about the Keystone Pipeline?

POSSIBLE ANSWER

The Keystone Pipeline is a safer way to transport oil than by train.

QUESTION

What techniques does the artist use to get across this message?

POSSIBLE ANSWER

He draws the path of the pipeline parallel with the path of the train. He shows the train passing through populated areas - towns with schools, homes and hospitals. The train sounds like it's unstable as the cartoonist offers the background noise – creak, rumble, slosh, crack. There are dark stains beneath the track suggesting oil spills. In contrast, the artist draws the pipeline snaking through a white background empty of people, making no sound and showing no signs of spills.

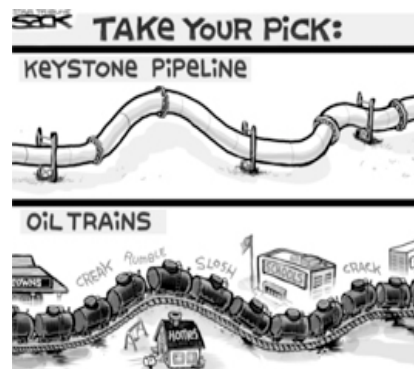
QUESTION

Is this fact or opinion?

POSSIBLE ANSWER

Opinion, like all editorial cartoons

SLIDE #14



Take Your Pick
2014 editorial cartoon

FURTHER QUESTIONS

How do you think the editors of the *Pipeline and Gas Journal* might respond to this comic? Why?

How do you think the Native American protestors activists from Indigenous Rising might respond to this comic? Why?

Is the cartoonist's argument valid? Why or why not?

What information is left out of this cartoon that might be important to know in deciding on the validity of the cartoonist's argument?

How does your own bias impact your analysis of this cartoon?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14;
U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8,
9; U8 #10
(editorial cartoons)

U1 #2, 3, 14; U3 #2, 6, 7, 9, 12, 13, 17;
U6 #6, 10, 13; U8 #11, 12; U3 L2 & L3;
U5 L2
(economics)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10;
U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10,
12 – 14, 16, 19, 23; U6 # 3, 4, 6, 16; U7
#3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5
L2; U7 L2
(dueling perspectives)

ADDITIONAL INFO

More from the article excerpt from the industry website, *Pipeline and Gas Journal* entitled "Pick Your Poison for Crude – Pipeline, Rail, Truck or Boat:"

An explosion on the Colonial Pipeline killed one worker and injured five others late in October in a wildlife area outside Helena in rural Alabama, when a nine-man crew in Shelby County hit a line with a large excavator. The same pipeline burst only a month before, close to the same spot, leaking almost 300,000 gallons and causing gasoline shortages across the South.

Reaction in the environmental community was immediate, with many calling for shutdown of pipelines and a moratorium on new pipeline construction. But the correct reaction should have been the opposite. We really must replace old pipelines and build new ones, reducing the stress on each line.

Then there is the question of environmental impact – dominated by damage to aquatic habitat – in which case boats are worse than pipelines, which are worse than trucks or rail.

The real answer, of course, depends on your definition of "worse." Is it deaths and destruction? Is it amount of oil released? Is it land area or water volume contaminated? Is it habitat destroyed? Is it CO2 emitted?

Amid a North American energy boom and a lack of pipeline capacity, crude oil shipping on rail has suddenly increasing. Trains are getting bigger and towing more and more tanker cars. From 1975 to 2012, when trains were not as long, spills were rare and small, with about half of those years having no spills above a few gallons, according to EarthJustice.org. Then came 2013, in which more crude oil was spilled in U.S. rail incidents than in the previous 37 years.

TEACHER GUIDE

SLIDE #15: *Standing Rock*, 2016 editorial cartoon

BACKGROUND INFORMATION

The environmental justice movement's opposition to oil pipelines received international news coverage in 2016 when "water protector" activists from many Native American tribes gathered in a mass encampment. They challenged the U.S. government's decision to approve the Dakota Access Pipeline plans to tunnel beneath the Missouri River adjacent to land granted to the Standing Rock Sioux in an 1851 treaty. Thousands of protesters traveled to Standing Rock to support the water protectors as they attempted to block construction of the pipeline and protect sacred water.

The *Huffington Post* reported on the subsequent destruction of the Standing Rock encampment in an article entitled, "On Thanksgiving Week, Native Americans Are Being Tear-Gassed in North Dakota:" This year, as Americans pick out their turkeys and count their blessings, members of the Sioux Nation in Standing Rock, North Dakota, reported being attacked with tear gas, rubber bullets and water cannons in subfreezing temperatures as they protested an oil pipeline that threatens to contaminate their water and disrupt their sacred sites... "Basically, it's an act of war," said Frank Sanchez, a delegate from the Yankton Sioux Tribe. (Bassett)

QUESTION

What are the cartoonist's messages about the Native American waterkeepers?

POSSIBLE ANSWER

They were attacked for protesting the pipeline threats to sacred treaty land.

QUESTION

What are the cartoonists' messages about how and by whom the protest was ended?

POSSIBLE ANSWER

The protests were put down by National Guard, police and private security who used clubs, tear gas and water cannons to attack protesters.

QUESTION

According to the cartoonist, what role did the Federal Government play in supporting Native treaty rights?

POSSIBLE ANSWER

Uncle Sam is turning his back on those rights.

QUESTION

Is this a trustworthy source on this event?

POSSIBLE ANSWER

No, it's an editorial opinion. For a deeper understanding one would need to seek out the perspectives of all the organizations involved.

SLIDE #15



***Standing Rock*,
2016 editorial cartoon**

FURTHER QUESTIONS

How do you think the editors of the *Pipeline and Gas Journal* might respond to this comic? Why?

How do you think the Native American protestors activists from Indigenous Rising might respond to this comic? Why?

What information is left out of this cartoon that might be important to know in deciding on the validity of the cartoonist's message?

How does your own bias impact your analysis of this cartoon?

What sources might you seek out to further development your opinions about the conflicting claims in this and the previous cartoon?

CONNECTIONS

U2 #4, 8, 13; U3 #7, 9, 18, 19; U4 #14;
U5 # 17, 18; U6 #2-4, 11, 12, 16; U7 #8,
9; U8 #10
(editorial cartoons)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10;
U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10,
12 – 14, 16, 19, 23; U6 # 3, 4, 6, 16; U7
#3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5
L2; U7 L2
(dueling perspectives)

U1 #4, 5, 9, 12, 15, 16; U3 #8, 10, 15; U4
#2, 5 - 9, 12 - 15; U5 #15, 16; U6 #7, 15;
U7 #2-4, 5-9; U8 #6-10, 16; U1 L2; U2 L2;
U3 L2; U4 L2; U8 L3
(violence & nonviolence)

ADDITIONAL INFO

More from the article excerpt from the *Huffington Post*, “On Thanksgiving Week, Native Americans Are Being Tear-Gassed in North Dakota:”

The government says the \$3.7 billion Dakota Access Pipeline is the safest, most efficient way to carry crude oil from North Dakota to Illinois. But the project has become a rallying point for Native Americans because the pipe would cut under the Missouri River within a mile of the Standing Rock Sioux Reservation, potentially contaminating the local tribes’ source of fresh water and encroaching on land that the U.S. government had agreed to set aside for them in an 1851 treaty. The clash between protesters, who call themselves “water protectors,” and North Dakota law enforcement reached a boiling point on Sunday, when force was used to keep protesters off a barricaded bridge about a mile south of the pipeline construction site.

The Morton County Sheriff’s Department said the demonstrators were being violent. The Sioux — who have long suffered economically — say the blocked-off bridge is the main access point to their reservation, and they are trying to protect the land and water that have sustained them for centuries.

“I’m a prisoner of war in my own land,” said Sanchez. “That’s the only way I can see it. We have the right to hunt, fish and gather, as we always did, but all the barbed wire fences and posts to ‘Keep out’ have to come down so we can continue living the way we’ve always lived...”

“But people need to realize that these situations still exist in this country. We’re not savages, but there have been times when we had to prove we were human. These wounds need to be addressed and healed in order to really be thankful.”

TEACHER GUIDE

SLIDE #16: *Exposed and Ignored*, 2013 report cover

BACKGROUND INFORMATION

Most of us rely on the labor of migrant farmworkers to pick the fruits and vegetables that we consume daily. The terrible working conditions that most farmworkers endured was mostly hidden from view until news journalist Edward R Murrow presented his famous TV documentary “Harvest of Shame” in 1960. 25 years later the United Farmworkers Union brought to the public’s attention the role of pesticide poisoning in threatening farmworker health in their documentary, “The Wrath of Grapes.” Despite these efforts to educate the wider public farmworkers in the 21st century continue to be exposed to unhealthy and occasionally lethal levels of toxic chemicals as they harvest our crops.

This report was released in 2013 by Farmworker Justice, an organization “that seeks to empower migrant and seasonal farmworkers to improve their living and working conditions, immigration status, health, occupational safety, and access to justice.” (About Farmworker Justice)

QUESTION

Who is exposed to what and to what effect in this message?

POSSIBLE ANSWER

Farmworkers are exposed to pesticides that endanger human health.

QUESTION

What techniques does the designer use to communicate these messages?

POSSIBLE ANSWER

The designer shows farmworkers in the field as a plane sprays behind them to show who is exposed. They show a sign with skull and crossbones beneath the word pesticides to communicate what they are exposed to. They show a child next to the Danger sign to suggest that her life may be endangered.

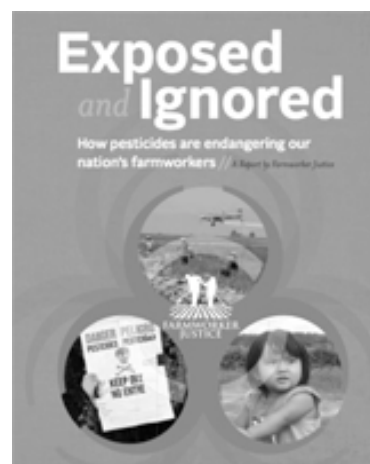
QUESTION

How does this report further the mission of the producer? (See Background Information)

POSSIBLE ANSWER

The goal of Farmworker Justice is to improve health, occupational safety, and access to justice for farmworkers. This report seeks to publicize threats to farmworkers health in an effort to get justice and to improve health for the people with and for whom they work.

SLIDE #16



***Exposed and Ignored*,
2013 report cover**

FURTHER QUESTIONS

What values are expressed in this media document?

What is left out of this image that might be important to know about farmworkers and pesticides?

Do you think that this is a trustworthy source about this topic? Why or why not?

How does my own bias influence how I judge the credibility of this source?

Whose voices are represented or privileged in this media document?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(law and policy)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3
(women & work)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3
(immigrant labor)

ADDITIONAL INFO

From the report recommendations:

The Worker Protection Standard (WPS) issued by the U.S. Environmental Protection Agency (EPA) is the primary set of federal regulations aimed at protecting farmworkers from the hazards of working with pesticides. It has not been updated in over 20 years and has not been effective in preventing workers' exposures to toxins in the fields. Over a decade ago, EPA admitted that even when there is full compliance with the WPS, "risks to workers still exceed EPA's level of concern." It is critical that the WPS regulations be revised without further delay to prevent the detrimental effects of pesticides experienced by farmworkers and their families. The WPS must be revised to reflect the inadequate information workers currently have about pesticide hazards and to require increased safeguards for workers from pesticide exposure. Pesticide labels containing information about exposure hazards and precautions (such as protective gear) are only in English, and thus, obscure safety information from most farmworkers.

Any meaningful revisions to pesticide safety laws must account for the multitude of ways that farmworkers and their families are exposed to these chemicals. They should require employers to offer the most up-to-date methods for the prevention of pesticide exposure to workers and their families. Where medically possible, employers should offer workers the option of blood tests to assess pesticide exposure levels. Farmworker children should be protected from dangerous pesticides that drift onto their homes, schools, and parks. No-spray buffer zones between such areas and adjoining agricultural fields would minimize such exposures.

TEACHER GUIDE

SLIDE #17: *National Farmworker Awareness, 2013* webpage

BACKGROUND INFORMATION

According to National Farmworker Awareness Week's (NFAW) Facebook page NFAW was initiated in 2000 "to raise awareness about farmworker issues/conditions and to honor their important contributions to us every day!" The website that posted this page is Grist which describes itself as "a beacon in the smog — an independent, irreverent news outlet and network of innovators working toward a planet that doesn't burn and a future that doesn't suck." The text for this article continues:

"The vast majority of our stateside fruits and vegetables are handpicked by more than 3 million migrant and seasonal farmworkers. Without those farmworkers, we'd be very hungry. But as a whole those workers are treated like hell: They're underpaid, underinsured, and undereducated. About half of them are undocumented, and only about a third are U.S. citizens. These workers bear the brunt of our food system with their bodies, but only California requires that they get water and bathroom breaks. On average, one farmworker dies on the job every day in the U.S., and laborers can be as young as 12 — legally."

QUESTION

According to this webpage what are some facts about the people who pick our crops?

POSSIBLE ANSWER

They are mostly hardworking middle age men coming from Mexico without a high school education. They are exposed to toxic chemicals without worker health insurance.

QUESTION

Why is pesticide exposure a particular during National Farmworker Awareness Week?

POSSIBLE ANSWER

Farmworkers account for the largest group suffering from pesticide poisoning and few have insurance to help pay for treatment.

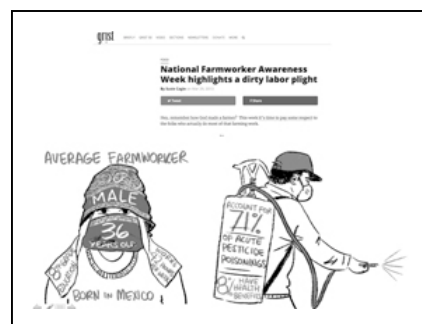
QUESTION

What techniques does the artist use to convey the environmental and social threats to farmworkers?

POSSIBLE ANSWER

The artist portrays the environmental threats by showing a farmworker with a facemask spraying chemicals from a tank naming the health concerns. They show the social threat by drawing the farmworker with face covered to protect their identity since many farmworkers are undocumented.

SLIDE #17



***National Farmworker Awareness, 2013* webpage**

FURTHER QUESTIONS

Based on Grist's mission statement (see Background Information) who do you expect would be the target audience for this website and why?

Why might the page designers have chosen to use drawings rather than photos?

What do they want me to do?

What kinds of actions might you take in response to this media message?

Do you automatically accept the statistics as true? Why or why not?

What sources could you look for to check on the accuracy of these figures?

How does your bias influence how you see the credibility of this message?

CONNECTIONS

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3
(women & work)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3
(immigrant labor)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(independent media)

ADDITIONAL INFO

Excerpted from the National Center for Farmworker Health's fact sheet, "Agricultural Worker Occupational Health & Safety:"

- Today, agricultural workers are exposed to "non-persistent" pesticides which are metabolized by the body within days. They may enter the body through ingestion and inhalation, but they are primarily absorbed through the skin.
- Agricultural workers frequently encounter pesticides through direct contact with the chemicals, contact with pesticide residue on treated crops or equipment, and drift of pesticides into untreated areas.
- Several studies also prove that entire families are at risk to pesticide exposure because of drift from nearby areas, not providing enough hand-washing or bathroom facilities, and bringing home work clothes that have been contaminated.
- Exposure to large doses of a pesticide can lead to severe effects such as loss of consciousness, coma and even death.
- Lifetime exposure to pesticides is significantly greater for Latino immigrant agricultural workers as compared to other Latino immigrant workers. Another pesticide danger for agricultural workers is the limited information they are provided about the pesticides they are being exposed to. They may not be told what types of pesticides are being used at any given time, they may have little control over exposure, and they often live in grower-provided housing and do not know the severity of exposure in these dwellings.
- One other challenge is that growers rarely speak the same languages as workers. Growers often do not recognize or understand how linguistic, cultural and power differences create barriers for farmworker pesticide safety.

TEACHER GUIDE

SLIDE #18: *EPA Rejects Own Science, 2017* webpage

BACKGROUND INFORMATION

According to the Environmental Protection Agency chlorpyrifos is the “most used conventional insecticide” in the U.S. used on nearly 50 crops in more than 40 states. In 2007, the Pesticide Action Network North America and the Natural Resources Defense Council petitioned the EPA to ban chlorpyrifos for many reasons citing studies that showed that the pesticide could cause developmental harm to children (NRDC). In 2016 the EPA under the Obama administration decided to ban the pesticide based on recommendations from its Science Advisory Panel. The United Farmworkers applauded the decision saying, “Without the ban, farmworkers, their children and others can’t escape exposure because the poison is in their air they breathe, in the food they eat, the soil where children play” (Earthjustice). In 2017 the Trump administration reversed the ban saying, “We need to provide regulatory certainty to the thousands of American farms that rely on chlorpyrifos, while still protecting human health and the environment. By reversing the previous Administration’s steps to ban one of the most widely used pesticides in the world, we are returning to using sound science in decision-making – rather than predetermined results” (Schipani).

QUESTION

What message do the editors give about how science informs regulatory decisions of the Environmental Protection Agency? Give evidence for your answer.

POSSIBLE ANSWER

The phrase “rejecting his scientists’ advice” suggests that science does not guide EPA decisions.

QUESTION

What do they suggest about why the EPA decided not to ban chlorpyrifos?

POSSIBLE ANSWER

“That’s exactly what the pesticide maker, DowChem, asked for” suggests that it was corporate pressure that caused the decision.

QUESTION

Who do you think is the target audience for this website and what makes you think that?

POSSIBLE ANSWER

Common Dreams appeals to a politically left readership. This is evident from the descriptive phrase beneath their title “Breaking news and views for the progressive community” and from the menu options for “war & peace,” “climate” and “rights” that would appeal to a left-leaning audience.

SLIDE #18



***EPA Rejects Own Science, 2017* web page**

FURTHER QUESTIONS

What is the job of the Environmental Protection Agency? Are they doing their job according to this article?

Who might benefit from this article?

Who might be hurt by this article?

Why might the editors have chosen this photo to accompany the article?

What headlines might a chemical industry publication write to report on this decision?

How does your own bias influence how you analyze this message?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(law and policy)

U1 #3, 16, 17, 18; U2 #9, 13, 14; U3 #10; U4 #2, 3, 5, 8, 9, 14, 17, 18; U5 #5, 6, 10, 12 – 14, 16, 19, 23; U6 #3, 4, 6, 16; U7 #3, 8, 10, 14, 15; U8 #6, 8-10; U2 L3; U5 L2; U7 L2
(dueling perspectives)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3
(immigrant labor)

ADDITIONAL INFO

From the accompanying article:

In greenlighting the dangerous chemical, the EPA defied its own research—and acquiesced to Dow Chemical, the maker of chlorpyrifos, which has been lobbying the agency for years to allow the pesticide's continued use.

As the Natural Resources Defense Council (NRDC) observed: "The Trump EPA's denial of the NRDC and Pesticide Action Network 2007 petition to ban chlorpyrifos contradicts EPA's own analysis from November 2016 (just five months ago!) that found widespread risk to children from residues of the pesticide on food, in drinking water, and in the air in agricultural communities. Up until last night, EPA explained that because of these risks a ban was needed to protect children's health."

Environmental law group Earthjustice listed the risks the EPA discovered through its own research into chlorpyrifos:

- All exposure to chlorpyrifos through food exceeds safe levels of the chemical. The most exposed population is children between one and two years of age. On average, this vulnerable group is exposed to 140 times the level of chlorpyrifos the EPA deems safe.
- Chlorpyrifos contaminates drinking water.
- Chlorpyrifos drifts to schools, homes, and fields in toxic amounts at more than 300 feet from the fields.
- Workers face unacceptable risks from exposures when they mix and apply chlorpyrifos and when they enter fields to tend to crops...

The decision is in line with Pruitt's anti-science, pro-corporate stance.

TEACHER GUIDE

SLIDE #19: *Devastated Puerto Rico, 2017* web page

BACKGROUND INFORMATION

One of the consequences of climate change is ocean heating which causes more intense hurricanes. The 2017 hurricane season made this abundantly clear when successive hurricanes Harvey, Irma and Maria became among the top three costliest hurricanes ever to hit U.S. territory (NOAA). These storms cut a wide path of destruction through Texas, Louisiana, Florida and Puerto Rico. These natural disasters became human disasters for those living in their paths, especially low-income communities that have little access to the money and power required to rebuild shattered infrastructure.

A consequence of the intense hurricane season of 2017 was an even stronger movement for climate justice. *Climate News* published a follow-up story in January 2018 on the massive People's Climate March entitled "Environmental Justice Grabs a Megaphone in the Climate Movement." The story quotes speaker Thenjiwe McHarris of the Movement for Black Lives: "We must respect the leadership of black people, of indigenous people, of people of color and front-line communities who are most impacted by climate change. This must be a deliberate, strategic choice made as a means to not only end the legacy of injustice in this country, but an effort to protect the Earth" (McKenna, 1/5/18).

QUESTION

According to this webpage what are some of the environmental and human impacts of hurricane Maria on Puerto Rico?

POSSIBLE ANSWER

"Wrecked the impoverished island's electrical grid and laid open toxic sites," "could leave people homeless, jobless and without clean water or electricity for months"

QUESTION

What word choices did the headline editors make to tie the hurricane to environmental justice?

POSSIBLE ANSWER

The main headline says "tests fairness" suggesting that the response is a justice issue.

QUESTION

How does the photo choice speak to the theme of climate justice?

POSSIBLE ANSWER

The man in T-shirt and shorts walks with his head down in floodwaters in front of modest homes that have been destroyed suggesting that low-income Puerto Rican residents will have a difficult time moving through the aftermath of this storm.

SLIDE #19



***Devastated Puerto Rico, 2017* web page**

FURTHER QUESTIONS

What role does the federal government play in allocating relief aid following natural disasters?

How should the government decide how to distribute aid when the need outstrips the resources like in the 2017 hurricane season?

Who is the target audience for *Inside Climate News*? How do you know?

What is left out that might be important to know?

How does *Inside Climate News* support itself? What clues on the page tell you this?

The top masthead suggests that *Inside Climate News* is “Pulitzer Prize winning.” What did they win the Pulitzer Prize for?

CONNECTIONS

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(law and policy)

U1 #6, 8; U2 #3, 5, 7, 15; U3 #16, 18, 19, 21; U4 #3, 6, 17, 18; U5 #9, 10, 16, 19; U6 #7, 8, 15; U7 #2, 3, 12, 13, 15; U8 #11, 14
(independent media)

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15 - 17; U6 #10; U7 #2, 3, 6, 7; U8 #2
(photojournalism)

ADDITIONAL INFO

From the article accompanying this page:

It's not just that Puerto Rico was already laden with chronic debt and acutely injured by an earlier storm that had passed just north of the island two weeks before. Nor is it merely that Maria, probably the most destructive hurricane in the island's history, is the kind of event that climate change experts have long warned would be among the risks facing coastal areas as the planet warms.

From the vantage point of environmental justice, this storm also represents many of the ways that those risks are unfairly distributed—and whether the United States, like the world as a whole, is prepared to come to the aid of poor and vulnerable communities that have contributed little to climate change.

The Category 4 hurricane wiped out Puerto Rico's electric grid, and it's expected to be out for months, leaving the island's 3.4 million people—about 44 percent of whom already lived below the poverty line— isolated without life's basic necessities. As of late Thursday, Puerto Rico's governor, Ricardo Rosselló, said there had been no contact with officials in 85 percent of the island.

Among the questions will be this narrow one, which Congress and the White House will have to grapple with: If there is not enough money to pay all the costs, yet untallied, of the record hurricanes that hit Texas, Florida and Puerto Rico this summer, will the funds be equitably allocated? The two other devastated states have among the largest voting blocs in Congress, and Puerto Rico has no vote.

TEACHER GUIDE

SLIDE #20: *It Takes Roots to Weather the Storm*, 2017 poster

BACKGROUND INFORMATION

The climate justice movement responded to the unprecedented devastation of the 2017 hurricane season with an emphasis on supporting grassroots organizing efforts in the front-line communities and by adding pressure on governments to step up equitable relief response. Many organizations were created, and older ones strengthened with an increased understanding of the deep and interconnected roots of the environmental justice movement. The organization sponsoring this document, Climate Justice Alliance, explained those connections in a statement of Just Transition Principles:

The environmental justice (EJ) movement grew out of a response to the system of environmental racism where communities of color and low-income communities have been (and continue to be) disproportionately exposed to and negatively impacted by hazardous pollution and industrial practices. Its roots are in the civil rights movement and are in sharp contrast to the mainstream environmental movement, which has failed to understand or address this injustice. The EJ movement emphasizes bottom up organizing, centering the voices of those most impacted, and shared community leadership (Climate Justice Alliance).

QUESTION

What type of media document is this and how can you tell?

POSSIBLE ANSWER

It's an event poster made clear by the highlighted date, time and invitation to register.

QUESTION

How does the visual artist convey the meaning of the title?

POSSIBLE ANSWER

The drawing of the multi-colored fists suggests that "roots" refers to a diverse and united community. The aqua "wave clouds" approaching the palm tree suggest "the storm" means tropical hurricanes.

QUESTION

What values are implied in this message?

POSSIBLE ANSWER

Unity in the clenched fist. Fairness in the sponsoring group's name – Climate Justice Alliance. Beauty in the graphic and top logo. Resilience in the image of the strong roots and the references to "weathering the storm."

SLIDE #20



***It Takes Roots to Weather the Storm*, 2017 poster**

FURTHER QUESTIONS

Who is the target audience for this poster and how do you know?

What do the creators of this media document want me to think about?

Who might benefit from this message?

Might anyone be harmed by it?

Whose voices are represented of privileged in this media document?

What opportunities do in-person gatherings offer that online organizing cannot?

How does your own bias influence how you analyze this message?

CONNECTIONS

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17 (art & social justice)

U1 #3, 10, 14; U2 #14; U3 #3; U4 #19; U5 #3, 7, 21, 23; U6 #13; U7 #11, 14; U5 L2 (ads)

ADDITIONAL INFO

From the webpage this was posted on – “Support Grassroots Climate Disaster Recovery” on the website Grassroots Global Justice Alliance:

“In these moments of crisis, women and girls of color and low-income families are hit the hardest. We need gender rights to be at the center of the relief efforts. Miami is a climate frontline. We have faced these disasters every year. The government is pushing low-income women and girls into conditions of poverty through their lack of planning and denial of climate change. We hold both polluter unaccountability and government inaction fully responsible for how our communities are suffering.” - Marcia Olivo, Miami Workers Center

“One of the most dangerous unaddressed issues is chemicals present in floodwater. Our focus will be low-income areas that sit on the fence-line of refineries, chemical storage facilities and industrial zones. These are homes that are at the highest risk of toxic waters. Our efforts will focus on cleanup efforts in these frontline communities.” - Juan Parras, T.E.J.A.S.

“The Climate has changed. Hurricanes Harvey, Irma, Jose, and Katia lay bare the true devastation of the fossil fuel economy, capitalist over-consumption, and the lack of concrete action by governments to regulate polluters and reduce greenhouse gas emissions at the source. Rebuilding after the hurricanes is also an opportunity for activists and organizers to see this as part of our long term work. It’s time to call on government from local to national to invest in the real solutions people are finding on the ground, from commandeering school buses to free train or plane tickets, opening up parking garages to secure cars, opening empty condos for temporary housing. Our communities and planet are resistant and resilient.” - Cindy Wiesner, Grassroots Global Justice Alliance (GGJ)



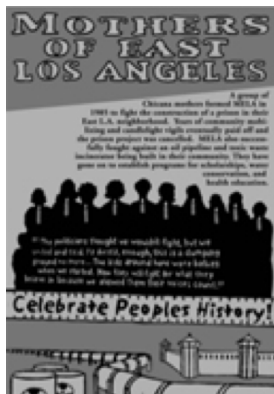
Document-Based Essay: Transforming the Environmental Movement

Write a well-organized essay in which you discuss how the predominantly white environmental movement of the 1960s and 1970s has been challenged by environmental justice activism. Include an introduction, several paragraphs, and a conclusion. Use evidence from at least two documents in your essay. Support your argument with relevant facts, examples, and details. Include additional outside information.

In your essay:

- Discuss how the environmental justice movement has challenged the environmental movement.
- Evaluate the positive and/or negative impact of these challenges.
- Use at least two of the documents in your essay.

1.



2.



3.



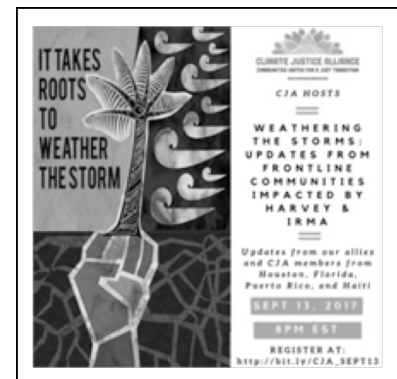
4.



5.



6.



LESSON PLAN



Video Clips

Case Study: From Witness to Action

Lesson Objectives:

- Students will learn about the history of environmental justice activism.
- Students will reflect on filmmaking techniques to encourage viewers to move from witness to action.
- Students will recognize the power of words, images, and sounds to influence a target audience.

Vocabulary:

Environmental justice, civil disobedience, toxic waste, United Farmworkers, pesticide poisoning, BP oil spill, indigenous community, Flint water crisis, photojournalism

Media:



Warren County
(4:28)



The Wrath of Grapes
(3:51)



Oil Spill Threatens Native American Water Village
(4:20)



Flint: An American Nightmare
(4:33)

Materials Needed:

- Six-page Teacher Guide
- Four video clips (access online or via Unit 9 Lesson 2 digital media folder)
- One-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheet for logging the clips.
3. Play the video clips while students log their answers.
4. Lead students through a decoding of the video clips using the *Media Sample Questions and Answers*. The *Teacher Guide* includes *Possible Answers* to model application of key knowledge through evidence-based analysis. For more information on leading a decoding lesson, see the *Kit Introduction*.
5. Discuss the power of words, images, and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Video Clips

Case Study: From Witness to Action

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

Environmental justice activists use documentary films as a means to help educate and to inspire to action. An example of this is the 2015 North Carolina Environmental Justice Film tour, *From Witness to Action* which brought the film *Come Hell or High Water: The Battle for Turkey Creek* to campuses around the state. The film follows “the journey of Derrick Evans, a Boston teacher who moves home to coastal Mississippi when the graves of his ancestors are bulldozed to make way for the sprawling city of Gulfport. Over the course of a decade, Derrick and his neighbors stand up to powerful corporate interests and politicians and face ordeals that include Hurricane Katrina and the BP oil disaster in their struggle for self-determination and environmental justice.” (*Come Hell or High Water*)

During the film tour stop at the University of North Carolina at Chapel Hill professor Danielle Spurlock commented on the necessity of moving from viewing to activism:

“Don’t watch the film(s) and consume their pain. Don’t let it stop there. How dare we ask them to carry this burden...We have to stand up. None of this ‘I saw the movie. It was wonderful.’...What are we going to do? Because it is us as a society. We are complicit in this. We cannot continue to say we are an equal society and then let this happen and contribute to it.” (Mahan)

During the tour stop at Bennett College, Dr. Valerie Ann Johnson, director of Africana Women’s Studies, said the Turkey Creek story is “being played out throughout the country as well as in North Carolina where the most vulnerable communities face the challenges of economic underdevelopment, gentrification, natural and manmade disasters, economic deprivation, and environmental injustice. Documentaries such as these educate us not only about the issues but encourage us to move from witness to action.” (Mahan)

As you view these film clips consider what these films tell you about the history of environmental justice activism and how the filmmakers used particular techniques to encourage viewers to move from witness to action.

3. Distribute student worksheets. Have students work individually or in pairs to log each film.
4. Read aloud the brief introductory excerpt before playing each film clip.
5. Play the film clip.
6. Have students write their answers on their worksheet after the showing of the clip.
7. Lead a discussion of the clips using the *Possible Answers* as a guide to potential student responses.



Warren County: The Birth Of A Movement **Michael Pearce, 2013**

Film 1 Introduction

The documentary short film, “Warren County: The Birth Of A Movement” was directed, photographed and edited by Michael Pearce with help from his students at Living Arts’ film school. It chronicles a county-wide protest against the dumping of PCB carcinogens in Warren County, NC. The 1982 protests sparked the movement which would eventually come to be known as the Environmental Justice Movement.

Media Sample Questions & Answers

1) What type of environmental injustice is presented and what communities are impacted?

Possible Answer: The environmental injustice is the siting of a landfill with toxic PCB contaminants and the community impacted is poor people in rural Warren County, North Carolina.

2) What steps have people taken to fight for environmental justice?

Possible Answer: People spoke out publicly in protests and news interviews. Some decided to commit civil disobedience by lying down in the road to block truck filled with toxic waste. Some people registered to vote and ran candidates to elect a representative government.

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker focuses on two participants in the protest. One was an African American mother of an eight-year-old daughter who participated in the protest. By telling the story of her daughter’s choice to stand with her mother in protest and seeing the still photos of the young girl marching and being arrested the viewer is invited to empathize with a parent’s concern for the future health of her child and the girl’s determination to protect her environment and community. The other profiled protester is interviewed sitting in the road, simulating and dramatizing the position he took to blockade the road with his fellow activists.

4) Why might the filmmaker have made such a short documentary?

Possible Answer: As is often done, the filmmaker made this documentary short as a way to showcase the material to fundraise a budget for a longer form documentary.



The Wrath of Grapes United Farmworkers, 1986

Film 2 Introduction

This excerpt is from the 1986 documentary made for the United Farmworkers Union (UFW) as an organizing tool in their effort to pressure growers to protect farmworkers against pesticide exposure. Union leader Cesar Chavez said of the film, "I liked it from the beginning, not just because it was emotionally powerful but because it gave such a clear picture of why we had to start boycotting grapes again and what our goals are. It did that better than any speech I or anyone could give to explain the issues...Once I realized how moved people were at what they saw – sympathetic, yes, but angry, too – I knew we had to get it out as fast and to as many people as possible." (Making)

Media Sample Questions & Answers

1) What type of environmental injustice is presented and what communities are impacted?

Possible Answer: The environmental injustice is exposure to toxic pesticides and the community impacted is farmworkers and their families.

2) What steps have people taken to fight for environmental justice?

Possible Answer: People speak out in speeches interviews and public hearings. Farmworker leaders call for a consumer boycott of table grapes. A state bill required warning signs alerting farmworkers to the dangers of pesticides.

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker uses a combination of visual techniques to engage the viewer including interviews with people whose lives have been impacted by pesticide exposure, speeches by the famous leader, Cesar Chavez, and images of farmworkers laboring and biplanes spraying fields. They use a soundtrack that includes workers singing a well-known organizing song, "De Colores" while a leader states "We are important because of the work we do. We are human beings." The filmmaker makes an emotional appeal for sympathy by showing the impassioned testimony of mothers whose children have been harmed by pesticide exposure.

4) Why might the producers have chosen this title for their film?

Possible Answer: The title is a play on the title of John Steinbeck's famous book about farmworkers during the depression, "The Grapes of Wrath."



Oil Spill Threatens Native American "Water" Village **National Geographic, 2010**

Film 3 Introduction

This excerpt is from a 2010 National Geographic video report by videographer Fritz Faerber. It profiles the impact of the Deepwater Horizon oil spill in the Gulf of Mexico on the Atakapa-Ishak Indians who live as a subsistence community in the waterways of Grand Bayou, Louisiana. Rosina Philippe, 60, an elder and spokeswoman for the tribe who appears in the clip responded to government proposals saying “The only thing they offer us is to move — but we can’t move,” For us, home is more than the building you live in. It’s everything in the environment that surrounds you. If you leave, you become someone else. You are no longer the same person. No longer the same people. (To leave) would kill our culture and our future entirely.” (Marshall)

Media Sample Questions & Answers

1) What type of environmental injustice is presented and what communities are impacted?

Possible Answer: The environmental injustice is oil spill pollution and the community impacted is a Native American village that relies on shrimping and hunting for their nourishment and livelihood.

2) What steps have people taken to fight for environmental justice?

Possible Answer: People have welcomed others to visit and learn about, strategize and publicize their struggle including reporters from *National Geographic* and members of Alaskan Inuit communities who have also confronted the aftermath of oil spills.

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker focuses on individuals whose lives are at risk from environmental destruction in one community. Footage of the visit of Inuit people helps to convey to the audience that this is not only a local and regional problem but also one that crosses borders from the Gulf of Mexico to the Gulf of Alaska.

4) How does this film support National Geographic’s mission to “inspire people to care about the planet?”

Possible Answer: By listening to the words of these indigenous elders and seeing them in their home setting the filmmaker hopes to personalize a story that may seem distant to many who have never visited this area, thus inspiring people to have empathy for the Atakapa-Ishak tribe and the natural world that keeps them alive.



Flint: An American Nightmare
Detroit Free Press, 2017

Film 4 Introduction

Brian Kaufman produced this excerpt from the film *Flint: An American Nightmare* for the *Detroit Free Press*. On his website Kaufmann writes:

The ongoing Flint water crisis has taken a toll on residents of this iconic city in Michigan, who have been living with lead-tainted tap water for over two years. One Flint resident describes the experience as, “like being in war, but without violence.” *Detroit Free Press* photojournalist Ryan Garza, who lives in Flint, began documenting his community shortly after the water crisis came to light. He continued to do so for over a year. When we teamed up to produce a film about the crisis, the decision to use his photography as a driving force was obvious. (Flint)

Media Sample Questions & Answers

1) What type of environmental injustice is presented and what communities are impacted?

Possible Answer: The environmental injustice is tainted city water supplies and the community impacted is the people of Flint, Michigan.

2) What steps have people taken to fight for environmental justice?

Possible Answer: People have spoken out publicly about the injustice in films, rallies and public hearings. Some have called for the resignation of government officials who failed to take action to identify and correct the problem.

3) What techniques does the filmmaker use to engage the audience?

Possible Answer: The filmmaker uses the voices of many different Flint residents to underscore the widespread impact of the water crisis and the depth of concern among residents about the injustices suffered by their community. The filmmaker uses diverse musical backgrounds to distinguish sections of the film related to impact, activism and government response.

4) What does the filmmaker mean when he says his “decision to use (Ryan Garza’s) photography as a driving force was obvious?”

Possible Answer: The filmmaker uses the dramatic still photography of Ryan Garza as the centerpiece of the film, interspersing audio and video interviews with Garza’s powerful imagery of people demanding justice.

FURTHER QUESTIONS

- Discuss the role of film and video as a means to bring awareness to social justice movements.
- What emotions did the individuals in these films and videos express? What emotions did you experience while viewing?
- What stereotypes were perpetuated and what stereotypes were challenged in these clips?
- How might people with different perspectives on environmental justice view these clips differently?
- Do you find each of these films equally credible? Why or why not?
- Whose voices are represented or privileged in these films and videos?
- Whose voices are omitted or silenced?
- Do you know of families who have been impacted by environmental injustice? If so, how have they dealt with those challenges?
- What environmental justice issues impact your community? How can you find out if you don't know?

CONNECTIONS

U2 #15; U3 #15, 16; U4 #4, 5, 8, 10, 13, 15 - 17; U6 #10; U7 #2, 3, 6, 7; U8 #2
(photojournalism)

U1 #13-15, 19; U2 #11, 12, 16, 17; U3 #3, 8, 14, 15; U4 #3, 5, 10, 11, 19; U5 #2, 12-15, 21; U6 #3, 4, 7, 8, 10-14; U7 #2, 4, 6, 9, 10; U8 #2-12; U1 L2; U2 L2; U4 L2; U6 L2; U7 L2, U8 L2
(law and policy)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9; U7 #5, 16; U8 #13, 17
(art & social justice)



Unit 9, Lesson 2 Student Worksheet

NAME _____

DATE _____

Read over the questions below before watching the short video clips. You may want to take notes as you view the clips. You will then be given time to write your answers.

Title of Film Clip: _____

- 1) What type of environmental injustice is presented and what communities are impacted?
- 2) What steps have people taken to fight for environmental justice?
- 3) What techniques does the filmmaker use to engage the audience?

LESSON PLAN



Case Study: Environmental Injustice at Work

Lesson Objectives:

- Students will review songs with messages about environmental injustice in the workplace.
- Students will recognize the power of words to transmit a message to a listening audience.
- Students will analyze the use of performance techniques to enhance interest.

Vocabulary:

environmental justice, asbestosis, silicosis, brown lung disease, black lung disease, chemical worker, sweatshop, farmworker, pesticide poisoning

Media:

- "More Than a Paycheck" (1:44)
- "Chemical Worker's Song" (1:39)
- "Check Your Tags" (2:00)
- "Something in the Rain" (2:09)

Materials Needed:

- Eight-page Teacher Guide
- Four song excerpts (access online or via Unit 8 Lesson 3 digital media folder)
- Four-page student worksheet

Time: 50 minutes

Lesson Procedures:

1. Present the *Lesson Introduction* to the class.
2. Distribute the student worksheets for logging the songs.
3. Play the songs while students log their answers.
4. Lead students through a decoding of the songs using the *Media Sample Questions and Answers*.
5. Discuss the power of words and sounds to communicate messages using *Further Questions*.

TEACHER GUIDE



Audio Clips

Case Study: Environmental Injustice at Work

1. Organize and make copies for the class activities.
2. Introduce the lesson:

Lesson Introduction

It's likely that your playlist won't include many songs about environmental justice. Author Mark Pedelty wonders why this might be in his book, *Ecomusicology: Rock, Folk, and the Environment*:

Many musicians get nervous when politics and art combine. However, the same musicians who turn up their noses at overtly political artistry have no problem chasing corporate grants and commissions, accepting lucrative tour sponsorships, selling their music to advertisers and so on. Perhaps this contradictory aesthetic is a product of modern music's business model in which he who pays the piper calls the tune...There is little profit in restoring streams, creating environmental justice or marveling at the beauty of an old-growth forest. (198)

The musicians you will hear in this lesson have all chosen to look squarely at the issue of environmental injustice in the workplace. As you listen to these song excerpts, consider the ways the songwriter reflects on how environmental conditions on the job impact the lives of workers and their families. Consider as well the diverse ways the performers and producers presented the songs in order to deepen the message of the lyrics.

3. Distribute student worksheets. Have students work individually or in pairs to log each song.
4. Read aloud the brief introductory excerpt before playing each song.
5. Play the song excerpt.
6. Have students write their answers on their worksheets after the playing of the excerpt.
7. Lead a discussion of the songs using the suggested teacher answers below as a guide.



“More Than a Paycheck”

Written by Ysaye Barnwell and performed by Sweet Honey in the Rock, 1982

Song 1 Introduction

Ysaye Barnwell wrote this song after visiting the Japanese city of Minamata where mercury pollution had caused severe disfigurements in children:

While I was there I asked whether anyone had ever written any songs about what had happened, and people did not know of any. That started a whole train of thought for me, about the fact that from the time I was a child I had heard Tennessee Ernie Ford singing, “Sixteen tons and what do you get? Another day older and deeper in debt...” It was amazing to me that these people didn’t know of any songs about this major incident. I came back and decided that my thesis would look at the songs written by coal miners and textile workers to see how much folks knew about their own working conditions and illnesses.
(Banfield)

Media Sample Questions & Answers

1) What type of workplace is this song referring to? Give evidence for your answer.

Possible Answer: This song is about people working in the fossil fuel extractive industries – coal, asbestos and uranium mining and in fabric manufacturing. Asbestosis is a disease associated with asbestos mining. Silicosis and black lung disease are associated with coal mining. Radiation is associated with uranium mining. Brown lung disease is associated with manufacture of fabrics.

2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

Possible Answer: The title and chorus “More Than a Paycheck” suggests that occupational diseases come with these jobs and are often not considered at first (“more than I bargained for when I walked through that door.”)

3) What techniques do the songwriter, singers and producer use to engage the listener?

Possible Answer: The songwriter has written a sing-along melody that invites the listener to join in. The vocal production uses staggered syncopation to enhance the rhythmic pulse of the song. They use expressive vocalization including a cough when they sing “black lung disease.”



"The Chemical Worker's Song (Process Man)"
Written by Ron Angel and performed by Great Big Sea,
1995

Song 2 Introduction

This song was initially written and recorded in 1964 by Ron Angel in Cleveland, UK, an area known for its chemical industry. "Bob" refers to one pound in British currency. In a web chat Q&A a friend of the author made this comment:

The original lyric was, spinners (not spitters). There was a nylon plant at Billingham ICI (the plant that the song was originally written about) that produced nylon yarn. Ronnie always sang spinners when he sang his song, I should know because he was a very good friend of mine and I had the great misfortune to have to work at the plant. The song says it all. (Calvert)

Media Sample Questions & Answers

1) What type of workplace is this song referring to? Give evidence for your answer.

Possible Answer: The song refers to workers in chemical plants as suggested by the title and by references to the chemical hazards gypsum and cyanide.

2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

Possible Answer: The song suggests that chemical hazards are always present in the chemical worker's job ("There's thunder all around me and there's poison in the air There's a lousy smell that smacks of hell and dust all in me hair.") The lure of a well-paying job leads young workers to an early death ("For every bob made on the job, you pay with flesh and blood.")

3) What techniques do the songwriter, singers and producer use to engage the listener?

Possible Answer: The synchronized harmonies of the men's voices bring an urgency to the message. The single drum punctuates the tragic conclusion ("two days nearer death but you go.") The classic form of a men's drinking song with a male chorus provides irony to the subject matter that's definitely not light and joyous as you might expect from the form.



“Check Your Tags”

Written by Lonnie Ray Atkinson

Performed by Lonnie Ray Atkinson and Anitek (2012)

Song 3 Introduction

The songwriter explained his motivation for writing the song in an interview with the Institute for Global Labour and Human Rights:

A few years ago, I read Naomi Klein's *No Logo* and got interested in the issue of export processing zones. The main reason for writing the song was to contribute organizing (tools) for activists working on this issue. Benefiting from melody, repetition, and listener participation (singing along), songs offer a pretty attractive vehicle for spreading the word and getting people involved. It was about encouraging greater worker solidarity, the demand for a universal living wage, and the search for alternatives to the corporate status quo.

Media Sample Questions & Answers

1) What type of workplace is this song referring to? Give evidence for your answer.

Possible Answer: The song is referring to sweatshops as evidenced by the opening (“human beings working in zones with no regulations, no protections, no labor laws”) and the closing (“do you know if you shopping in sweat?”)

2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

Possible Answer: It says that lockdown conditions can lead to physical abuse (“why the beatings and why the locks on the doors”) and overwork can lead to death (“where overwork death is their only bargaining power.”)

3) What techniques do the songwriter, singers and producer use to engage the listener?

Possible Answer: The song begins with acoustic guitar in the style of Latin American Nueva Cancion which suggests that the song will have topical content. The first voice is a narrator who sets the stage for the subsequent lyrics with a central question (“what does it mean if our shopping sprees rest on the misery of other human beings working in zones with no regulations, no protections, no labor laws?”) The hip hop delivery is smooth, fast and clear enough for listeners to stay engaged and understand the words.



"Something in the Rain"

Written and performed by Tish Hinojosa, 1992

Song 4 Introduction

Tish Hinojosa was one of 13 children born to Mexican immigrant parents in San Antonio, Texas. In an interview about this song she said:

I've done work with the United Farm Workers, and ...they're receiving the worst we can dole out just so we can have food on our tables. And it's not just Mexicans — a lot of new immigrants find themselves starting at the bottom, doing the dirtiest labor for the least pay. The great thing is that there have been a lot of improvements since the '60s...Immigrants are not stealing jobs, they're just doing jobs. I know a lot of people on welfare who wouldn't want to do that work. (Schaffer)

Media Sample Questions & Answers

1) What type of workplace is this song referring to? Give evidence for your answer.

Possible Answer: This song is about farmworkers as evidenced by the opening line, "Mom and Dad have worked the fields..."

2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

Possible Answer: The song suggests that the narrator's sister is sick ("There's something wrong with little sister") and that her sickness is tied to the dust coming from crop planes ("Abuelita talks of sins of man/Of dust that's in our hands/There must be something in the rain/Well, what else could cause this pain/Those airplanes cure the plants so things can grow.")

3) What techniques do the songwriter, singers and producer use to engage the listener?

Possible Answer: The songwriter uses irony to suggest that the cause of the sister's illness may actually not be "in the rain" ("what else could cause this pain/Those airplanes cure the plants so things can grow/Oh no, it must be something in the rain.") The quiet acoustic guitar allows the singer's voice to take center stage, making the story of the song the primary focus.

FURTHER QUESTIONS

- Compare and contrast the themes or ideas in all four songs.
- What other songs, books, or art have you heard, read, or seen about environmental injustice in the workplace?
- Discuss the ways musical styles (a cappella ensemble, drinking song, hip hop and folk) serve to open or narrow the target audience for each song.
- Can knowing about workplace health concerns through song motivate people to become activists for environmental justice? Why or why not?
- Which of these songs was most moving to you and why?
- Do you think that songs about environmental injustice would be likely to get wide airplay today? Why or why not?

QUESTIONS ABOUT SPECIFIC SONGS

1. What does the songwriter mean by the idiom, “what I’ve got... is more than I bargained for?”
2. What does the songwriter mean by the metaphors, “I work and breathe among the fumes that tread across the sky. There’s thunder all around me?”
3. What does the title, “check your tags,” mean?
4. What does the songwriter mean by “There must be something in the rain?”

CONNECTIONS

U1 #2-5, 7, 11, 14, 15; U2 #5, 18; U3 #2-4, 11, 13, 19; U4 #3, 6, 17; U8 # 12, 15; U3 L2
(African American labor)

U1 #10, 18; U2 #5, 6, 13, 18; U3 #5, 7, 13, 14; U4 #3, 11; U5 #2, 3, 15, 17-19; U6 #6, 9, 10, 13; U1 L2; U2 L2; U3 L3; U5 L2, U5 L3
(women & work)

U2 #6; U3 #3, 8, 9, 14, 20; U6 #2-6, 9-13; U1 L2; U3 L2; U6 L2, U6 L3
(immigrant labor)

U1 #2, 5, 7, 10, 18, 19, 20; U2 #4, 5, 12, 17; U3 #2, 12, 13; U4 #2, 6, 8, 10; U5 #2, 21-23; U6 #6, 9;
U7 #5, 16; U8 #13, 17
(art & social justice)

LYRIC SHEET

SONG 1

"More Than a Paycheck" Written by Ysaye Barnwell and performed by Sweet Honey in the Rock, 1982

I wanted more pay.
But what I've got today
is more than I bargained for
when I walked through that door.
I bring home
asbestosis,
silicosis,
brown lung,
black lung disease.
And radiation hits the children
before they've even been conceived.

So I say -
Workers lend an ear.
It's important that you know.
With every job there is a fear
that disease will take its toll.
If not disease, then injury may befall your lot.
If not injury, then stress is going to tie you up in knots.
We bring more than a paycheck to our loved ones and family.
We bring more than a paycheck to our loved ones and family.

SONG 2

**"The Chemical Worker's Song (Process Man)"
Written by Ron Angel and performed by Great Big Sea, 1995**

[Chorus:]
And its go boys go
They'll time your every breath
And every day in this place your two days
near to death
But you go

Well a process man am I and I'm tellin' you
no lie
I work and breathe among the fumes that
tread across the sky
There's thunder all around me and there's
poison in the air
There's a lousy smell that smacks of hell and
dust all in me hair

[Chorus]

Well I've worked among the spitters and I breathe
the oily smoke
I've shovelled up the gypsum and it neigh 'on
makes you choke
I've stood knee deep cyanide, got sick with a
caustic burn
Been working rough, I've seen enough, to make
your stomach turn

[Chorus]

There's overtime and bonus opportunities galore
The young men like their money and they all
come back for more
But soon your knocking on and you look older
than you should
For every bob made on the job, you pay with
flesh and blood

LYRIC SHEET

SONG 3

**“Check Your Tags” Written by Lonnie Ray Atkinson
Performed by Lonnie Ray Atkinson and Anitek (2012)**

narration: what does it mean if our shopping
sprees rest on the misery of other human beings
working in zones with no regulations, no
protections, no labor laws

– when it’s profit or people / we know which
comes first
when talks of unions can get you fired or worse
forced overtime / but no overtime pay
insult to injury / no minimum wage
health and safety standards / now that’s a
mistake
sexual harassment / come on give me a break
and speaking of breaks / how many a day do
you take
imagine losing bathroom trips for productivity’s
sake
we got the luxury to choose / to look away from
the abuse
of countries we’re allowed to use / on the tags
but not the news
and history will tell you that this ain’t no fad
while rich economists tell you ain’t so bad
and i ask what you were doing in your early
teens

bet it wasn’t stitching jeans / sleeping under
your sewing machine
or even so, would you want your daughters
cramped in one room huts, with no running
water
working up to twenty hour shifts at 17 cents
an hour
where overwork death is their only bargaining
power
still they insist, that it’s not so hard
then why the razor wire and why the armed
guards
why the beatings and why the locks on the
doors
why the tears in their eyes and urine on the
floor
chorus:
check your tags – if you wonder how this
stuff’s so cheap
check your tags – that’s the other half of your
receipt
check your tags – add them up and throw it
on our debt
check your tags – do you know if you
shopping in sweat

SONG 4

“Something in the Rain” Written and performed by Tish Hinojosa, 1992

Mom and Dad have worked the fields
I don't know how many years
I'm just a boy but I know how
And go to school when work is slow

We have seen our country's roads
Bakersfield to Illinois
And when troubles come our way
Oh yeah, I've seen my daddy pray

There's something wrong with little sister
I hear her crying by my side

Mama's shaking as she holds her
We try to hold her through the night...

There must be something in the rain
I'm not sure just what that means
Abuelita talks of sins of man
Of dust that's in our hands
There must be something in the rain
Well, what else could cause this pain
Those airplanes cure the plants so things
can grow
Oh no, it must be something in the rain



Unit 9, Lesson 3 Student Worksheet

NAME _____

DATE _____

Read over the song lyrics. For each question, summarize the perspective of that song. You may want to underline the sections of the song that are pertinent to each question in order to give examples from the text to back up your conclusion.



“More Than a Paycheck” Written by Ysaye Barnwell and performed by Sweet Honey in the Rock, 1982

I wanted more pay.
But what I've got today
is more than I bargained for
when I walked through that door.
I bring home
asbestosis,
silicosis,
brown lung,
black lung disease.
And radiation hits the children
before they've even been conceived.

So I say -
Workers lend an ear.
It's important that you know.
With every job there is a fear
that disease will take its toll.
If not disease, then injury may befall
your lot.
If not injury, then stress is going to tie
you up in knots.
We bring more than a paycheck to
our loved ones and family.
We bring more than a paycheck to
our loved ones and family.

- 1) What type of workplace is this song referring to? Give evidence for your answer.

- 2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

- 3) What techniques do the songwriter, singers and producer use to engage the listener?



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____



"The Chemical Worker's Song (Process Man)"

Written by Ron Angel and performed by Great Big Sea, 1995

[Chorus:]

And its go boys go / They'll time your every breath
And every day in this place your two days
near to death / But you go
Well a process man am I and I'm tellin' you no lie
I work and breathe among the fumes that tread
across the sky
There's thunder all around me and there's poison
in the air
There's a lousy smell that smacks of hell and dust
all in me hair
Well I've worked among the spitters and I breathe
the oily smoke

I've shovelled up the gypsum and it neigh
'on makes you choke
I've stood knee deep cyanide, got sick with
a caustic burn
Been working rough, I've seen enough, to
make your stomach turn
There's overtime and bonus opportunities
galore
The young men like their money and they
all come back for more
But soon your knocking on and you look
older than you should
For every bob made on the job, you pay
with flesh and blood

1) What type of workplace is this song referring to? Give evidence for your answer.

2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

3) What techniques do the songwriter, singers and producer use to engage the listener?



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____



SONG 3

**“Check Your Tags” Written by Lonnie Ray Atkinson
Performed by Lonnie Ray Atkinson and Anitek (2012)**

**Narration: what does it mean if our shopping
sprees rest on the misery of other human
beings working in zones with no regulations,
no protections, no labor laws**

**when it's profit or people / we know which
comes first / when talks of unions can get you
fired or worse / forced overtime / but no
overtime pay / insult to injury / no minimum
wage / health and safety standards / now that's
a mistake / sexual harassment / come on give
me a break / and speaking of breaks / how
many a day do you take / imagine losing
bathroom trips for productivity's sake
we got the luxury to choose / to look away
from the abuse of countries we're allowed to
use / on the tags but not the news and history
will tell you that this ain't no fad while rich
economists tell you ain't so bad / and i ask
what you were doing in your early teens**

**bet it wasn't stitching jeans / sleeping under your
sewing machine / or even so, would you want your
daughters cramped in one room huts, with no
running water working up to twenty hour shifts at
17 cents an hour where overwork death is their
only bargaining power / still they insist, that it's not
so hard then why the razor wire and why the
armed guards / why the beatings and why the locks
on the doors / why the tears in their eyes and urine
on the floor**

Chorus:

**check your tags – if you wonder how this stuff's so
cheap
check your tags – that's the other half of your
receipt
check your tags – add them up and throw it on our
debt
check your tags – do you know if you shopping in
sweat**

1) What type of workplace is this song referring to? Give evidence for your answer.

2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.

3) What techniques do the songwriter, singers and producer use to engage the listener?



Unit 8, Lesson 3 Student Worksheet

NAME _____

DATE _____



SONG 4

"Something in the Rain" Written and performed by Tish Hinojosa, 1992

**Mom and Dad have worked the fields
I don't know how many years
I'm just a boy but I know how
And go to school when work is slow**

**We have seen our country's roads
Bakersfield to Illinois
And when troubles come our way
Oh yeah, I've seen my daddy pray**

**There's something wrong with little sister
I hear her crying by my side**

Mama's shaking as she holds her
We try to hold her through the night...

There must be something in the rain
I'm not sure just what that means
Abuelita talks of sins of man
Of dust that's in our hands
There must be something in the rain
Well, what else could cause this pain
Those airplanes cure the plants so things can
grow
Oh no, it must be something in the rain

- 1) What type of workplace is this song referring to? Give evidence for your answer.
- 2) What does the song have to say about the connections between workplace conditions and worker health? Give evidence for your answer.
- 3) What techniques do the songwriter, singers and producer use to engage the listener?

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Unit 3

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Unit 4

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Unit 5

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