

Invisible Hands Curriculum

Introduction

Our goal in crafting these lesson plans is to give students and teachers an opportunity to make the global stories in *Invisible Hands*, and the economic and labor issues they present, more visible and relatable. Many high schools across the U.S. have curricular goals for civic education that relate specifically to an understanding of economics and labor. The oral histories in *Invisible Hands* provide a point of entry for understanding economic systems from a human perspective, creating an opening for critical exploration of the ethical, moral, and legal issues connected to these systems. As an introduction to these issues, educators may wish to utilize the included Anticipation Guide and *Invisible Hands* information sheet.

We encourage history and humanities teachers to create a unit on labor rights and the global economy that corresponds to their existing curricula for social studies, civics, world history, and literature. These units can combine *Invisible Hands* (and the Common Core-aligned lesson plans that follow) with fiction and other non-fiction sources, as well as primary source documents such as the Universal Declaration of Human Rights.

This curriculum is designed in such a way that honors project-based learning, giving students an opportunity to create a **Labor and Global Economy Portfolio**. These portfolios can include a design for a co-operative business, public service announcements, social action poetry, a letter writing campaign, photography, and more, allowing for multiple, meaningful ways for students to demonstrate their learning.

Voice of Witness curricular resources are created for maximum flexibility, giving educators the option of doing the entire unit in the suggested sequence, or to pick and choose various lessons and activities and adapt them to suit their needs. As always, we think of our lesson plans as a dialogue between educators. Individual teachers know best how to engage their students. Our goal is provide them with myriad ideas and approaches that correspond to their teaching goals, and tap into the curiosity and creativity of their students.

Our thanks to Voice of Witness Education Program Advisor and Notre Dame High School San Jose faculty member Katie Kuszmar for co-creating the lessons in this unit, Eileen O’Kane of Lick-Wilmerding High School in San Francisco, for her timely and useful feedback, and Voice of Witness Education Program intern Natalie Catasús for creating supplemental materials.

Anticipation Guide (Before and After Learning)

By responding to the questions on this anticipation guide, you will activate what you already know about the global economy and identify places where there is more to learn. You can revisit your answers after reading the stories from *Invisible Hands* so that you can compare what you knew before with what you learned after!

Agree/disagree. Read each statement. If you agree with the statement, put a check in the Agree column. If you don't agree with the statement, put a check in the Disagree column.

Agree Disagree

1. Labor unions help workers secure fair wages, benefits, and safe working conditions.
2. Labor unions protect the rights of companies against workers who are striking.
3. Minimum wage laws ensure that every worker can earn enough to live comfortably.
4. Conventional farming practices promote biodiversity and aim to restore, maintain, and enhance a balanced ecosystem.
5. Much of the produce sold in grocery stores has been treated with pesticides.
6. The local economy and local people are the first to benefit when a resource like oil or copper is discovered on their land.
7. Many U.S. companies contract factories in other countries that have a lower minimum wage so that they can provide affordable products for their customers.
8. Most electronics are made in factories by automated machines and no longer directly require people for assembly.
9. Coal, petroleum, natural gas, and copper are renewable resources.

10. _____ Regulations ensure that if an employee is injured or falls ill as a result of the work she or he is doing, the company will cover the medical bills and offer paid sick leave until she or he can work again.
11. _____ Free Trade Agreements monitor international trade regulations and provide participating countries a level playing field for economic opportunities.

Short answer. Respond to the following questions in your own words.

1. What are some things you have heard about globalization?
2. What are some things you have heard about sustainability?
3. What are some examples of things that you or your parents buy that might be produced in other countries?
4. Where does your food come from?

5. Where do your clothes and electronics come from?

6. Describe what you think it might be like to work in a garment factory.

Invisible Hands Info Sheet

What is globalization? Who is affected by it?

Globalization is the process of integrating and exchanging economies, politics, cultures, and languages between countries and peoples around the world. Although different countries have been exchanging products and cultures for centuries, the rate of globalization has increased rapidly over the last two hundred years. As more and more products are manufactured in other countries, consumers are increasingly disconnected from the people who make those products. These “invisible hands” often belong to workers who face unfair pay and unsafe working conditions.



Julien Lallemand, *Invisible Hands*

What are the roots of globalization? What are its effects?

The Industrial Revolution of the late 18th century saw the transition from hand production methods to mechanical production, and the safety hazards that arose in the factories resulted in the development of regulations to protect workers and their rights. In the 20th century, new federal labor regulations made garment production cheaper outside the United States, and many manufacturing companies have been relocated to countries like Mexico, China, and Bangladesh where the industries are less regulated and the workers are less protected. The same is the case with electronics manufacturing companies. Although this model is profitable for the companies, workers are the first to suffer as a result of lax safety regulations and low wages.

Agricultural practices have also undergone major changes as a result of globalization. The Green Revolution of the mid-20th century saw a global shift in agriculture that emphasized farming as a commercial practice rather than a subsistence practice. Whereas farmers used to grow multiple crops to feed themselves and their families, major corporations now focus on growing cash crops like corn, soy beans, and wheat to export around the world. This practice, called monocropping, is economically efficient because the companies can specialize their equipment according to one crop. However, by growing a single crop year after year on the same land, monocropping depletes the soil’s nutrients and creates a fragile ecosystem. The crops become more vulnerable to insects and disease, so they are treated with pesticides that ultimately have negative impacts on both the environment and the health of consumers.



Julien Lallemand, *Invisible Hands*

Did you know?

- **A 2011 study by AmericanProgress.org showed that garment workers in the top four apparel exporters to the U.S. are paid only a fraction of a living wage:**

China	36%
Vietnam	22%
Indonesia	29%
Bangladesh	14%
- **Almost all of the 70 million iPhones, 30 million iPads and 59 million other products Apple sold in 2011 were manufactured overseas.**
- **The monocropping of wheat, barely, rice and maize now covers 588 million hectares of land—almost 40% of all cropland. Over the last hundred years 75% of the world’s crop varieties have disappeared.**

The extraction of natural resources such as iron, copper, and aluminum also plays a major role in global supply chains. Resource extraction is perhaps the most invisible form of globalized industry. Builders and manufacturers buy these resources to make cars and homes, can openers and cell phones, not to mention the roads, buildings, and infrastructure that make modern living possible. In many developing nations, the wealth generated by mining natural resources ends up mostly in the hands of multinational corporations that can afford pricey extraction technology, and the political elite who lease them land or are otherwise paid off. For communities living near oil wells or copper mines, social, political, environmental, and economic instability is the norm.

What is a labor union?

Workers can join a group called a labor union or form a new one in order to advocate for their rights. Labor unions consist of a group of workers who have formally organized to negotiate better wages or working conditions from employers. Unions might be as small as a group of employees working for a single company, or they may be national organizations, or even be international in scope. Many different types of workers can belong to unions, including mechanics, teachers, factory workers, actors, police officers, airline pilots, janitors, and doctors. A union bargains for better wages, benefits, and working conditions for its members, and also represents its members in disputes with management over violations of contract provisions. Unions play an important role in organizing workers and promoting and defending their rights.

Glossary for *Invisible Hands*

collective bargaining

negotiation between employers and employee representatives (like unions) to determine conditions of employment including wages, standard working hours, overtime pay, health and safety standards, and procedures for addressing grievances

commodity crops/cash crops

crops grown and sold for profit rather than subsistence

cost of living

the expenses needed to provide a defined standard of living that may include access to food, clothing shelter, transportation, and medicine

daywork

a compensation system where workers are paid for each day of labor, rather than an hourly wage

developed nations

countries with diverse industrial and economic output, high per capita income, and stable government; the list of fully developed nations often includes the U.S., Canada, much of Europe, Japan and South Korea, Taiwan, Singapore, Australia, and New Zealand

Dutch Disease

an economic phenomenon whereby the discovery of valuable natural resources introduces instability into a nation's economy, ultimately limiting growth rather than expanding it

economies of scale

advantages in cost of production and distribution available when producing in greater quantities

export

a commodity, article, or service sold abroad

finca

the name for a large plantation or ranch in many Latin American countries

food security

when people have physical and economic access to sufficient, safe and nutritious food to meet their dietary needs and food preferences for an active and healthy life

fossil fuels

hydrocarbon fuels such as petroleum, coal, and natural gas that are formed from ancient deposits of organic matter; fossil fuels are considered a nonrenewable resource

free trade

a policy whereby two or more countries don't impose tariffs or otherwise interfere with imports and exports amongst themselves

free trade zone

municipalities or regions within a country that are exempt from customs and tariffs and sometimes local or national laws and regulations

globalization

the integration of economies, politics, cultures, and languages between countries and peoples around the world

grievance

the formal process by which union workers bargain with their employer to address potential violations of their labor agreement, such as safety concerns or wrongful termination

import

a commodity, article, or service brought in from abroad for sale

labor contract

an agreement about conditions of labor including wages, safety precautions, overtime rules, and grievance procedures that is negotiated between employees and employers.

layoff

termination of employees on a permanent or temporary basis when a company believes the size of its workforce is larger than needed based on consumer demand

living wage

the minimum necessary wage needed to meet basic needs such as nutrition, shelter, transportation, and medical care

maquila

a manufacturing center in a Mexican free trade zone; products manufactured in maquilas are not subject to taxes or tariffs and are established in an attempt to lure international investment into Mexico

mono-cropping

dedication of farmland to a single cash crop; the practice risks depleting the soil and spreading invasive pests and disease

NAFTA (North American Free Trade Agreement)

an agreement between the United States, Canada, and Mexico that attempted to remove many of the barriers to trade across North America

non-governmental organization (NGO)

an organization that has social or political goals but is not part of a political party or governmental agency

overtime

the amount of time employees work beyond defined regular hours; labor regulations often require employers to compensate employees working overtime with a higher rate of pay

pesticide

any of a number of chemicals used to destroy invasive plants, insects, and other forms of life that might eat or damage crops

piecework

a system of payment based on the number of units a worker produces rather than the hours that they work; for instance, workers in a garment factory may be paid for the number of jeans they sew in a day rather than the length of their shifts

plantation

an estate where crops are produced mostly for sale on the market rather than for subsistence

nonrenewable resource

a resource that cannot be replaced once extracted from the earth, for example, fossil fuels

severance pay

money paid to workers who are dismissed from a company without cause

subsistence farming

crops grown to be used for the dietary needs of a farmer's family and livestock

strike

when employees agree amongst themselves to stop working for a defined or undefined period of time in order to shut down production and pressure employers to address grievances

tariff

a tax on imported goods; designed to protect the competitiveness of local industries by increasing the cost of imported goods for consumers

unemployment compensation

temporary payments awarded by some national or local jurisdictions to workers who have been part of layoffs or who have otherwise registered as unemployed

union

a group of workers who have formally organized to negotiate better wages or working conditions from employers

Lesson One: Oral History as a Tool to Advocate for Human Rights

Time Needed: Three class periods

Materials:

- *Invisible Hands*
- sticky notes or small pieces of paper
- white board/screen/chart paper for T-Chart
- *Letter from Birmingham Jail*, by Dr. Martin Luther King Jr.
- copies of the Universal Declaration of Human Rights (<http://www.un.org/en/documents/udhr/>)
- [access to the Purdue University Online Writing Lab \(OWL\)](http://owl.english.purdue.edu/owl/resource/653/01/) <https://owl.english.purdue.edu/owl/resource/653/01/>, and the D School at Stanford University (<https://dschool.stanford.edu/wp-content/themes/dschool/method-cards/brainstorm-rules.pdf>)

Objective: Students will explore contemporary human rights issues through analyzing two first-person accounts of labor workers who face injustice. Using the Universal Declaration of Human Rights as the standard, students will write campaign letters to advocate for the rights of people who face human rights abuses.

Related Core Curriculum Standards: Speaking and Listening SL.9-10.1, SL.9-10.5 Language L.9-10.1, L.9-10.5 Writing W.9-10.3 Reading History RH.9-10.2, RH.9-10.4

Connections: This lesson can be adapted for use with any narrative from the Voice of Witness series.

Essential Questions:

- What are human rights?
- What is a global community, and how can it help to enforce human rights?
- What is the purpose of the Universal Declaration of Human Rights?
- How do personal narratives put a human face on rights abuses?

Narrative Excerpt: “How you’re treated depends on whose in charge. Generally, if the boss orders you to do something and you do it fast, then it’s fine. He just watches, and if he tells you to work faster, to hustle, then you have to do the work as fast as you can . . . Once you’re working, you go until you’re done. Whatever it is you’re doing, you keep doing it until it’s time
—Fausto Guzman, *Invisible Hands*

Suggested Book Pairing: *Every Human Has Rights: A Photographic Declaration for Kids* (National Geographic Children’s Books 2008).

Day One:

Step One: Introduce students to the Human Rights Brainstorm. Students will brainstorm what they think human rights are or ought to be, and consider the realities of implementing human rights into the global society. Class will use the brainstorm rules adapted from the D School at Stanford University <https://dschool.stanford.edu/wp-content/themes/dschool/method-cards/brainstorm-rules.pdf> (5 minutes)

Step Two: Based on information from the website, share the brainstorm rules and directions (5-7 minutes):

- Create as many ideas as you can
- Allow all ideas
- Build on each other's ideas
- "Encourage wild ideas"
- Repeated ideas should still be shared
- Every
- one in the group participates

Directions:

1. Groups of students stand in a round, facing a wall/board/desk
2. Each student takes a pile of post-it notes or small square papers, and writes each idea down
3. Each student says his/her idea out loud, one at a time, and posts the idea on the wall/board/desk in front of them.

Step Three: First round: Students brainstorm on the first question (10-15 minutes):

- *How might we define human rights?*

After students run out of ideas, ask the groups to arrange the postings in categories of their choosing. Have students title each category on a new post-it note. Following this activity, groups then share their category titles with the class. Potential questions to consider:

- *Were there similarities? Differences?*
- *Any surprises?*

Have a recorder/note-taker write down the categories for tomorrow's lesson, or take a picture of the groupings.

Step Four: Second brainstorm round. Pose the following question while students are seated with their sticky notes. Have students answer quietly on their own, brainstorming with one sticky note per idea (5 minutes).

- *How might we enforce human rights?*

Step Five: Students get back into their groups and take turns posting their ideas on the desk/board/wall. Remind them that all answers are accepted; it's okay if there are repeats; each note should be read. Have students categorize these strategies, and share again the grouping titles

with the entire class. Have a recorder/notetaker write down the categories for tomorrow’s lesson, or take a picture of the groupings (10 minutes)

Step Six: As a class, consider the following discussion questions (10 minutes):

- *What is reasonable/unreasonable about enforcing human rights?*
- *What are the challenges? What are the realities?*
- *Do you think human rights are achievable? Is it worth it to work for human rights?*

Step Seven: Use the following quote as a way to deepen the discussion (10 minutes):

“Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly.”
—Martin Luther King, Jr. from “Letter from Birmingham Jail”

Possible discussion prompts:

- *Do you agree? Disagree? Why?*
- *Can you think of instances in which this has proven to be true?*
- *What does the metaphor “tied in a single garment of destiny” mean?*
- *How could this quote be used to develop global human rights policy?*

Step Eight: Create the context for applying human rights understanding and policy making to two stories from *Invisible Hands* (5-7 minutes). Choose two narratives from the same section. Remind students that they will be reading a narrative from that section for homework, which will serve as case studies in their exploration of human rights. Their job is to analyze the human rights abuses within the narratives.

Homework: Assign the two chosen narratives, having half the class read one narrative, and half read the other (20 minutes). Encourage them to use active reading strategies. As the students read, ask them to highlight, underline, or note all of the moments in which they think a human right is being violated.

Day Two

Step One: As a class or in groups, have students create a T-Chart (with one narrator’s name on the left side and the other on the right) in which they generate a list for both narratives of all the moments they found in which they thought a human rights violation occurred. Have students take turns reading out loud the quotes they highlighted, each student writing every quote down with the page numbers on their own T-Chart document (10 minutes).

Step Two: Have a brief class discussion using the following suggested prompts (5-7 Minutes):

- *Did any of these quotes fall in the categories of their human right brainstorm yesterday? Which ones?*
- *Did any of the quotes not get covered in yesterday’s discussion? Why do you think that is?*

Step Three: Introduce the Universal Declaration of Human Rights (UDHR). Refer to www.un.org for further investigation. If needed, create a critical word list (composed of words students aren't familiar with) and work as a group to define them. Students will look at the UDHR as a way to measure the violations in the narratives they read. Possible discussion prompts could include:

- *What major events do they think prompted this writing of the Declaration?*
- *Which articles surprise or challenge your thinking?*
- *What are the possibilities and limits of the UDHR?*

During the discussion, you may want to share the following quote:

“The Universal Declaration of Human Rights is generally agreed to be the foundation of international human rights law. Adopted in 1948, the UDHR has inspired a rich body of legally binding international human rights treaties. It continues to be an inspiration to us all whether in addressing injustices, in times of conflicts, in societies suffering repression, and in our efforts towards achieving universal enjoyment of human rights.” www.un.org

Step Three: Reading the UDHR: Have students read the articles from the UDHR, noting/highlighting which violations from the two case study narratives (refer to the T-Chart) align with or match the human rights outlined in the UDHR. Have students put a star or check next to all of the items on the T-Chart list that are aligned (10-12 Minutes).

Step Four: Deeper Investigation. Divide students in groups of 3 or 4, divide the narratives into sections, and have each group read different sections of the narrative in a close reading analysis. Have students re-read the shorter small section together, and find any new passages/examples where human rights are being violated, and then add that to the list originally created (15 minutes).

Step Five: Compare and contrast the two lists created (7-10 minutes).

- *What are the similarities between the two narrators' experiences?*
- *What might be concluded about the industry given the similarities?*
- *Are the differences cultural or circumstantial?*

Step Six: Hold a debrief session through journal writing, small group discussion, or class roundtable (7-10 minutes). Possible prompts include:

- *What are the challenges in enforcing/implementing the UDHR?*
- *Why is the UDHR important?*
- *Do you think the UDHR needs to be revised? How so?*
- *Which articles of the declaration would you add or take out?*
- *How can the United Nations uphold these rights for all people while still respecting state sovereignty?*

Step Seven (Homework): Ranking Human Rights. Students should choose three articles from the UDHR that are reflected in the *Invisible Hands* narrative they read and rank them in order

of importance (15-20 minutes). While working on this, ask students to consider the following:

- *What challenges arise when enforcing these rights? Does that influence how you rank them?*
- *How universal are these rights? Have they been influenced by western ideals? If so, how?*

Day Three

Step One: Have a brief class discussion for students to share how they chose to rank their three UDHR articles. Students can discuss the challenges of the process as well as share how they justified their choices (10 minutes).

Step Two: Think-Pair-Share Activity (10 minutes): Post the T-Chart in front of the classroom and have the students take out their individual T-Charts from the previous class.

Think: Plan out your thoughts by looking at the chart, taking quick notes, and considering the following:

If you had two minutes in an elevator with a legislator from the United Nations, what would you tell them about the violation of human rights that your narrator experienced at his or her place of work?

Pair: Find a partner who read different passages and have each take turns, one as the legislator, one as the worker: give them two minutes to do their “elevator pitch.”

Share: Ask students how it felt. Did they leave anything out? Where they a good advocate for the narrator? What else did they wish they could have said?

Step Three: Letter Writing Campaign (30+ minutes). Remind students that in the previous activity, they were asked to speak for, or advocate for, the rights of the narrators. To be an advocate, they need time to research, gather evidence, and organize their thoughts to communicate powerfully.

The class will launch a letter writing campaign to the United Nations or to the Member States to advocate for human rights on behalf of the particular industry workers represented by the oral histories the students just studied.

The students will synthesize the *Invisible Hands* narratives as primary sources (case studies), and the Declaration as a means to argue for the “hands” to become visible in the eyes the UN/Member State. This letter will “recognize the pledge, and promote the universal respect for and observance of human rights and fundamental freedoms” as stated in the Preamble of the Declaration.

Students should use the T-Charts as brainstorming notes to plan the letter writing, and decide on which examples they will use as quoted sources. If the page numbers were included, then

students will be able to refer back to particular passages that will highlight their argument through the power of storytelling, putting a human face on the issue.

If needed, refer to the Online Writing Lab (OWL) at Purdue University for a template for a formal business letter (<https://owl.english.purdue.edu/owl/resource/653/01/>).

Letter Writing Activity:

The first step is to help students determine the audience for their letters. Students should take steps to see who in the United Nations or Member States they should write, urging the recipients to uphold/implement the rights. Students may need assistance collecting addresses. The class can all write to the same audience, and ensure that the letters will be mailed, via email or standard mail.

Use the Pre-Writing Handout for students to begin drafting their letter. The outline has three sections, but might indicate more than three paragraphs in the actual letter.

Allow students to draft the letters formally. They can do peer edits based on the OWL guidelines. Editing focus can be based on formatting, grammar and clarity, and/or content. Letters can be hand-written as well, following the same format.

Possible Oral History Project: The Dignity Project. Having just studied the UDHR, students will create an oral history project focusing on the many aspects of human dignity. Students can interview classmates, teachers, family friends, or community members on the topic of dignity, inspiring them to share their definitions of the word through experiences and examples from their own lives.

Media Option: Documentary Film: *Education for Human Rights... Young People Talking* (dir. *Apsides*). UNESCO, 2011. This short film can also be used as a teaching tool to introduce core topics of human rights education and initiate a classroom discussion. It aims to raise awareness on key issues related to human rights in schools around the world. Secondary school pupils from UNESCO Associated Schools in ten countries are asked to reflect and express their opinion about issues such as gender, diversity, violence, exclusion, and participation.

(<http://www.unesco.org/ulis/cgi-bin/ulis.pl?catno=215050&lin=1>)

Human Rights T-Chart: Case Study

Directions: In the Case Study narratives that you read, write down condensed versions of the quotes in which you found human rights being violated, or the narrator referring to their human rights. Be sure to indicate the page number where you found the quote.

Topic of the chapter: _____

Narrator:

Narrator:

Narrator:	Narrator:

Letter Writing Pre-writing Outline

Audience:

- I. **Introduction:** “In the first paragraph, consider a friendly opening and then a statement of the main point.”
 - a. How would you formally introduce yourself as a global citizen?
 - b. For what human rights will you be advocating?

- II. **Body:** “The next paragraph/s should justify the importance of the main point...and continue justification with background information and supporting details.”
 - a. For whom are you advocating? Describe narrator/s of the case study.
 - b. What major points will you use as evidence of the violation? Pair those human rights with the quotes/evidence in the story that show the rights are being violated.

- III. **Conclusion/Solution:** “The closing paragraph should restate the purpose of the letter and, in some cases, request some type of action.”
 - a. Reiterate the importance of following the UDHR.
 - b. What needs to be done about the violations? (industry/trade reform-shut the business down-training in social work for humane treatment-roundtable between workers and bosses-human rights offensive crowd sourcing site, etc. etc.)

Lesson Two: Human Rights Abuses in the Electronics Industry

Time Needed: Two class periods

Materials:

- Copies of narratives from *Invisible Hands*
- white board and/or butcher paper
- poster board
- markers
- recording equipment or phones with audio/video recording capability

Objective: Through reading oral history narrative, students will weigh the various financial and ethical choices that employers and management must make. Students will think critically about where their electronics come from, and under what conditions they are manufactured.

Related Core Curriculum Standards: Reading History RH.9-10.2, RH.9-10.4, Speaking and Listening SL.9-10.1, SL.9-10.5, Language L.9-10.3, L.11-12.3a

Connections: This lesson can also be used with Sung Huang’s narrative from the Electronics section of *Invisible Hands*.

Narrative Excerpts: “I don’t really know how it happened. It was really painful, and there was a lot of blood. I can’t remember what I was thinking at the time. I just screamed and clenched my teeth.”
—Li Wen, p. 305

“KCOMWEL refused to compensate us, without giving any reason or making any investigation. They just denied our case. The facility where Hye-kyeong used to work doesn’t exist anymore, so frankly speaking, an investigation of her working conditions was not possible. I think something should be done, but the government denied our case. They just refused to compensate us. And I think it’s because the government, themselves, are under pressure from Samsung. They are so afraid of Samsung themselves that they don’t want to decide anything against them. When I heard the news, I felt like the government is not on the side of powerless workers, only on the side of those with money or power. We were so disappointed.” —Hye-kyeong Han, p. 335

Essential Questions:

- Is it possible to pay workers fair wages and also keep the cost of products affordable? Why or why not?
- What are the long-term effects (on individuals and cultures) of people moving from place to place trying to find steady employment?
- What responsibility, if any, do we have as consumers to ensure that the workers who manufacture our goods are treated and compensated fairly?
- What potential problems arise when corporations are funded by the government?

Suggested Book Pairing: *Factory Girls: From Village to City in a Changing China* by Leslie T. Chang. (Spiegel & Grau, 2009). A look into the everyday lives of the migrant factory population in China.

Day One

Step One: Students respond to the following written prompt (5 minutes):

1. *Make a list of all the electronics you use on a weekly basis.*
2. *Where and how do you think these electronics are made?*

Step Two: Ask for five volunteers to share their responses with the class (5 minutes).

Step Three: Hand out copies of each of the narratives from the Electronics section of *Invisible Hands*. Each student should get one narrative (1/3 the class will read Li Wen's, 1/3 will read Sung Huang's, and 1/3 will read Hye-kyeong Han's). Instruct class to read their assigned narrative; based on your class's needs, they can read individually as silent, sustained reading or aloud in groups (20 minutes).

Step Four: Divide students into three groups, based on the narrative they read. If the class is large, you can create two groups per narrator. Groups discuss their narratives, and collaborate to answer the following questions on paper (to be turned in after they're complete). If necessary, see Lesson One for more information about human rights (20 minutes):

- *Who is your narrator?*
- *Describe your narrator's situation.*
- *What specific human rights crisis did your narrator face?*
- *In what ways could this crisis have been prevented?*
- *What can be done to prevent this type of crisis from recurring?*

Step Five: Draw a Venn Diagram on the board. On the left side, write "Business/Financial Concerns." On the right side, write "Moral/Ethical Concerns." Ask students to imagine they are in charge of a manufacturing corporation. What concerns would they have about both business and ethics, and are there places where these concerns intersect? Brainstorm as a class (10 minutes).

Day Two

Step One: Students respond to the following written prompt (5 minutes):

Based on the narrative you read yesterday, what do you think people need to learn about how electronics are made?

Step Two: On the board, share the different ways to create an information campaign around a particular issue (in this case, labor rights violations). Suggestions: posters, radio commercials, online petitions, or video Public Service Announcements (PSAs) (10 minutes).

For more information on how to create a PSA, see:

- <http://www.rock-your-world.org/curriculum/take-actions/creating-public-service-announcements>

For more information on radio commercials, see:

- <https://youthradio.org/news/desk/special-coverage/>

For examples of poster campaigns, see:

- <http://www.theredflagcampaign.org/>
- <http://gmoawareness.org/category/posters/>
- <http://www.hongkiat.com/blog/creative-public-awareness-ads/>

For more information about online petitions, see:

- <http://www.change.org/guides>

Step Three: Students return to the groups they formed the previous day. Each group should choose a type of information campaign through which they'll present their narrator and the human rights violation that he or she faced and begin working on it. Information campaigns should be designed to present publicly (posters in the hallway of the schools, radio commercial for school or local radio, public posting about online petition, video PSA for school or local TV station). Part of the presentation should include a critical analysis of the media chosen for each group's information campaign. Groups should debate their strengths and weaknesses and/or defend their choices. (40 minutes).

Step Four (homework): Continue working on information campaign projects (this may take a varying amount of days, depending on the scope of the project).

Possible Oral History Project: Invite a union representative or employee of a labor rights association to visit the class for a group interview. Have students prepare questions ahead of time, focusing on the issues present in the *Invisible Hands* narratives you read in class.

Media Options: Nonprofit Website: www.chinalaborwatch.org

Documentary Video: *Ever Heard of Benzene Poisoning? Me Neither But Samsung and Apple Have*

<http://www.upworthy.com/ever-heard-of-benzene-poisoning-me-neither-but-samsung-and-apple-have-1112?c=ufb2>

Lesson Three: Sustainable Agriculture and Social Action Poetry

Time Needed: Three class periods

Materials:

- White board/chart paper
- narratives from the Agriculture section of *Invisible Hands*
- Poetry Analysis handout
- *Federico's Ghost* poem handout
- pens & paper

Objective: Students will analyze the values of sustainability in the global economy through reading oral histories and social action poetry. They will analyze the health violations of conventional farming practices, and compose their own poems in response to agricultural labor violations.

Related to Core Curriculum Standards: Speaking and Listening SL.9-10.1, SL.9-10.5

Language L.9-10.1, L.9-10.5 Writing W.9-10.3 Reading History RH.9-10.2, RH.9-10.4

Connections: This lesson can be used with any of the narratives from the Agriculture section of *Invisible Hands*.

Narrative Excerpts: “Because of the kidnappings, my family and other families decided to abandon the San Bernadino finca. We packed up our things, including a few chickens we kept, and headed to another nearby finca, looking for a place that might be safer and pay better wages. We moved from finca to finca, a few miles at a time, but it was the same situation everywhere we went: there was work, but the wages weren’t enough. Also, when someone is born in one place and comes to another place it’s completely different—you don’t know the people. I was very, very sad. We were asking ourselves, *Why? Why did all this happen to us?*”

—Francisca Colon

“What I’ve noticed is that for contractors it is all about the money. You have to work as fast as possible. When she was younger, my sister Yesenia was working and all of a sudden she got really cool. She thought she was okay. But she was experiencing heat stress, where her body suddenly starts to heat up a lot inside, even if it felt to her like she was cold. It was actually a very dangerous thing.”

—Neftali Cuello

Essential Questions:

- What does it mean to be sustainable in a global economy?
- What are the environmental, social, and economic benefits of sustainability?
- In the Agriculture narratives, are the environment and society treated with sustainability in mind? Why or why not?
- What kinds of choices do farm owners and managers make that pit economic gain against sustainability and human rights?
- What are the differences between conventional and organic farming?

Suggested Book Pairing: *The Omnivore’s Dilemma: A Natural History of Four Meals*, by Michael Pollan, 2006. The cornucopia of the modern American super-market and fast-food outlet confronts us with a bewildering and treacherous food landscape. What’s at stake in our eating

choices is not only our own and our children's health, but the health of the environment that sustains the earth.

Day One

Step One: Check prior knowledge. Draw a T-chart on the board, with “Conventional Farming” on one side and “Organic Farming on the other.” Brainstorm the differences between conventional and organic farming (research if needed, or ask an organic farmer to come in to be interviewed by the class to explain what organic means, and what the difference is). After the class is done with their comparison, use the following description to check their knowledge and add to the list (15 minutes):

What is organic?

Organic refers to the way agricultural products—food and fiber—are grown and processed. Organic food production is based on a system of farming that maintains and replenishes soil fertility without the use of toxic and persistent pesticides and fertilizers. Organic foods are minimally processed without artificial ingredients, preservatives, or irradiation to maintain the integrity of the food. "Organic agriculture is an ecological production management system that promotes and enhances biodiversity, biological cycles and soil biological activity. It is based on minimal use of off-farm inputs and on management practices that restore, maintain and enhance ecological harmony." — *Life Lab Science Program and The Center for Agroecology and Sustainable Food System*, “Field Trip Training Manual”

Step Two: Students reflect on the following written prompt (5 minutes):

- *In what ways are organic farming practices beneficial to health of society and its workers?*

Step Three: Working individually, students choose one narrative (or a pre-selected excerpt) from the Agriculture section to read, compiling quotes that illustrate the effects of conventional farming on the narrator (20 minutes). Examples:

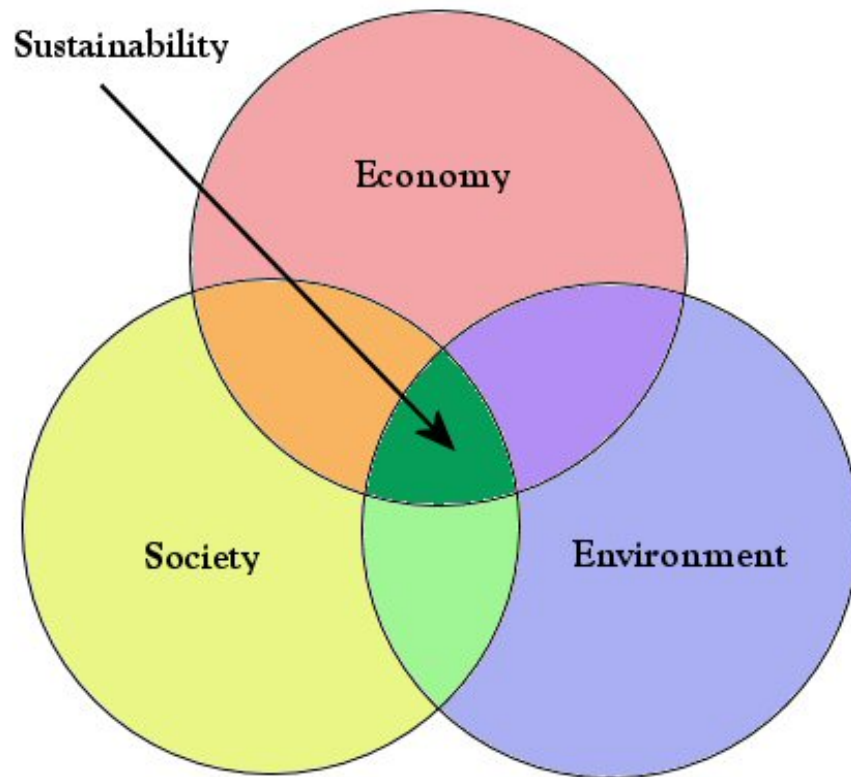
- “What I’ve noticed is that for contractors it is all about the money.”
—Neftali Cuello, p. 183
- “Field workers were always heavily pressured by the boss to produce more and more.”
—Francisca Cocon, p. 142

Step Four: Working individually, students compile a collection of quotes that illustrate the health violations/problems that workers from this section have suffered at the hands of conventional farming, namely pesticide use and focus on quantity (15 minutes).

Step Five: Analyze the sustainability graphic as a class using the following questions/prompts (10 minutes). **Note:** If desired (and with additional time), these prompts and the sustainability graphic can be expanded to create a Socratic Seminar that explores the intersections of economy, environment, and society.

- In consideration of sustainability, how are the health of the workers and people in the community disregarded in the stories?

- What values are expressed in the collection of quotes about the agriculture industry?



Day Two

Step One: Hand out “Federico’s Ghost” by Martin Espada and read it as a class (5 minutes).

Step Two: Discuss the following questions with the students. Use the handout provided as a guide to analyze the poem and explore the following questions (10 minutes):

1. What does the crop-duster represent in the poem?
2. What does the pilot represent in the story?
3. Is this a protest poem? Why or why not?
4. How does Federico’s ghost represent the voiceless?
5. What themes does this poem share with the narratives you read from the Agriculture section of *Invisible Hands*?

Step Three: Using “Federico’s Ghost” as a guide, students compose their own poems, using the imagined voice of one of the narrators from the Agriculture section of *Invisible Hands* (25 minutes).

Poem Guidelines:

- Choose one of narrators in the Agriculture section of *Invisible Hands*, and write a poem from his or her voice.
- In light of what you learned about sustainability, decide who the audience is.
- The poem should tell some aspect of the narrator's story about the workers' rights to good health in the industry.
- Use vivid imagery and simile/metaphor, as Espada did in "Federico's Ghost."
- Feel free to use direct quotes from the narrative to help establish the story in the poem.

Day Three

Step One: Poetry Showcase. Consider showcasing the poems in the following ways (15-35 Minutes):

- Have students in groups of 4 and have them read each other's poems.
- Post the poems on classroom walls, school breezeways, library exhibitions.
- Have students pair up with each other, read their peer's poem, and fill out the Poetry Analysis handout for each poem.
- Host a poetry presentation in class or in small groups.
- Have students read a peer's poem and then draw a picture of the poem, using the imagery and metaphor chosen.

Step Two: Final Discussion: As a class, consider the following questions (10-15 minutes):

- *How do the poems support the efforts for sustainability?*
- *What models exist locally which demonstrate a more humane model than those agricultural industries exposed in *Invisible Hands*?*

Possible Oral History Project: Students create an oral history project that features interviews with members of local businesses (business, nonprofit organization, social group, etc.) in which the sustainability model of economy, society, and environment are all integral aspects of running the business/organization. Stories about sustainability can intersect with personal stories about the motivations and challenges of sustainability. Edited oral histories can be used by participating businesses/organizations as advocacy tools for sustainable business practices.

Media Option: Book: *Fire and Ink: An Anthology of Social Action Writing*. Edited by Frances Payne Adler, Debra Busman, and Diana Garcia (University of Arizona Press, 2009). *Fire and Ink* is a powerful anthology of stories, poems, interviews, and essays that confront some of the most pressing social issues of our day.

Poem

Federico's Ghost

by Martín Espada

The story is
that whole families of fruitpickers
still crept between the furrows
of the field at dusk,
when for reasons of whiskey or whatever
the cropduster plane sprayed anyway,
floating a pesticide drizzle
over the pickers
who thrashed like dark birds
in a glistening white net,
except for Federico,
a skinny boy who stood apart
in his own green row,
and, knowing the pilot
would not understand in Spanish
that he was the son of a whore,
instead jerked his arm
and thrust an obscene finger.

The pilot understood.
He circled the plane and sprayed again,
watching a fine gauze of poison
drift over the brown bodies
that cowered and scurried on the ground,
and aiming for Federico,
leaving the skin beneath his shirt
wet and blistered,
but still pumping his finger at the sky.

After Federico died,
rumors at the labor camp
told of tomatoes picked and smashed at night,
growers muttering of vandal children
or communists in camp,
first threatening to call Immigration,
then promising every Sunday off
if only the smashing of tomatoes would stop.

Still tomatoes were picked and squashed
in the dark,
and the old women in camp

said it was Federico,
laboring after sundown
to cool the burns on his arms,
flinging tomatoes
at the cropduster
that hummed like a mosquito
lost in his ear,
and kept his soul awake.

from *Rebellion is the Circle of a Lover's Hands*

Poetry Analysis

Poem Title:

Poet:

What is the poet's background:

What happened in the poem? What is the situation?

What happened before the poem begins?

Who is the speaker/voice of the poem, or who is telling the poem (not Federico or the poet)?

For whom is the poem intended? Audience:

Where does the poem take place?

What is the primary tone, and where are there shifts in the tone?

What figurative language is used? Imagery? Metaphor?

What is the point of the poem? Why does it matter?

What is the poem saying about life?

Other thoughts?

Lesson Four: Resource Extraction and the Global Economy

Time Needed: Two class periods

Materials:

- *Invisible Hands*
- local highway and topographical maps (hard copies or online)
- Exit Cards
- information about local natural resource extraction
- computers with PowerPoint or Prezi (optional)
- cameras
- printer
- basic poster or book-making supplies

Objective: Students will use oral history, photography, and various communication skills to gain a more complete, detailed understanding of resource extraction and its connection to society, the economy, and the environment.

Related Core Curriculum Standards: Speaking and Listening SL.9-10.1, SL.9-10.5 Language L.9-10.1, L.9-10.5 Writing W.9-10.3 Reading History RH.9-10.2, RH.9-10.4

Connections: This lesson can be adapted and used with Section 3: *Farms*, Section 4: *Rurals*, and Section 5: *Mountains* from *Hope Deferred: Narratives of Zimbabwean Lives*

Narrative Excerpts: “We can hold finished goods such as clothes and laptops in our hands, and imagine a little of the sewing or assembling that went into their manufacture. We can also imagine what our food looked like when it was still growing in the sunlight or chewing grass in the fields. But few of us have been witness to the ways oil drilling can change a landscape, or what copper ore looks like as it’s ripped from the earth.”

—Corinne Gorja, Introduction to the Resource Extraction section of *Invisible Hands*

“What the Ogoni people were demanding was to have a stronger voice in how our land was used, who profited from it, and to have our people recognized as having a right to exist, to not be squeezed out. Because in my village we were dying of cancer, of other illnesses, because of the pollution. We didn’t have anyone who was over eighty years. And even young people of twenty, twenty-eight were dying from asthma, cancer, different things. We were dying so that others could profit.”

—Bere Suanu Kingston

Essential Questions:

- What are the natural resources (water, oil, timber, etc.) that have impacted the global economy, environment, or society?
- What are the natural resources that have impacted the local economy, environment, or society?

- What are the human costs of natural resource extraction?
- How can oral history and photography be utilized to make the “invisible visible” when it comes to resource extraction?

Suggested Book Pairing: *Days of Destruction, Days of Revolt*, Chris Hedges & Joe Sacco (Nation Books, 2012). Two years ago, Pulitzer Prize winner Chris Hedges and award-winning cartoonist and journalist Joe Sacco set out to take a look at the sacrifice zones, those areas in America that have been offered up for exploitation in the name of profit, progress, and technological advancement.

Day One

Step One: Working in pairs, students create a list of the types of natural resources that we depend on for our modern lifestyle (examples: oil, aluminum, coffee, etc.) When they have finished their lists, they should write them on the board (5-7 minutes).

Step Two: Give students an opportunity to look at all of the lists and have a brief discussion about three or so materials on the list using the following suggested prompts (10 minutes):

- *Where do you think some of these materials come from?*
- *What do you know about the people and processes involved in getting these materials to our markets?*
- *What types of processes do you think are used, and what might be some of the impacts of these processes?*
- *Are these processes visible or hidden?*

Step Three: Introduce *Invisible Hands* and Bere Suanu Kingston’s story. As a class, read the introduction to his story before moving on to Step Four (7-10 minutes).

Step Four: 30-Second News Broadcast (radio or television): Students arrange themselves in groups of four. Each group is assigned one section of the story (there are six sections in all). Groups will read their section of the story silently or aloud. After reading, groups discuss the key events, ideas, and quotes from their section. They will then create 30-second news broadcasts to creatively communicate the main events of their section. If needed, provide examples of radio and television news broadcasts. Remind students that they should adhere to a news show format, and strive to create a dramatic and fast-paced sequence, and not merely read a summary of key events (15 minutes).

Step Five: In chronological order, each group presents their 30-second news broadcasts, followed by a brief discussion about the content of Bere’s story and the activity (10-12 minutes).

Step Six: Before leaving class, students fill out Exit Cards responding to the following prompt (5 minutes):

- *What questions, ideas, and feelings have been raised by this lesson today?*

Step Seven (homework): Students read each section of Bere’s story (20 minutes).

Day Two

Step One: As a pair share activity, use a selection of typed up Exit Card responses from the previous class (without names), giving each pair an opportunity to discuss the responses (5 minutes).

Step Two: Have a brief class discussion, asking students to share out about some of the ideas and feelings discussed during the pair share (5-7 minutes).

Step Three: Human Costs of Resource Extraction: Working in four groups, students read (pre-arranged) short excerpts from the remaining stories in the Resource Extraction section of *Invisible Hands*. As in the 30-Second Broadcast activity, each narrator’s introduction should be included in the reading. Groups can read silently or aloud. After reading the excerpts, students should underline short quotes or phrases that illustrate the personal, human costs of resource extraction. Each group may also want to have a brief discussion about underlined quotes (15-20 minutes).

Example Quote: “The equipment and the environment that we work in, it’s very unforgiving. We have more fatalities in the mining industry here in the United States than your firefighters and police departments put together.” —Terri Judd

Step Three: Local Natural Resources: Using state, town, or city maps, identify and create a list for local natural resources (hard copy maps tend to be more detailed than online maps). Topographical and highway maps are useful for locating natural resources and how they affect the landscape. Students should create two lists: Major Features (lakes, rivers, mountains, plains), and Possible Natural Resources (water, oil, fish, sand, coal). After creating lists, share and discuss the following (20 minutes):

- *How have these resources been utilized?*
- *Who has benefitted from their extraction?*
- *What are the costs to the local economy, environment, and society?*

Step Four (Culminating Project): Photo Essay: Making the Invisible Visible

A photo essay is a group of photographs, usually with supplementary text or quotes, that conveys a unified story. Working in pairs, students will use eight quotes from the stories in the Resource Extraction section—using many from the Day Two, Step Three activity, to inspire and give context to their photos. Each student will generate four photographs and four quotes. Encourage them to use their cameras to explore local landscapes. Potential unifying themes for students to explore:

- *What are the natural resources (water, oil, timber, etc.) that have impacted the economy, environment, or society of our community?*

- *Are those resources still available? If so, are they renewable or nonrenewable?*
- *How can we express through words and images the impact and legacy that resource extraction has had on our community?*

Examples of Visual Themes: Road signs, logos, dried up streams or creeks, hills or mountains with little or no vegetation, farms, delivery trucks, oil derricks, gas pumps, and shopping malls.

Sample Quote: “They didn’t care about our rivers, about how we grew our food. The government cared about oil, they didn’t care about us.”

—Bere Suanu Kingston

For this project, students can use whatever cameras are available—digital cameras, phone cameras, disposable cameras, etc. The projects can be presented using PowerPoint, Prezi, or similar computer programs. Students can also create handmade books that can be included in their Economy and Labor portfolio. Depending on class schedules or other logistics, students can work on their photo essays over the course of several days or a week.

Possible Oral History Project: Using the concentric circles graphic from Lesson Three, students create an oral history project that focuses on the personal stories of individuals in their community in relation to society, environment, and the economy. For example, potential interview questions include:

- *How has the identity of the community been shaped by resource extraction?*
- *How has it affected community relations?*
- *What are some of the human costs or unintended consequences that people may not be aware of?*

Media Option: Photo Essay: *In Our Veins* by Justin Kaneps. A photo essay collection detailing the complex relationship between Appalachian communities and the coal industry (<http://justinkaneps.com/inourveins/>)

Lesson Five: The Garment Industry and the Right to Unionize

Time Needed: Two class periods

Materials:

- *Invisible Hands*
- journals
- song lyric handouts and song background information

Objective: Students will explore global workers' rights and labor unions through reading and analyzing oral histories and labor song lyrics.

Related Core Curriculum Standards: Speaking and Listening SL.9-10.1, SL.9-10.5. Writing W.9-10.3. Language L.9-10.5. Reading History RH.9-10.2, RH.9-10.4

Connections: This lesson plan can be used with any or all of the three narratives from the Garment section of *Invisible Hands*.

Narrative Excerpt: “In April 2010, we started hearing serious threats. Babul was approached by a National Security Intelligence agent and told we needed to stop talking about labor rights with workers or the agency would take strong action against us. Then, in June 2010, the Bangladeshi government decided to revoke the Bangladeshi Center for Worker Solidarity’s NGO status registration. This was a big deal, because if we wanted to have foreign funds to run our programs or activities such as educating workers, we had to have registration with Bangladeshi’s NGO Affairs Bureau. So all of the backing that we got from international organizations like the AFL-CIO was no longer legally available to us. The government stated that our registration had been revoked because we were doing antistate activity—which was not true.” —Kalpona Akter, p. 54

Essential Questions:

- What kinds of problems can occur when consumers are far removed from the people who make their goods?
- What kinds of protections should workers be guaranteed at their place of employment?
- What rights should employers have, and whose responsibility is it to protect them?

Suggested Book Pairing: *The Jungle* by Upton Sinclair, 1906. Sinclair’s novel exposes health violations and unsanitary practices in the American meatpacking industry during the early 20th century.

Day One

Step One: Students respond to the following written prompt (5 minutes):

- *Imagine you are a worker whose employer began to abuse his or her power (e.g.: demanding you work extra hours without pay, not providing health insurance or safety equipment). How would you handle it?*

Step Two: Read an excerpt from Kalpona Akter’s narrative in *Invisible Hands* (p. 44-47). This can be done as a class using popcorn reading, in groups, or as silent, sustained reading (5-7 minutes).

Step Three: In small groups of 3-4, students should brainstorm five discussion questions based on specific examples or themes from the excerpt. During this process, remind students to make sure that any statements are turned into questions, and that any “closed” questions are transformed into “open” ones (10-12 minutes).

Step Four: On the board, write the following definition:

labor union: an organized association of workers, often in a trade or profession, formed to protect and further their rights and interests.

Ask students to write the definition in their notebooks. Facilitate a class discussion about labor unions, posing questions to the class such as (15 minutes):

- *What situations can you think of in which a labor union would be necessary?*
- *Why might people be opposed to labor unions?*
- *What changes have labor unions enacted historically?*
- *Are you familiar with any local labor struggles? If so, what are they?*

Step Five: Distribute Labor Rights Stakeholders handouts. Go over each group listed on the left side of the handout (Worker, Factory, Union, Store, Consumer) and explain its stake in the process of making and selling products. In the middle column, students are to write each group’s goals and interests (e.g., the factory’s goal is to produce maximum product at minimum expense; consumer’s goal is to purchase high quality goods for minimal expense, etc.). In the right column, instruct students to brainstorm ways in which each group could compromise to create a more equitable model of business for all parties (20 minutes).

Step Six/Homework: Thinking about the “Compromise” column on the Labor Rights Stakeholders handout, students write a one paragraph reflection about why their suggested compromises have not been enacted, and which systems and values are preventing compromise from taking place.

Day Two

Step One: Students respond to the following written prompt (2 minutes):

- *Make a list of the items of clothing you are wearing today. Where do you think they are made, by whom, and in what conditions?*

Step Two: Working in pairs, students briefly discuss the details of their lists (2 minutes).

Step Three: Read excerpts from Ana’s (p. 74-77) and Martin’s (p. 96-98) narratives in *Invisible Hands*. This can be done as individual, silent reading, popcorn reading, or as a dramatic reading (10 minutes).

Step Four: Students pair up with a partner, each assuming the role of either Ana or Martin. Each student will speak as their character, addressing the following ideas (5 minutes):

- What are my personal goals for life and work?
- How are my goals being threatened, and by whom?
- What do I need to achieve justice/fairness?

Step Five: Divide the class into groups of four, giving the class some history about social justice/union folk music, and the lyrics and background information to a song about labor protest. Suggestions for potential songs to use:

- *Black Lung* by Hazel Dickens
- *Look Out, Verwoerd* by Vuyisile Mini
- *There is Power in a Union* by Utah Phillips
- *Talking Union* by Pete Seeger
- *Which Side Are You On?* by Florence Reece
- *Corrido del Bracero* by Fernando Leyva, Ramón “Chunky” Sánchez, Ricardo Sánchez, and Marco Antonio Rodríguez

Each group will read the lyrics and discuss their song (if the classroom is equipped, they can listen to the songs). On a blank piece of paper, students brainstorm overarching themes as well as the smaller details in their union song (10 minutes).

Step Six: Each group will work together to write the lyrics to a modern labor/union song. Encourage groups to brainstorm about the problems and concerns workers in their city or community are currently facing. How can they be expressed through music? Encourage students to use imagery and detail. Write these four elements of song structure on the board for students to keep in mind: Introduction, Verse, Chorus, Bridge. More information about song structure can be found here: <http://www.howmusicworks.org/910/Writing-Songs/Song-Structure> (20 minutes).

Step Seven: Group presentations. Each group will present their song to the class. With additional time, some groups may choose to write music to go with their song lyrics (10 minutes).

Possible Oral History Project: Teacher brings in two guests (on different days): a union member and someone in management who doesn't support unions. Students develop questions for each guest and conduct a group interview. Optional: students write a pro/con or persuasive paper about labor unions based on their interviews.

Media Options: Article: *The Music of Labor: From Movement to Culture* by Michael L. Richmond <http://unionsong.com/reviews/mol.html>

Movie: *Matewan* (dir. John Sayles, 1987). A labor union organizer comes to an embattled mining community brutally and violently dominated and harassed by the mining company.

Song List: Smithsonian Folkways Labor Songs <http://www.folkways.si.edu/classic-labor-songs-from-folkways/american-folk-struggle-protest/music/album/smithsonian>

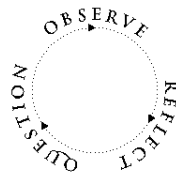
PBS Video: *Global Garment Industry Scrutiny After Bangladesh Disaster*, 2013
<http://video.pbs.org/video/2365003112/>

Labor Rights Stakeholders

Go over each group listed on the left side of the handout (Worker, Factory, Union, Store, Consumer) and explain its stake in the process of making and selling products. In the middle column, write each group's goals and interests (e.g., the factory's goal is to produce maximum product at minimum expense; consumer's goal is to purchase high quality goods for minimal expense, etc.). In the right column, brainstorm ways in which each group could compromise to create a more equitable model of business for all parties.

Stakeholder	Goals and Interests	Compromise
Worker		
Factory		
Union		
Store		
Consumer		

TEACHER'S GUIDE ANALYZING SHEET MUSIC & SONG SHEETS



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see on the cover. · What kind of design or image is printed on the document? · Does anything on the page look strange or unfamiliar? · What names or places appear in the lyrics? · Do you see anything on the page besides writing? · What other details do you notice? · If you know the melody, sing or hum it. What do you notice about how it sounds?

REFLECT

Encourage students to generate and test hypotheses about the source.

What was the purpose of this piece of music? · Who do you think composed it? · Who do you think was intended to sing or play it? · What does the cover tell you about the music? · If it doesn't have lyrics, what instruments were intended to play it? · If you know the melody, how does it add to your understanding? · If someone created this today, what would be different?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? · what? · when? · where? · why? · how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students write a brief description of the song or piece of sheet music in their own words.

Intermediate

Select a song sheet or piece of sheet music. Speculate about the composer's purpose in creating it, and what he or she expected it to accomplish. Do you think it achieved its writer's goals? Explain why you think so.

Advanced

Think about what you already know about this period in history. How do the lyrics support or contradict your current understanding of this period? How does the song highlight the values or opinions held during this period? How do you think the public reacted to this song?

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

Lesson Six: How to Design a Co-op

Time needed: Three class periods

Materials:

- *Invisible Hands*
- co-op handouts/worksheets
- access to computers (optional)
- smart phones or basic digital recorders for oral history project
- presentation folders or portfolios

Additional Material: Teacher-generated list/resource sheet for local co-ops or socially responsible businesses, with contact information for individual members, staff, or directors (for Day Two guest presentation and possible oral history project)

Objective: Use the personal narratives in *Invisible Hands* to highlight the social and economic needs for the design of a community co-op.

Related Core Curriculum Standards: Speaking and Listening SL.9-10.1, SL.9-10.5 Language L.9-10.1, L.9-10.5 Writing W.9-10.3 Reading History RH.9-10.2, RH.9-10.4

Connections: This lesson can be adapted with a focus on union organizing with the following narratives from *Invisible Hands*: Kalpona Akter, Ana Juarez, Martin Barrios, or Terri Judd.

Narrative Excerpt:

“What we want is for this to grow more, and for all of us with *Ijatz* to have jobs. And we hope that in this way, our sons and daughters will have more opportunity to study, to have better nutrition. And that the women will feel better, encouraged, so they forget their problems. We want to accomplish more things. We want to know more, discover more. That’s what I want. But we have to be in groups because one person alone can’t do it. So then all the people who are in need of advancement—we all have to be united.”

—Francisca Cocón, p. 153, *Invisible Hands* (Ed. Corinne Gorla)

Essential Questions:

- What alternatives to dominant business practices can we create to counter globalization’s negative impact?
- How can we use oral history and the stories in *Invisible Hands* to explore the economic and social needs for co-op’s in our community?
- How can engaging in the process of designing a co-op impact the culture of the classroom?

Suggested Book Pairing: *Blue Collar, White Collar, No Collar: Stories of Work*, edited by Richard Ford. 2011. Harper Perennial. Featuring stories by Russell Banks, Alice Munro, Tobias Wolff, Jhumpa Lahiri, John Cheever, and many others, *Blue Collar, White Collar, No Collar* is a

profound and groundbreaking anthology exploring resonant themes of employment, service, and daily obligations as unique windows into our culture, our society, and our very humanity.

Day One

Step One: As a warm up, students reflect in writing on the following prompt (5 minutes):

- *In your opinion, what kind businesses or services are lacking in your community? What do you think would benefit the local economy?*

Step Two: Sharing out activity: “Snowball.” Students take their written responses, crumble them up and throw them into the center of the room, or directly to another student, making sure each student has someone else’s response. This is done anonymously. Students read their “snowball” out loud, and offer comments and reactions (5 minutes).

Step Three: Facilitate a class discussion based on what students discussed in their pair shares and determine at least three genuine community needs for products or services (15 minutes). Possible discussion topics include:

- *How can the community work together to meet its own needs?*
- *How can community members pool resources to obtain goods and services they may not otherwise be able to afford on their own?*
- *How can your ideas embrace both democratic principles and sound economic practices? Are they mutually exclusive? Why or why not?*

Step Four: Class comes to a consensus about three ideas they would like to investigate further (5-7 minutes).

Step Five: Introduce the basics of a co-operative (using the *What is a Co-operative Business?* handout and the first part of the *Co-op Worksheet*). Comparing the principles of a co-op to other economic models may prove useful as comparison (15 minutes).

Step Six: Introduce *Invisible Hands* and the story of Francisca Cocón. If needed, incorporate information from the *Invisible Hands* Information sheet, the book’s introduction and/or the introduction to the Agriculture section. If time, begin to read Francisca’s story (10 minutes).

Step Seven (Homework): Students should read Francisca’s story (20 minutes). Encourage them to use active reading strategies and/or create a critical word list. When they have finished the story, they should reflect in writing on the following suggested prompts:

- *What are some of the experiences that led Francisca to want to be part of an organization that focused on the rights of working women?*
- *How did her gender impact Francisca’s ability to make a living?*
- *What does Francisca do to improve her financial situation? How does she cooperate with other local women?*

Day Two

Step One: Students do a pair share and discuss their written reflections from Francisca’s story (5 minutes).

Step Two: Co-op Guest Presenters: Members of two local co-ops speak with students about the day-to-day realities of running a co-op. Guests can share out about the economic and community needs that inspired the creation of their co-ops, as well as addressing the challenges of running a democratically organized business. Student questions can inform the suggested oral history project at the end of the lesson (25 minutes).

Step Three: Based on the choices from Step Four of the previous day’s lesson, class makes a decision on which community need they will be addressing through the design of a co-op. During this process, remind students of any class agreements for democratic decision making like “Fist to Five” or “Stepping Up and Stepping Back.” Guest co-op members should stay for this step and share their experience and strategies for achieving group consensus (10 minutes).

Step Four: Working in small groups, class reads Nasiba Opa’s story from *Invisible Hands*. Groups can read silently or aloud. After completing the short narrative, each group discusses the following suggested questions (15 minutes):

- *Do you think a cooperative structure could benefit both the Uzbek economy and Uzbek schools? If so, how?*
- *Could a co-op structure benefit the teaching and learning in your classroom or school? If so, how?*
- *How did the previous activity impact how you experienced Nasiba’s story?*

Step Five (Homework): For this assignment, students will use the agreed upon co-op idea to answer the questions in the second part of the *Designing a Co-op* worksheet. The goal is to see how their idea supports the following co-op principles, courtesy of the International Co-operative Alliance (15-20 minutes):

1. Open and voluntary membership
2. Democratic member control (one member-one vote)
3. Autonomy and independence
4. Education, training, and information
5. Concern for community

Day Three

Step One: Working in groups of three or four, students share out their ideas from the co-op principles assignment (5-7 minutes).

Step Two: Working in the same groups, students will incorporate at least one idea from each student’s co-op principles assignment to create a final document that addresses each of the five

co-op principles. After completing this, each group will answer the questions in the *Co-op Business and Marketing Plan Worksheet* in order to gain a more detailed understanding of the myriad decisions required to sustain a co-op (20 minutes).

Step Three: Groups come together to share their respective financial or marketing plans. As in Step Two, the class will include ideas from each group to create a final co-op proposal document that includes the agreed upon description, co-op principles, financial and marketing plans, and anything else students would like to include in the proposal (25 minutes). Students may also wish to create a presentation portfolio (online or otherwise) to share with members of the school community, and local residents. Work on this portfolio can be done over the course of a few days or a week.

Possible Oral History Project: In Our Own Hands: Oral histories from community co-op members and socially responsible business people. Taking the essential questions and co-op guiding principles as a foundation, students conduct oral history interviews with members of local co-ops and socially responsible businesses (see Step Two for project resources). This project could become an advocacy tool for local businesses and/or become a key component in the class co-op presentation portfolios.

Media Option: Documentary film: *Shift Change* (dirs. Melissa Young, Mark Dworkin, Moving Images, 2012). *Shift Change* is a documentary film by veteran award-winning filmmakers Melissa Young and Mark Dworkin. It tells the little known stories of employee owned businesses that compete successfully in today's economy while providing secure, dignified jobs in democratic workplaces (<http://shiftchange.org>)

What Is a Co-operative Business?

(Courtesy of the USDA Rural Development Program)

A co-operative is a business owned and controlled by the people who use its services. They finance and operate the business or service for their mutual benefit. By working together, they can reach an objective that would be unattainable if acting alone. The purpose of the co-operative is to provide greater benefits to the members such as increasing individual income or enhancing a member's way of living by providing important needed services.

Distinctive Features

In many respects, co-operatives resemble other businesses. They have similar physical facilities, perform similar functions, and must follow sound business practices. Members elect a board of directors to represent their interests. The board sets policy and hires a manager to run the co-operative's day-to-day business.

Even though co-operatives are similar to many other businesses, they are distinctively different. Some differences are found in the co-operative's purpose, ownership, control, and distribution of benefits. Co-operatives follow three principles that define or identify their distinctive characteristics:

- User-owned
- User-controlled
- User-benefited.

The user-owned principle means the people who own and finance the co-operative are those who use it.

Why Co-operatives Are Organized

People organize co-operatives to improve their income or economic position or to provide a needed service. This may be achieved through one or more of the following:

- *Improve bargaining power:* Combining the volume of several members leverages their position when dealing with other businesses.
- *Reduce costs:* Volume purchasing reduces the purchase price of needed supplies. Earnings of the co-operative returned to individual members lower their net costs.
- *Improve product or service quality:* Member satisfaction is built by adding value to products, competition the co-operative provides, and improved facilities, equipment, and services.
- *Reduce Cost/Increase Income:* Reducing the co-operative's operating costs increases the amount of earnings available for distribution to members to boost their income.

Designing a Co-op: Sample List of Co-ops and Guiding Principles Worksheet

Michigan: Frankfort is a small city on the shores of Lake Michigan. Many older residents wanted the comfort and convenience of retirement living, but didn't want to leave the area. Initially, 54 couples moved into a specially designed, new elderly housing co-operative close to the center of the community. The new co-operative is the latest example of an emerging trend in providing affordable senior citizen housing facilities that are ideally suited to small communities.

Iowa: Frontier Co-operative at Norway started out in a van in 1976. Its mission was to provide low-cost organic herbs and spices to its members. Today, with 5,400 members, Frontier is a solidly managed co-operative that's become the nation's premier distributor of organic seasonings.

Vancouver, Canada: 901 Artists Co-op is a co-op of artists who lost their studio space in Vancouver to gentrification. When they banded together to fight the loss of their studios, they realized the power of working together, and found that starting a co-op would be a great way to support each other and find a new path to success. Today, the 901 Artists Co-op has a long-term and affordable lease on over 5,000 square feet of artist studio space.

Rhode Island: Urban Greens Food Co-op is a consumer-owned co-operative working to open a full-scale retail grocery store in Providence. The store will provide and promote healthy, affordable, sustainably sourced, and local food options. A consumer-owned co-operative grocery store is invested literally and figuratively in the physical, economic, and social health of the people who shop there. Urban Greens will help meet the food needs of the surrounding community and will support food producers and farms across Rhode Island.

California: California Co-op Cab is a democratically run co-operative company formed in 1982. As a result of a long protracted union strike against a monopolistic cab system in Sacramento, most of its drivers have been in the taxi business for 25-30 years.

Guiding Principles for Co-ops:

The International Co-operative Alliance has published a short list of guiding principles for creating and sustaining a co-operative business. Read the co-op profiles above and see how many of them provide information related to these principles. Write your examples below. Hopefully, some of these principles will inspire you as you design your own co-op!

Frankfort Housing Co-operative

Open and voluntary membership:

Democratic (one member, one vote):

Autonomy and independence:

Education, training, and information:

Concern for Community:

Frontier Co-operative

Open and voluntary membership:

Democratic (one member, one vote):

Autonomy and independence:

Education, training, and information:

Concern for Community:

901 Artists Co-op

Open and voluntary membership:

Democratic (one member, one vote):

Autonomy and independence:

Education, training, and information:

Concern for Community:

Urban Greens Food Co-op

Open and voluntary membership:

Democratic (one member, one vote):

Autonomy and independence:

Education, training, and information:

Concern for Community:

California Co-op Cab

Open and voluntary membership:

Democratic (one member, one vote):

Autonomy and independence:

Education, training, and information:

Concern for Community:

Designing a Co-op: Creating a Business and Marketing Plan

Two key elements of a business plan are finance and marketing. Together these plans will show how your co-op will run, and how it will finance and promote itself. This activity sheet will give you an opportunity to answer a few of the many questions that arise while in the process of starting a co-op. For your basic business plan you need to develop:

Co-op Business Plan

Start-up costs

Where will the money come from to start the co-op?

Operating costs (income + expenses)

How will we generate income once the co-op has begun operations? What will you have to pay for to keep the co-op running, and how much will it cost?

Wages

How will you determine the pay scale for co-op members? Will some members get paid more than others?

Equipment (from desks to refrigeration)

What kinds of equipment will you need, and how much does it cost?

Hidden costs (i.e. delivery charges, processing fees)

Name at least three costs that did not occur to you when you were listing your initial operating expenses:

Space rental (office, store, warehouse, etc.)

Was this expense included in the start up or operating costs? What are your space needs and how much will it cost? You may want to research local rental or lease rates to give you a better idea of costs.

Training/education expenses

What training will your members need to start the co-op and keep it going? How much will it cost?

Co-op Marketing Plan

The marketing plan considers the “four Ps” of marketing – Product, Place, Price, and Promotion.

Market

Who are the potential buyers or users?

Product

What quality services and products will your co-op offer?

Price

What you will charge for your product or services?

Promotion

How you will promote the co-op?

Place

Where you will promote the co-op?
