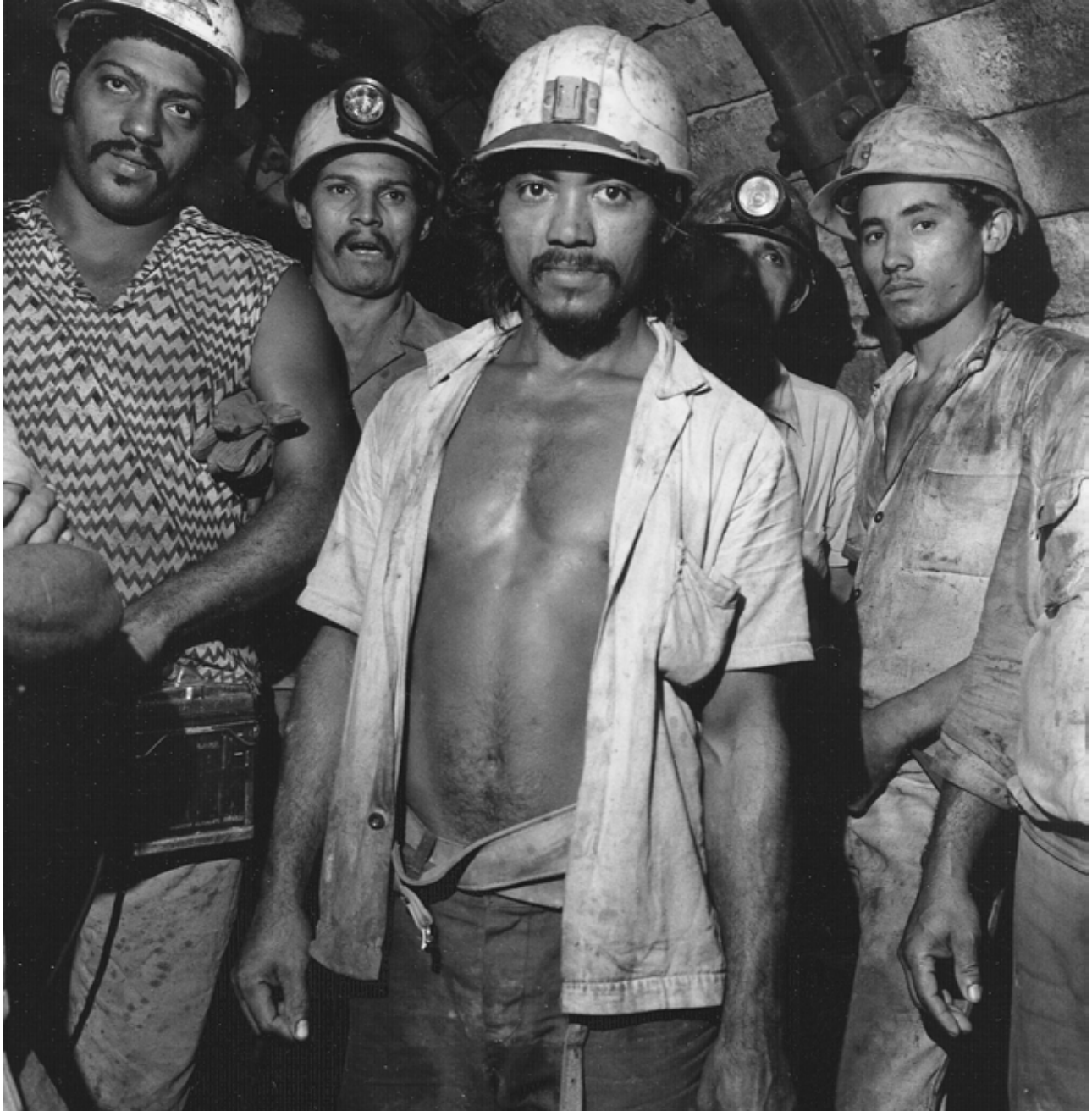


Rogovin Photography Teacher's Guide



- Folios and Teacher's Guide for easy download
- Display student work and your input

www.MiltonRogovin.com/Education



Some of the Folios Available for Download

Store Front Churches

Storefronts resonate with live music, song, preaching of the gospel and the trance. These churches serve the poor in inner cities and small communities.

The Native American Community

Starting in 1963 Rogovin photographed on Native American reservations surrounding Buffalo and in the homes of Native people living in Buffalo's Lower West Side. Included are photographs of Native American elders, the homes, crafts and religious ceremonies.

Chile

In 1967, with an invitation by the great Chilean poet Pablo Neruda, Milton Rogovin photographed not only at Neruda's home but also on the Chilean island of Chiloé. Included are photos of the homes, the people and the land.

Appalachia

From 1963 through 1981, Milton and Anne Rogovin traveled to Appalachia to view for themselves the communities, miners (both men and women) and the mines.

The Yemeni Community

While photographing steel mills in Lackawanna NY, Milton Rogovin saw a Yemeni woman wearing a long shawl and head covering. She invited him to meet her family and soon was given entree to photograph other families, the neighborhood, and at their place of worship.

Working People

Steel and foundry workers, both men and women were photographed at work and at home. Most of these workers have lost their jobs and the factories have been torn down.

Family of Miners

Miners from ten nations are portrayed, some in the mines and at home and other photographs give a glimpse of hobbies and other activities. The Rogovins photographed in Appalachia (USA), Mexico, China, Scotland, Zimbabwe, Cuba, China, Spain, Czechoslovakia and France.

Lower West Side (Triptychs and Quartets)

Milton and Anne Rogovin chronicled a six-square-block community (in Buffalo, NY) and returned to photograph over three decades. Studs Terkel says that every city has similar communities made up of poor and working people.



INTRODUCTION TO THE ROGOVIN PHOTOGRAPHY TEACHER'S GUIDE

Using the Rogovin Website

The **Rogovin Photography Teacher's Guide** consists of the Guide and eight portfolios from Milton Rogovin's photographic series. There are many suggestions for ways to involve students to deepen their understanding of the content of the photographs and the social or historical issues raised by the photographs. The photos can become a springboard for inquiry about the issues raised by Milton Rogovin's photographs or the work of other artists. There are suggestions for ways to involve students in reading, writing, interviews, and role-plays. Most exciting, there are many suggestions for ways students to become artists themselves and to share their work with others.

While this **Teacher's Guide** is written for classes and after school programs for grades 6 – 12, it can easily be adapted for younger students, or for older students in GED programs, in English as a Second Language classes, in college and graduate classes, in workplace programs, and in community organizations.

The **Teacher's Guide** can easily be used in the following types of courses:

- history, social studies, geography, or economics
- English/language art, literature, or creative writing
- photography, art, art history, music
- foreign language or bilingual classes
- science, environmental science
- health education

Teachers are invited to use the portfolios from the Education section of the Milton Rogovin web site (www.miltonrogovin.com). Laminating the printed folios makes them sturdier and longer-lasting. The Rogovin Collection has granted permission to reproduce these photographs for non-commercial purposes only.

We have provided four curriculum project guides to suggest how the photographs can be used in four different subjects (American history, middle school advisory, English, and photography). These are samples and they suggest ways to use the Rogovin photographs in many other subjects as well. Currently the guides are written for middle grades and high school students. We believe that teachers can adapt them for use with younger and older students.



The Native American Community

Much of the Methods for Teaching section uses examples from the Family of Miners and Lower West Side folios. We are eager to have all eight folios fully developed for classroom use. Please let us know if you would have interest in taking on any part of that challenge!

Milton Rogovin has never titled his photographs. He has never wanted to tell the viewer the “answer” of what is happening in the photo. He wants the viewer to look deep into the photograph and the story will come alive, letting the faces tell a thousand stories! Have your students enjoy the photographs and let their stories be rich and valuable lessons. While many of the photos were taken in the Buffalo area there is a universality, an international significance, to the images.

We invite you to share your experiences using the Rogovin photographs with other teachers through the Rogovin web site. It is our desire that teaching with the photographs and Guide becomes a rich experience. We will post teacher suggestions and student work as we are able. The address to email to is: Education@MiltonRogovin.com.

****Each person sending in suggestions or examples of work will need to sign and return the permission slip.**

About Milton Rogovin

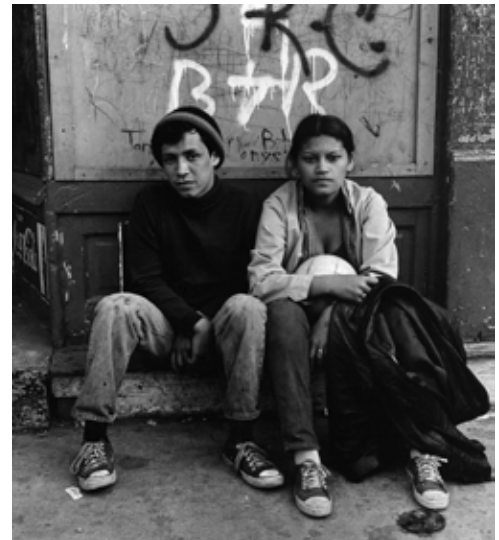
Milton Rogovin was schooled as an optometrist but his passion was photography. His photographs are collected and published around the world. Milton Rogovin always dreamed that his photographs would be seen not just by people who visit art galleries but by young people in schools, by people at community centers, by subway riders, by working people, and by people who might even see their own lives reflected in his photographs. "The rich have their own photographers, I photograph the forgotten ones." That statement by Rogovin defines his work.

Over five decades Milton Rogovin used his camera to take us into the world of workers, both at work and at home, showing us their humanity, dignity and strength. He photographed steel workers before many jobs in the steel industry were outsourced to other countries, leaving the subjects of his photos and millions of others jobless. He returned to see what life was like for those workers a decade after the layoffs. For his Family of Miners series, he photographed miners and their families in Appalachia and in nine other countries.

Rogovin photographed in storefront churches and in a six-square-block community in Buffalo's Lower West Side over a 30-year span. He photographed on Native American reservations, and in the Yemeni community of Lackawanna, New York. At the invitation of Chilean poet Pablo Neruda, Milton Rogovin photographed people in Chile.

As a life-long activist for peace and social justice, Milton Rogovin finds many ways of working to make this a better world for all people. As a social documentary photographer, he seeks to build awareness of the lives and struggles of "the forgotten ones." He hopes that this awareness would lead other people to join the effort to make this a better world.

Milton Rogovin, born in 1909, never anticipated that, through the Internet, his compelling photos would be accessible to people around the world! He is delighted that this Teacher's Guide will enable teachers to bring his photos into their classrooms. The Rogovin family hopes that this Guide will help teachers of all grades and subject areas to find creative and meaningful ways to use the photographs with their students. They hope that through Milton Rogovin's website (www.miltonrogovin.com) teachers and students will share their experiences and work with others.



The Native American Community

Methods for Teaching with Photographs

The methods described below provide entry points for the use of photographs in teaching a variety of subjects and grade levels. These methods share the common purpose to encourage students to look more deeply at photographs. Looking deeply engages students' feelings and empathy, as well as their curiosity and questions. Using photographs may be helpful in arousing interest in a new subject or illustrating an important idea. It may intensify students' engagement with what they are studying. Students may reflect on the connections between their own lives utilizing prior knowledge and the current subject of inquiry. We are certain you will discover your own original ways of using the Rogovin photographs.

1. Before and After – Introducing Issues Through Portraits

This activity encourages students to deepen their observation and analysis of photographs and to see how social environments shape people's lives. Teachers can use this activity in a wide variety of units and subjects.

Before

Show a photograph to students. Ask students questions. What do you see in this photograph? What does the photo tell you about the person(s) in the photo? What does it mean to you? Have students discuss the photos as a class or write their own thoughts in a journal. Have the class read newspaper articles, a poem, or other related material.

After

After reading the material, ask the students, "Now what do you see in the photograph? How did the writing change your viewpoint?" Again, students can discuss their answers or write them before sharing. This second writing tends to be more observant and more attentive to feelings. All of this encourages a deeper discussion of the issues implicit in the photograph.



The Native American Community

2. Here and There

Show two photographs of the same person, but in different contexts, e.g., at home and at work. This activity encourages students to imagine the complexity of a person's life. This exercise can act as a companion activity to learning about characters in literature or different cultures and stereotypes. Students can imagine photos about their family members and neighborhood.



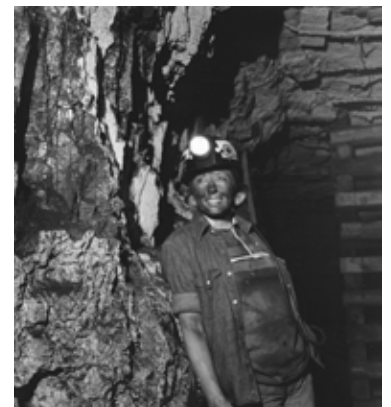
Family of Miners

Show Photo A

Ask the students to write or discuss what they see. What do you notice about the woman? Where does she live? What does she do for a living? What things are important to her?

Show Photo B

Ask students to write or discuss what they see now. What else do you notice about the woman? What else does this photo tell you about her? Is it surprising that she is a miner? Why? What do you think it would be like to be a woman miner? What questions would you like to ask her?



Family of Miners

3. Another Point of View - Interior Monologues

Students choose a person in a photograph and write in the first person as if they were that person. Have students imagine that they are “inside” the person in the photograph, writing about that person’s life, thoughts, and feelings. This “interior monologue” exercise encourages students’ empathy, imagination and questioning. Use the Lower West Side portfolio for this exercise as the same people reappear in three or more photographs taken over 30 years.

A variation of this exercise asks students to choose an object in the photo and write in the first person as if they were that object. Any portfolio may be used for this variation.

In this photograph of a German miner in the changing room, objects include the locks and chains for the changing baskets, his cigarette and coal dust on his face and chest. Ask students to use vivid language. “I am the coal dust on the miner’s face. I was in that craggy wall earlier today, but now I am sinking into his skin with every rub of his hand. I go into his lungs and will choke cells...”



Lower West Side



Family of Miners



Chile

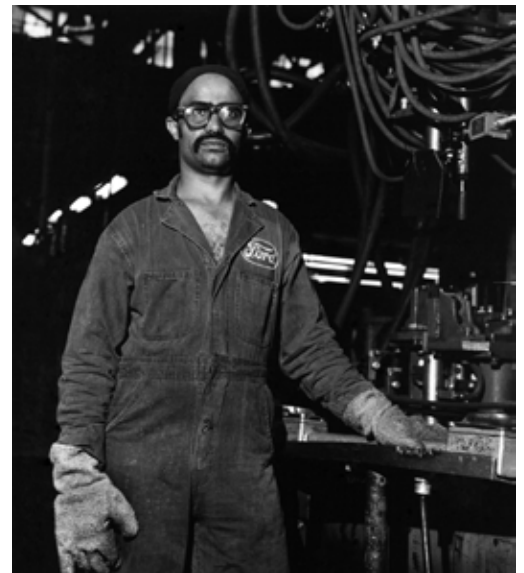
4. Interview the Subject

Choose a photograph for an interview.

Set up chairs for the subject(s) in the portrait and invite students to play their roles. Have the other students develop questions for the interview and discuss what they will ask each person. Encourage students to go beyond introductory questions and ask deeper questions as well. Focus the questions to develop subjects that the class is studying. Interviewing is both an art and a skill, one that students will develop and use in many situations throughout their lives.

5. Who's Missing?

Who is not in the photograph? Who else affects the person(s) in the photograph every day? Why aren't they in the picture? What circumstances might bring those people together in the same picture? How likely is that? For example, the foundry owner would rarely appear in the same photograph with the steel worker, but the owner determines wages, working and living conditions, and the health and safety of the worker (unless there is a Union). Students could write interior monologues from the point of view of who is missing.



The Yemeni Community



Working People

6. Are “They” All Alike? Analyzing Stereotypes

A stereotype assumes that all people in a particular group are the same and that they can all be reduced to an oversimplified idea or image. Students view photos that will elicit common stereotypes relevant to a subject that they are studying. Students discuss what they think the person is like. The teacher provides more detailed facts about the individuals. Students discuss how the new facts change their perception of the people. The teacher follows with a discussion of the social use and misuse of stereotypes – in school, as students are teased, bullied or ostracized, on TV, in cartoons, reality shows, etc.



Lower West Side

7. Putting the Puzzle Together

Assemble a collection of photographs about an individual or family and ask students to put the pictures together to tell a coherent story. How do individuals change over time? How do they feel? What might they be thinking? How are their relationships changing? What may have happened to them? What is bringing them together?

Give each student one photo from the Lower West Side portfolio. After they have written answers to the questions above, ask students to put their photos on a table. Next, have students assemble the photos into groups of three or more photos of the same people over time. Thus, a student who began with a single photo will work with classmates to complete that triptych or quartet.

Ask the students to describe their impressions of the Lower West Side neighborhood of Buffalo, New York, based on the portfolio. How does it compare to their own neighborhood? What can you tell about daily life of people in that community in Buffalo? How does the neighborhood change or stay the same over time? Is there a community in their city that is similar in makeup to the one in the Lower West Side portfolio?

8. Interviews with Portraits

Students photograph and interview people for a project, e.g. a local historian about community cultural traditions, a family member or neighbor about their job/memories/travels. After studying portraits of people, help students plan how they will take pictures expressive of their interviewee's character.

9. The Photographer's Tools*

Students learn about the basic elements that the photographer works with – light, composition, focus and background, black and white or color. While viewing a photograph, discuss how the photographer used these elements to create the meaning and expressiveness of a photo.

10. The Photographer's Relationships*

How does a photographer relate to the people in his/her pictures? As passerby, observer, an acquaintance, friend or peer? Outsider? What kind of relationship do they have? How does the person(s) in the photograph seem to feel about having their picture taken? What is the photographer's point of view? What is the photographer looking for? How does a photographer show the person in a natural moment? What enables a photographer to express the essence of a person? What precautions might a photographer take? Why? What is at risk?

How does the photographer get beyond a "Kodak smile" or a stilted posing for the camera? Students view and talk about many photographs to develop answers to these questions. Students share photographs they have taken, and compare how people presented themselves to be photographed whatever the choice of camera (SLR- single lens reflex, digital, disposable, or cell phone cameras).

Milton Rogovin says that he doesn't pose the people he photographs—they pose themselves. Do you get that sense from looking at his photos? Find other photographers' work in books or elsewhere and see how they photograph people. Is it from a distance? Or does the photographer seem to have a relationship with the subject of the image? How are people "misrepresented"?

*For a more detailed discussion of teaching about the elements of photography, see the sample Photography Class Projects.

CLASS PROJECT GUIDES FOR FOUR COURSES

Below are a set of class projects designed for teachers to use in four courses – high school American History, middle grades social studies or advisory, middle or high school English class and a photography course. While three of the four project guides are linked to specific content areas, they easily can become integrative units drawing together knowledge and methods from different disciplines. Each project guide has a statement about:

- Context and resources
- Student objectives
- Activities
- Outcomes
- Extensions

The class project guides are based in interaction between the teacher and students. Teacher and students together generate directions for their work. The teacher is a facilitator and a mentor; the teacher also seeks other adults, from inside and outside the school, to work with students as resources and even as mentors. The objectives make connections between students' own lives and what they are studying and connections between what students already know and the new materials and ideas they will explore. The activities are primarily investigation, exploration and problem solving and presentation of findings in a range of written, oral, and visual formats. The work is both individual and collaborative. The work is to be shared with an audience, the class itself and other people in the school. The audience may also include people from outside the school, friends and families and the larger community. Teachers will find many opportunities for assessment or learning, done by students as individuals and in groups as well as by engaged adults, including the teacher, visiting experts, or community volunteers.

While these class projects are designed for American schools, they could easily be adapted for schools in other countries. Some resources (see list) have international components. The Rogovin photographs are international in scope and lend themselves easily to teaching and learning in diverse cultural settings

Course 1: High School American History

In teaching American labor history, teachers can use the Family of Miners and Working People portfolios to explore living and working conditions in mining towns and the efforts of American miners to organize labor unions. The teacher can use the photos more generally with labor history topics, for example, post-Civil War union organizing, the campaign for the eight-hour day, immigrant workers, women organizing unions, or farm worker unions. The photographs can be used at any intersection of labor history or the conditions of working people.

The photographs are to be used in conjunction with other materials (e.g., primary source readings, texts, literature, music, films.) See "Methods for Teaching with Photographs" in this Teaching Guide. See also *The Power in Their Hands* (in "Teaching Resources") for a detailed curriculum, primary sources, activities and role plays for teaching U.S. labor history.



Family of Miners



Family of Miners

• Objectives

- Students learn about the living and working conditions in mining towns and the efforts of American miners to organize labor unions.
- Students learn about key movements in U.S. labor history, the struggle for workers' rights in the development of the U.S. economy.
- Students examine their beliefs about the rights of workers and their own willingness to risk organizing for fair wages and safe working conditions.

• Activities

- Miners' History - From studying these photographs students discuss living and working conditions of miners. Though contemporary, the photos repeat a historic reality of miners' lives (Family of Miners, Appalachia, photographs 1-6.)
- In small groups, students research selected key incidents and issues in American labor history; for example, 1892 Homestead steel, the 1892 Couer d'Alene miners' strike, child labor and sweatshops, the 1911 Triangle Shirtwaist Factory fire and the organizing by New York City women garment workers, the 1930's organizing of industrial unions, agricultural labor (share croppers, tenant farmers, migrant workers). The class develops common research questions and pools resources. Each group presents their story and analysis using diverse presentation methods (e.g., media, narrative debate, drama).
- Students identify the contrasting viewpoints of workers and owners, labor and management, in any of those historical situations and debate the need for workers' rights. How are workers' rights established? What makes them legal? Who monitors them? How are they enforced?
- Students create a family tree showing the employment history of their family. They interview family members about their work life and work history. They write an interpretive essay, or other document, about their discoveries, reflecting on the significance of what they have learned.
- Environmental issues – what are the long-term implications of different types of mining (people, land)?
- Students role play organizing a labor union as safety conditions in their mine decline. The teacher writes short character descriptions describing persons' motives and interests. Students assume the role of union organizers, the teacher is mine boss/manager or owner, and the rest of the students are approached to join the union.
- Students develop an oral history project about a local industry. They interview veteran employees about changes they have experience in that industry over the decades. They relate that industry to local economic development. Students probe for points of view of the workers, the owners, and any related union organizing.
- Students develop an interview project to document a current local labor issue, e.g., low wages at chain stores, unsafe working conditions, or undocumented workers. They learn to create factual and probing questions for interviews with people of different viewpoints.

- **Outcomes**

- Students share research about major themes in US labor history.
- Students research particular aspects of family work history and local labor history and present their findings to the class or a public audience, such as a history fair.
- Students examine their own attitudes about doing manual and other kinds of labor, and about workers' rights and organizing to improve working conditions. They use a variety of research sources and methods of presentation.

- **Extensions**

- Any of the methods mentioned in the Activities (e.g., role plays, interviews, historical research) are complex and learned over time. The teacher will model using it, and any class guests may share their knowledge and experience with that method. These are powerful experiences that students can continue to use throughout their lives in widely divergent situations

Course 2: Middle Grades Social Studies Class or Advisory



Working People



Working People

The middle grades (generally Grades 6-8) teacher can use the Family of Miners and Working People photographs with students in a project to explore attitudes toward jobs that require physical labor and reasons people choose the jobs they do as part of a project about the students' futures. In the middle grades students are making big choices that will impact the rest of their lives. They consider which high school to attend, their intention to graduate, which courses they want to take, plans for further education and future work.

Middle grades teachers often want to help their students consider these choices seriously, reflect on their interests and dreams, and learn about the resources available to them. For many students, eighth grade is a critical juncture in their lives. They have little belief that they can develop abilities that could take them into valuable, interesting work. This project needs to be designed for and with the specific students who are doing the project.

For the teacher, carrying out such a project will be influenced by how much the teacher knows about the realities of high school choices in that school district, including the school-to-work support programs that the high schools offer. Many school districts offer summer programs to bridge middle school to high school, to visit colleges and identify resources to help students graduate from high school.

The Family of Miner and Working People photographs are an entry point for many discussions and investigations in which students consider their work and education futures. For useful materials in creating such projects, see Teaching Resources section.



Working People

• Objectives

- Students analyze their own work experiences, attitudes and expectations about work and those common in their family and neighborhood.
- Students develop a plan for high school and course choice, for exploring work through internships and active involvement in their communities, and identify resources for this exploration.
- Students and the teacher investigate the kinds of work done in their neighborhood and locality.

• Activities

- Using the Working People or Family of Miners photographs, students write about the work miners do and their working conditions. They discuss manual labor, skilled and unskilled work, and their attitudes and beliefs about why people do those jobs. Discussions would explore the relationship of particular jobs to class background, immigrant status, race, gender, and education of the workers in those jobs.
- Students interview friends and family about their job experiences. They write about their own aspirations and goals. They identify the steps to take toward advancing their education and acquire the experience and skills necessary to find and secure sustaining jobs .
- Students may be doing service learning hours, internships, or after school jobs. They may have a talent or skill that others value (repairing bikes, singing, or cartooning). What is engaging in those experiences? Can they be work as well? Lead to new perceptions of work?
- Students analyze what activities and services they would like the school to offer to meet their interests and needs and then collaborate on developing them.
- Students observe and analyze their work experience by writing in journals. They identify people at their work site who are helpful to them and interview them. Taking their own photos of people at work would add documentation to the discussion and extend their discussions of the Rogovin photographs.
- Students research the education, training and experience necessary for a challenging job that interests them. They identify ways to volunteer in order to learn more about that work. Finding mentors, with the help of the school, might be a larger project to undertake with help of the teacher.
- Students look for ways to learn about jobs in their community and to bring people into the school to talk about and to be interviewed about their work.
- Students read from The Autobiography of Malcolm X and other literature about people's motivations for doing the work they do, obstacles they met, and responses to changing work conditions.

- **Outcomes**

- Students write a personal essay about changes in their view of themselves and their future school and work plans which are presented to the class.
- Students share their essays with each other.

- **Extensions**

- Middle grades teachers may decide to work with other staff to improve the school's opportunities for students to experience work and educational choices. Many high schools are experimenting with ways to engage students with the workforce such as in the health industry, high value industrial production, information technology, communication, environmental protection and community development. Developing partnerships with companies and participating staff members requires outreach and nurture; the rewards, however, are often readily apparent to business, schools, city government and the participating students.
- Teachers and students may embark on a more extensive study of their local community, assessing the needs of young people and other groups for more services and resources, designing ways to create them and advocating for resources to create them. This study may lead to entrepreneurial or volunteer projects. Many schools and organizations have led the way that it is easy to identify resources and models for doing this work.

Course 3: English Class – Coming of Age in the Neighborhood



1973 Lower West Side



1985 Lower West Side



1992 Lower West Side

The teacher uses the Lower West Side (Triptychs and Quartets) photographs to discuss and write about how a neighborhood functions, changes over time in family relationships, or growing up in their own neighborhood. The teacher provides literature about coming of age and urban neighborhoods and students select the books they read.

The reading and writing circle or workshop methods are widely used at all grade levels in many American schools. As a teacher's experience with these practices deepens, the reading and writing circles contribute to building a learning community of respect and trust in a classroom. For rich discussion and examples of teaching with these methods see books listed in Teaching Resources by Christensen; Daniels and Bizar; Rogovin; and Zemelman, Bearden, Simmons and Leki.

This guide includes a list of teachers' highly recommended young adult literature around the themes of coming of age and living in a neighborhood. We know the list is only a beginning and that teachers will easily add their favorites.

• Objectives

- Students develop as confident writers with a personal voice that comes from writing about their experience, beliefs and feelings about coming of age and living in their neighborhood.
- Students read widely and work collaboratively in both the reading and writing process.
- Students share their writing publicly, as in school magazines, local paper, or with younger students.

• Activities

- Read in literature circles
 - Small groups of 4-6 read the same fiction or non-fiction book about coming of age in a neighborhood.
 - Students take literature circle roles they have developed for reading a book together (e.g., discussion director, illustrator, literary luminary, researcher). They read outside of class and use class time for discussion of the book's story, ideas and writing style.
 - Students choose a method for re-presenting their book to the class, such as a critics' panel, dramatic enactment of a scene with discussion, or interviews with characters.
- Students write about growing up in their neighborhoods in several styles (e.g., journal, narrative or descriptive essays, dialogues, dilemma stories, poems) through the collaborative writing process. In the writing process, students work in small groups to:
 - Brainstorm
 - Write first drafts
 - Share drafts for feedback
 - Revise for second drafts
 - Share with teacher
 - Revise for final draft
 - Share final draft with the class. Publish.
- In sharing their writing, students can explore feelings about identity (who they are), tensions between themselves and their families, and attitudes toward other cultural groups. They will need to practice attitudes of respect toward others in order to feel safe as they talk. Teachers can use these discussions as part of the yearlong effort to create community in the classroom.

• Outcomes

- Students will add many writing pieces to their writing portfolio. They will be able to see development of their point of view, their use of words, their arguments and ideas, of the length and details of their writing.
- Students will be more confident of their own voice and enjoy sharing their writing with each other.
- Students may understand and appreciate their cultural differences, letting go of some fear and stereotypes and feeling more open to people from different backgrounds.

• Extensions

- Trips outside of school to explore neighborhoods safely enrich the discussion of coming of age in neighborhoods. Students will want to help plan those trips, and family or community members will be essential to supporting the trips. Again, this is easily a yearlong project.

Course 4: Photography Class

The teacher uses the Milton Rogovin Lower West Side (Triptychs and Quartets) portfolio for a project on taking family photographs. The photographs are called “triptychs and quartets,” as there are three or four photographs of the same individuals or families in one neighborhood taken over a twenty or thirty-year period. They show changes in individuals and their relationships over time.

Through the Center for Documentary Studies (CDS) at Duke University, Wendy Ewald has done extensive work with teachers on using photography to teach writing to children. The CDS web site and Wendy’s book, coauthored with Alexandra Lightfoot, *I Wanna Take Me a Picture, Teaching Photography and Writing to Children*, offer valuable resources for working with younger children and can be easily adapted to other age groups. This book incorporated a set of Rogovin’s work and home photographs from his *Working People* series.



1974 Lower West Side



1985 Lower West Side



1992 Lower West Side



2001 Lower West Side

• Objectives

- Students compare and analyze family photographs for their expressiveness and meaning.
- Students learn about the elements of photography and analyze how these elements contribute to the expressiveness of the photographs.
- Students take meaningful photographs of their family and neighbors.

• Activities

- Students brainstorm about good choices of subjects for portraits and elements of a good portrait.
- Students explore the people and the objects in the Rogovin photographs, with imaginative dialogues, assuming their points of view, as the characters change over the decades.

- o Students learn about the basic elements that the photographer works with – light, composition, focus (near or far, sharp or soft), the background, and use of black and white or color. In viewing a photo, students discuss how the photographer used these elements to create the meaning and expressiveness of a photo.
- o How does the photographer use available light? Does the photographer add light from an additional source, e.g., a flash? How does light affect the meaning of the photograph? The expressiveness?
- o How does the composition complement or affect the meaning of the photograph? The expressiveness?
 - Is selective focus used? If so, to what end?
 - How does the photographer use the people's environment to express their lives? How does the environment/background give information about the people in the photographs?
 - Why do you think the photographer worked in black and white? How would the photographs be different in color?
- o Students discuss how a photographer relates to the people in his/her pictures. As passerby, observer, an acquaintance, friend or peer? With what kind of attitude? What kind of relationship do they have? What is the photographer looking for? What enables a photographer to capture the essence of a person? How does a photographer capture the person in a natural moment?
- o Students may compare their experience in taking pictures of people with different kinds of cameras (digital, disposable or cell phone cameras, SLR single lens reflex). Students may share their photos in discussion of these questions. How does the choice of camera affect the quality of a photograph?
- o Did you get a "Kodak smile"? Is that what you wanted? A pose? Is that from the casualness with which these cameras are used? Or from the limitations of the camera? Or do you get an expressive photograph that tells you quite a bit about a person? How does the photographer get beyond a subject's tendency to pose for the camera? Students study individual photographs and talk about their own photography to develop answers to these questions.
- o Students complete assignments with family photographs. Students share the photos and discuss their work.
- o Students write about their photographs in journals, essays, poems or other descriptive, analytic and expressive modes. They can write about the artistic choices they made and the significance of the photographs. Students talk about what they learned about taking family portraits, how the photography affected their relationships, or changes in how they perceive themselves as photographers, as well as other topics generated in the class.

• Outcomes

- Plan a photo exhibit at school or in a neighborhood space. Have an opening night for students, families, neighbors, friends and teachers. Each student talks with viewers and answers questions about their photographs and the artistic choices they made.
- Students will share copies of the photographs they took with their subjects and discuss their reactions.
- A student might like photography enough that they might volunteer to photograph for their school newsletter or community newspaper. He/she might continue photographing after the class has concluded and what might have started as a class could become a hobby or future profession.

TEACHER RESPONSES

World Language Class, Percy Julian High School, Chicago

We work in Japanese class by first doing the free-write in English. I ask them to choose one of the photographs to write about. "I want you to write freely but treat it as if the person's family was going to read it." This is part of the theme of our class – international empathy. Instead of focusing only on the dirt, someone will say, "They take pride in their work." "They look poor." Some write that as descriptive, others as a put down.

The power to be rude and nasty to other people is sometimes the only power our students feel they have. I'm more interested in working on something constructive, so seeing the kids eager to use the photos was good.

-- Xian Barrett, Japanese Language teacher

American History Class, Englewood High School, Chicago Public Schools

I shared the Family of Miners photos with my students to introduce a unit on the 1930's Great Depression in my American History classes. We passed the photographs around and talked about individual photographs. I asked them questions like, "What kind of work do these people do? How do the miners seem to feel about that work? What did you notice about their families? About their homes?"

Students talked about the hard work the miners did, the low wages, the dirt, the tools, and the miners' ages, their strength, endurance, and the pride that the photographs conveyed. Students described how the homes were modest or poor, but that the families seemed comfortable and the homes decorated with care.

Then I said, the US stock market crashed in 1929, businesses closed, unemployment skyrocketed and all these people lost their jobs. What happens to them? What are the effects on them and their families? Students looked shocked. Slowly they began to talk about all the consequences they could imagine. That was their introduction to the Depression.

-- Jackson Potter, History teacher

Teaching College Students, Rochester Institute of Technology

I have used Milton Rogovin's photographs from Portraits in Steel in a course on photography and writing and his biography Milton Rogovin: The Making of a Social Documentary Photographer by Melanie Anne Herzog in a course on oral history and autobiography. I have prefaced discussions of photographs of steelworkers at work and at home with a short in class writing where students are asked to write "snapshot" descriptions of their own parent/s (or family) at work and at home. This is useful in traversing the class differences between Rogovin's subjects and the background of many of my students.

-- Janet Zandy, Department of English

Dear Families

As you probably know, our class has been working with a curriculum called the Rogovin Photography Teacher's Guide. We use the photography of Milton Rogovin to understand more about the people and places in his photographs through observation, research, reading, writing and photography.

The Rogovin Collection has invited us to share copies of our class' work with other students around the world. Some of the student's work will be added to the Milton Rogovin's website, <www.miltonrogovin.com> and possibly be used in later editions of the Teacher's Guide.

The Board of Education and U.S. Copyright Law require that The Rogovin Collection have written permission before using your child's work. I hope that you will grant that permission by signing the release. I also hope you will tell your friends and family about the website so they will be able to see the work of Milton Rogovin, as well as any work of our class that makes it on the site.

Most Sincerely,

_____ Teacher

-----Permission slip-----

To The Rogovin Collection, LLC:

I give The Rogovin Collection, LLC permission to use the work I created, including the writing, artwork and photography in my submission. I understand that my first name, grade and name of my school may accompany my submission. I give you permission to use my work for the future development of educational materials based on the photography of Milton Rogovin.

I understand that The Rogovin Collection is not promising to use any of my work; but, if it does, it will use its best efforts to acknowledge me as creator of any of my materials that it uses. I waive any right to inspect or approve materials The Rogovin Collection creates that contains my work. Unfortunately, we are not able to return materials submitted to the Rogovin Collection.

Either, I am over 18 years of age, or my parent or legal guardian approves of this contract.

Dated _____

Sign Name _____

Print Name _____

Name of Student _____

Address _____ City _____ State _____ Zip _____

Phone # _____

Grade _____ School _____ City _____

Parent or Guardian Signs Here (mail to the address above)

I warrant that I am the parent or legal guardian of _____, a minor, and have full authority to authorize and execute the above Release which I have read and approved.

Date _____

Signature of Parent or Guardian

Sign Name _____

Print Name _____

TEACHING RESOURCES

Methods of Teaching/Teaching about Justice

Bigelow, Bill, et al. *Rethinking Our Classrooms: Teaching for Equity and Justice*. Milwaukee WI: Rethinking Schools, 1994

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Zemelman, Steven; Bearden, Patricia; Simmons, Yolanda and Leki, Pete. *History Comes Home, Family Stories Across the Curriculum*. York, Maine: Stenhouse Publishers, 2000.

Milton Rogovin Books and Resources

The Bonds Between Us, Family Portraits from Around the World, White Pine Press. Buffalo, New York. 2001

The Forgotten Ones. By David Isay, David Miller, and Harvey Wang. The Quantuck Lane Press, New York. 2003

Milton Rogovin: The Making of a Social Documentary Photographer by Melanie Herzog. Center for Creative Photography and University of Washington Press. Seattle, Washington. 2006

Milton Rogovin: The Mining Photographs. Essay by Judith Keller. Getty Publications, Los Angeles, California. 2005

Nada Queda Atrás. Poems by Carlos Trujillo, photographs by Milton Rogovin. Ediciones Museo de Arte Moderno Chiloé, Chile. 2008

Sojourners and Settlers by Jonathan Friedlander, Univ. of Utah Press. 1988. Includes portfolio of Milton Rogovin photographs from his Yemeni series

Triptychs: Buffalo's Lower West Side Revisited. W.W. Norton and Co. 1994. With essay by JoAnn Wypijewski.

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Labor History, Mining, and Work

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Music and Mining

Cantata Santa Maria Iquique by Quilapayun

Coal Mining Women (Hazel Dickens, Phyllis Boyens, Sarah Gunning, Florence Reece ["Which Side..."])--
Rounder 4025

Harlan County USA: Songs of the Coal Miner's Struggle. Rounder/UMGD, 2006.

Music of Coal. Big Stone Gap, VA: Lonesome Records & Publishing BMI, 2007.

Songs & Ballads of the Bituminous Miners (Lib. Cong field recordings) Rounder 1522-2

Songbooks

Blood, Peter. *Rise Up Singing: The Group Singing Songbook*. pgs.143-145

Film and Mining

Blood Diamond (2006) – Details a story in which “blood diamonds”—diamonds mined in African war zones and sold to fund warlords and diamond companies. Set against the backdrop of the civil war in Sierra Leone in 1999.

Harlan County USA (1976) - Documentary about a violent coal miners's strike which began in June of 1973 against the the Eastover Mining Company's Brookside Mine in Harlan County, Kentucky.

Matewan (1987) – Illustrates the events of a coal miners' strike in rural West Virginia in the 1920's. The mining company and workers are at odds as the workers try to form a union.

North Country (2005) – When the first group of women to work in the Eveleth Mines in Minnesota endured harassment, hostility, and took their case to the courts, resulting in a long legal battle over women's rights to equal treatment.

Salt of the Earth (1954) - Mexican-American miners strike to be treated and paid equally to their white coworkers. The miners' wives also take action and play a large part in the strike. Based on an actual strike against Empire Zinc Mine in New Mexico.

Books on Film

Zaniello, Tom. *The Cinema of Globalization: A Guide to Films About the New Economic Order*. 2007.

Zaniello, Tom. *Working Stiffs, Union Maids, Reds, and Riffraff: An Expanded Guide to Films About Labor*. 2007.

Photographers

Bourke-White, Margaret (*Margaret Bourke-White*)

Capa, Robert (*Robert Capa: The Definitive Collection*)

Dotter, Earl (*The Quiet Sickness*)

Hine, Lewis (*Men At Work and America and Lewis Hine and Kids At Work: Lewis Hine and the Crusade Against Child Labor*)

Lange, Dorothea (*Daring to Look: Dorothea Lange's Photographs and Reports from the Field*)

Levy, Builder (www.builderlevy.com)

Nachtwey, James (www.jamesnachtwey.com)

Riis, Jacob (*How the Other Half Lives*)

Smith, W. Eugene (*Dream Street: W. Eugene Smith's Pittsburgh Project and Let Truth Be the Prejudice: W. Eugene Smith, His Life and Photographs*)

Sutton, Sean (http://www.digitaljournalist.org/issue0104/sutton_intro.htm)

Poetry

Beecher, John (*One More River to Cross: The Selected Poems of John Beecher*)

Hughes, Langston (*Hughes: Poems Written by Langston Hughes and Poetry for Young People: Langston Hughes*)

Neruda, Pablo (*The Essential Neruda: Selected Poems*)

YOUNG ADULT LITERATURE

Themes: Coming of Age and Living in a Neighborhood

Pattillo Beals, Melba. *Warriors Don't Cry: A Searing Memoir of the Battle to Integrate Little Rock's Central High School*

(6th grade and up)

Crowe, Chris. *Getting Away with Murder: The True Story of the Emmett Till Case*

(8th grade & up)

Cisneros, Sandra. *Barbie-Q*

(9th grade & up)

Cisneros, Sandra. *The House on Mango Street/La Casa en Mango Street*

(9th grade & up) English or Spanish

Erdrich, Louise. *Love Medicine*

(9th grade & up)

Erdrich, Louise. *The Birchbark House*

(6th grade & up)

Fleischman, Paul. *Seedfolks*

(6th grade & up)

MacDonald, Michael. *All Souls, A Family Story from Southie*

(9th grade and up)

Myers, Walter Dean. *Handbook for Boys*

(9th grade & up)

Myers, Walter Dean. *Scorpions*

(9th grade & up)

Nelson, Marilyn. *A Wreath for Emmett Till*
(8th grade & up)

Muñoz Ryan, Pamela. *Becoming Naomi Leon/Yo Naomi Leon*
(6th grade & up) English or Spanish

Tillage, Leon. *Leon's Story*
(6th grade & up)

Yep, Laurence. *Dragonwings*
(6th grade & up)

Yep, Laurence. *Child of the Owl*
(6th grade & up)

Yep, Laurence. *Sea Glass*
(6th grade & up)

WEB SITES

Appalachian Studies Association – www.appalachianstudies.org
Appalshop – www.appalshop.org
Center for Documentary Studies, Duke University – cds.aas.duke.edu
Facing History and Ourselves – www.facinghistory.org
Foxfire – www.foxfire.org
Highlander Research and Education Center – www.highlandercenter.org
Jobs for the Future – www.jff.org
Milwaukee Art Museum – www.mam.org
Penn State University Archives – www.libraries.psu.edu/speccolls/hcla
The Radical Teacher – www.radicalteacher.org
Rethinking Schools – www.rethinkingschools.org
Milton Rogovin – www.miltonrogovin.com
Southern Poverty Law Center – www.splcenter.org
Teachers for Social Justice – www.t4sj.org
Teachers for Change – www.teachersforchange.org

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