

Teacher 'Reflections'

(On course in Boston offered by the Education Cooperative Teaching American History program and the Gilder Lehrman Institute of American History, with two days of content by Zoe Trodd)

Eliza Crimmings: "The other great part about today was that we got to hear from Zoe Trodd again. Today she spoke about modern day slavery. Last year was the first year that I really taught my students about modern day slavery and honestly that happened by accident. There happened to be a really good article in one of those student magazines we teachers always get in our mailboxes about a modern day slave in California. I decided to end my unit on slavery by reading that article and discussing some of the basics of modern day slavery. However, I really did not know enough, or have enough resources, to do a comprehensive study of modern day slavery. Today Zoe definitely gave me a lot to think about and a lot to use. I particularly liked the connections that she made between the old images of slavery and connecting them to modern day images of slavery. By using some of the images that Zoe introduced us to I think that I could help students see the connections across time. For instance, using the images of the scourged back, the slave ship and the chained hands and showing how similar images are being used to show modern day slavery. And, just like Zoe led a discussion on the appropriateness of these images, I think that I would like to do the same: does the faceless image take away from the power of the message? Would it be more effective to give more individuality to the images? I think that having that discussion with the kids, like we had today in class, would help the students deal with the images more instead of just seeing them briefly. I know that I will definitely be revamping my lesson on modern day slavery thanks to the lecture from Zoe this afternoon! I am really excited about my lesson plan."

Emily Garr: "Listening to Zoe Trodd speak during the last two days of the session was extremely informative to me. I learned of the visual culture of the civil rights movement as well as the tropes: the supplicant slave, scorched back, auction block, slave ship, that were utilized and their connection to the past abolition movement of the antebellum era. More important were the connections between this and contemporary human rights campaigns. I am always greatly interested in learning about modern issues that are connected to the curriculum that I teach my students. By being able to bring things to the present and make connections to the past, students generally will make longer lasting personal connections. A discussion of slavery will generally focus on American slavery as the only kind of slavery in existence. This session allowed me to gain knowledge I previously did not have. I know of slavery's past throughout history, but the idea that it no longer exists needs to be reexamined and corrected. The numbers alone are astonishing; 27 million worldwide, an estimated 50,000 in the United States. It cost \$40,000 to purchase a slave in 1850 whereas today it costs \$40. I want to create a lesson that will play off the idea of old slavery and compare it with new slavery. I think this will create a longer lasting connection for students and show them that it still exists globally. Students need to conquer the misconception that slavery ended once the United States abolished it. The visuals shown by Zoe and this lecture provided an understanding of a topic that I had a deep deficit in."

Laura Tucci: "Professor Zoe Trodd really brought meaning to using images in the classroom. I truly appreciated how she said that images are icons of the time because many do represent different and smaller pieces of the bigger story. I also liked how she recommended that we use a thematic approach when selecting images for our classes, such as representation of time, children, violence, the American flag, prison bars, black leaders, or space, to highlight the photos we select to use in our classes. I also appreciated Professor Trodd's open dialect with us, asking us what we saw in the picture. I think that is important because I think students can often get hung up on there only being right or wrong answers. However, art, including images is open for interpretation, as she showed us. The image library that Professor Trodd gave us is something I intend to use in the future and is a great resource. Similar to how we had to create an image gallery for our lesson plans, I would love to have my students also select five or more images to represent a time, event, or theme in history, and have their peers try to construct meaning from it and then explain their selections afterwards."

Brian Kraby: "Seeing that I am teaching three new courses at the High School level this fall, the sessions by Zoe Trodd had specific relevance for me. What I learned from her is that teaching history through visuals can be a particularly powerful tool. Zoe was a breath of fresh air. I was horrified by the statistics of contemporary slavery. I knew about human trafficking, but not about the rampant true slavery that actually still exists in this country as we speak. I will use some of the statistics from that session to leave the students at the end of my unit."

Craig Davis: "Zoe Trodd's session on 'Slavery and Abolitionism Today' was very informative and impactful. I am definitely planning on incorporating images and information from her session in my World History course this year."

Molly Uppenkamp: "I LOVED Zoe Trodd's presentation and her work with the visual culture of the civil rights movement. In particular, the manner in which she framed the "long civil rights movement" is incredibly accessible for understanding the relationship between civil rights and other racial issues in history, as well as the continued legacy and importance of civil rights issues. Many of the images in her collection for the "desegregation phase" of the long movement were especially familiar to me and many of them make an appearance in my class when we discuss these events. However, I have never stopped to analyze the images themselves, on my own or with students, and to evaluate the power of the imagery. The recurring theme of confined spaces is so powerful for illustrating the essential struggle for access that defined this phase of the movement. Similarly, the black power imagery was presented differently than I have ever considered it before. Black power has always made a relatively brief appearance in my civil rights movement unit, and admittedly I portray it as the more violent offshoot of the more mainstream civil rights movement. The images show that it was much more complex than that. The idea of a hero, which appears in so many of the images, is easily understood by students as being powerful for groups of people who feel disenfranchised or underrepresented, and also helps to make a connecting bridge to the more familiar idea of civil rights as a movement for desegregation, which had its own set of heroes. This connection could also be enhanced by drawing upon Jeanne Theoharis's work on Rosa Parks's later years in Detroit; the image gallery helped me to realize how black power was really just an evolution of the civil rights struggle, not an offshoot. Her work on modern slavery again brings up the modern legacy of civil rights issues and demonstrates how they have evolved - and maybe are in many cases not exclusively racial - but nonetheless are still incredibly important and ever-present. In the future, when I teach civil rights, I will draw upon these themes to hopefully teach civil rights not as a historical "event," but as a fundamental issue that is part of our national identity and, to relate the week back to the theme of the entire year, our struggle for freedom."

Kate C. Harrigan: "Day 4: Zoe Trodd's visual protest imagery. I loved this part of the week, both because I love looking at visuals of history and also because I just don't know much about the 'black power' movement and this was incredibly informative for me as a learner. She referenced a quote by A. Philip Randolph that stood out for me. 'We are creatures of history, for every historical epoch has its roots in a preceding epoch. The black militants of today are standing upon the shoulders of the New Negro radicals of my day, the twenties, thirties, and forties. We stood upon the shoulders of the civil rights fighters of the Reconstruction era, and they stood upon the shoulders of the black abolitionists. These are the interconnections of history, and they play their role in the course of development.' I feel like you could apply this concept to all of history, how it connects and interconnects and is influenced by and influencing of... I was struck by how as Trodd explained, the lynchings of black men were organized. 'Far from being spontaneous, they were well choreographed, planned.' You think this horrific violence happens without premeditation and yet the evidence shows us to the contrary. I think this helps teach how dark and deeply institutionalized the post-Civil War racial violence was in this country. The idea of spending more time on protest imagery is something I am really struck by and something that we currently haven't incorporated into our curriculum to any real degree. Because of this, I chose to look at American Indian protest imagery, specifically during the Alcatraz occupation of 1969-1971 for this class project. However, I'd like to expand on that and look at finding more protest imagery for our other units, specifically looking at the nineteenth century protests by women, American Indians and free blacks."

Shane D. Galvin: "Most interesting to me, was the study of images that are well known (suppliant slave, scourged back, slave auction) that I initially saw as very effective abolitionist images. I appreciated how she looked at these as images that show African Americans as powerless or continued to portray them sympathetically, but as less than human. Then she showed how African American artists and activists moved away from those images to ones that show African Americans having more power. I found the imagery of the Black Panthers particularly fascinating with their use of popular techniques from American advertising and communist propaganda. Her last presentation was the discussion that could be most useful in my World History classroom. As I was taking notes on her lecture about the existence of slavery today, I was thinking about where I could introduce the concept of modern slavery to my students. Where I think it would have the most impact is when we discuss the European abolitionist movement in the 1800s. We could do a quick look at the definition of slavery and the types of slavery that continue to exist today. If I want to spend more time on the topic, I can have students (in groups) research examples of modern slavery from around the world and examples of ways modern abolitionists are fighting against these forms of slavery."

Sample Teacher Lesson Plan
 (produced after course in Boston offered by the Education Cooperative Teaching American History program and the Gilder Lehrman Institute of American History, with two days of content by Zoe Trodd)

Slavery & Abolition Now and Then	
Teacher G. Kincaid	Course/Subject US I
Grade(s) Grade 10	22-26 #students
Days of Class	
Enduring Understandings of the Unit (of which this lesson is an integral part)	
<p>Students will make connections between slavery and the abolitionist movement as it is traditionally taught with contemporary slavery and abolition.</p> <p>Students will recognize that slavery is a current as well as historical issue.</p>	
Essential Questions of this lesson (or series of lessons)	
<ol style="list-style-type: none"> 1. How do images impact people? 2. Which images are effective in motivating people to work for change? 3. How are past and present linked? 4. What can the individual do to bring about change? 	
Learning Standards Addressed (from MA Curriculum Frameworks or Local Standards)	
<p>USI.31 Describe the formation of the abolitionist movement, the roles of various abolitionists, and the response of southerners and northerners to abolitionism. (H)</p> <p>USG.2.5 Explain how a shared American civic identity is embodied in founding-era documents and in core documents of subsequent periods of United States history.</p> <p>USG.2.6 Define and provide examples of fundamental principles and values of American political and civic life, including liberty, the common good, justice, equality, tolerance, law and order, rights of individuals, diversity, civic unity, patriotism, constitutionalism, popular sovereignty, and representative democracy.</p> <p>USG.2.7 Identify and explain historical and contemporary efforts to narrow discrepancies between foundational ideas and values of American democracy and realities of American political and civic life.</p> <p>USG.2.8 Evaluate, take, and defend positions on issues concerning foundational ideas or values in tension or conflict.</p> <p><i>Examples:</i> Analyze issues involving liberty in conflict with equality, liberty in conflict with authority, individual rights in conflict with the common good, or majority rule in conflict with minority rights.</p> <p>USG.4.5 Examine the different forces that influence U.S. foreign policy, including business and labor organizations, interest groups, public opinion, and ethnic and religious organizations.</p> <p>USG.5.8 Analyze the arguments that evaluate the functions and values of voluntary participation by citizens in the civil associations that constitute civil society.</p>	
Materials/Resources Needed	
<ul style="list-style-type: none"> • Images • Worksheets attached 	

Historical Thinking Skills Embedded in the lesson

- Distinguish between past, present and future.
- Draw comparisons across eras and regions in order to define enduring issues.
- Formulate a position or course of action.
- Identify issues and problems of the past (and today).

Assessment/ Evidence of Learning

Performance Tasks:

- SORT-IT-OUT activity (follows)
- Writing

Learning Activities/Plan

SORT-IT-OUT!

Directions: Place students into pairs or groups of four.

PART I: Each group should be given the following instructions (I would type and put on the front of the envelope with the images and note cards inside.

1. Examine the images.
2. Look for ways in which you could **sort** them into at least two different categories.
3. For **each** category take a note card and name the category at the top then, reflect and note(write)
 - a brief description of aspects of a few images that lead you to put those images together
 - What aspects of the images make you unsure about placing it in this category

PART II: Explore other groupings (I would put these directions on the board or ppt) students will respond on a note sheet that follows. If in pairs on partner will be the viewer if in fours two will work together as the viewers. Viewers need to get up and move to a different group.

Viewer(s) will move to another group to **examine** another sort use the note sheet to record what you see and hat you question.

Sorter(s) will **listen** but remain silent until viewer(s) are done.

Then **both** will complete the last part together.

PART III: Class discussion – allow students to share what they have learned and ask their questions.

PART IV: Follow up writing. I have included a shorter assignment that could be completed for homework and a longer that assignment that be done if research time is possible.

Pick an image -

- Write a narrative that could be attached to this image. You must refer to specific aspects of that image.
- Write an editorial piece that reflects your position on the message that that image is designed to invoke from the audience.

OR if time allows pick an image to research and then either

- Write an article that reveals what you learned and makes connections to that image. You must also give your article a headline.
- Write a letter to the editor that reveals what you learned and offers possible solution(s)/action that can be taken by individuals.

Additional teacher information (other resources, websites, etc.)

Images – at the end

Websites:

- many are included with the images
- you might want to have students explore their slave foot print www.slaveryfootprint.org

SORT-IT-OUT VIEWERS NOTES:

Viewer(s) _____ Sorter(s)

PART I – to be done by the viewer

DESCRIBE- record what you see!

QUESTION – record questions you would like to ask after you examine this sort.

GUESS – record the labels you believe were used for each of the groupings you see.

PART II Now viewers and sorts should discuss the sorting and then together determine the following:

What is the common link? Main idea?

List any questions you want answered!

Photo Gallery:

The first two photos could be used for a Zoom In activity OR left in as part of the Sort It activity. I have tried to balance images that are contemporary with those that are older, as well as those that should work and those that designed as part of the abolitionist movements. All images used for Sort It need to be enlarged and placed on a single piece of paper without source or background information.

1.



Source: <http://americanlit-christineliao.blogspot.com/2012/02/modern-slavery.html>

2.



Working in the silk trade India. Source: <http://www.worldpress.org/Asia/1441.cfm>

3.



Source: <https://www.facebook.com/walkfree.org>

4.



Source: theguardian.com; article date 11/12/12

Children at work in Cotonou's Dantokpa market, one of Benin's key commercial areas. Many of their peers are sent abroad to work for child traffickers.

5.



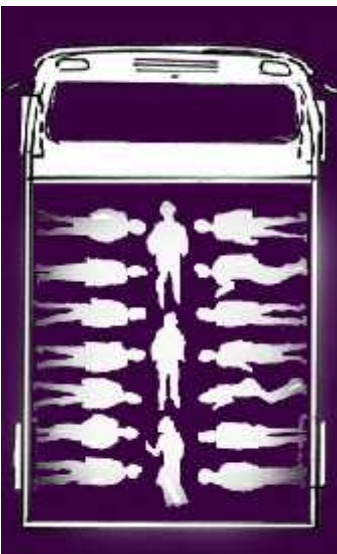
Source: www.saddleback.com

6.



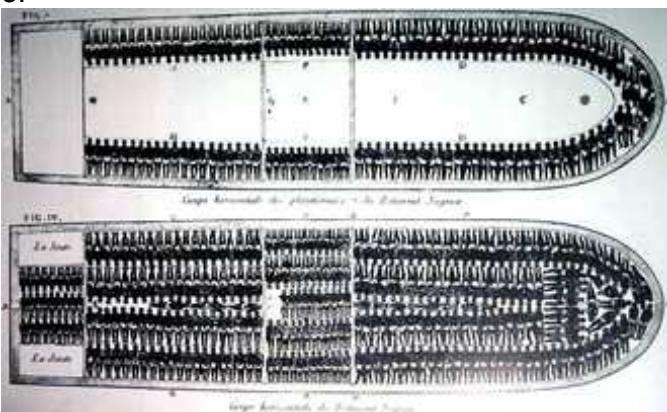
Source: <http://www.zoetrodd.com/images.html>

7.



Source: <http://www.zoetrodd.com/images.html>

8.



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9.



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10.



Source: <http://www.zoetrodd.com/images.html>

11.



Source: <http://www.zoetrodd.com/images.html>

12.



Source: <http://www.gwu.edu>

13.



Source: <http://action.sumofus.org>

This photograph comes from a site that is collecting signatures in an effort to stop Nike from buying from forced labor in Uzbek.

14.



Sugarcane cutters Brazil 2009

Source: <http://www.zoetrodd.com/images.html>

15.



Source: <http://www.zoetrodd.com/images.html>