**NATIONAL GEOGRAPHIC**

# Preserving the Past

Students analyze the differences between permanent and traveling exhibits and decide which type of exhibit would be appropriate for the *Clotilda* artifacts. Students develop a detailed, annotated sketch that visually represents a proposed exhibit for the *Clotilda* and an accompanying brochure before developing a pitch to present to the Alabama Historical Commission. This lesson is part of the Sunken Slave Ship unit.

**GRADES**

6, 7, 8

**SUBJECTS**

*Anthropology, Archaeology, Sociology, Conservation, English Language Arts, Geography, Human Geography, Social Studies, Civics, U.S. History, World History, Storytelling*

**CONTENTS**

2 Activities

# ACTIVITY 1: TRAVELING VERSUS PERMANENT EXHIBITS I 50 MINS

# DIRECTIONS

*Sunken Slave Ship* **Unit Driving Question:** *How do artifacts and their preservation impact communities?*

*Uncovering the Past* **Lesson Driving Question:** *How are artifacts and stories of past lives uncovered?*

**1. Engage students in analyzing the difference between permanent and traveling exhibits by reviewing several examples.**

- Tell students they will consider the difference between types of exhibits that are best suited for particular types of historical artifacts. Ask students to imagine the efforts and all the considerations involved in taking a historical artifact from the water, such as the *Clotilda*, and preserving its many parts and the stories that come with them.
- Distribute the *Traveling or Permanent Exhibit?* handout to students.
- Have students look at the following websites:

    - National Geographic's *Current Exhibition*
    - Houston Museum of Natural Science's *Permanent Exhibitions*
    - Smithsonian Institution's *Traveling Exhibitions Service*

- Have students answer the *Traveling or Permanent Exhibit?* handout questions related to the two types of exhibits.
- Explain that by looking at the characteristics of these two styles of exhibits, they can better decide whether the *Clotilda* exhibit they will be proposing will be best suited as a traveling exhibit or a permanent one.


**2. Student groups participate in a gallery walk and collaborate to determine the similarities and differences between traveling and stationary exhibits based on their reading and personal experience.**
- Divide the class into five groups.
- Assign one student per group as the recorder, the person who will write the group's response on the chart paper.
- Place five charts at different locations around the room with the headers Who, What, When, Where, Why, and the corresponding questions below:

    - ***Who*** *owns an artifact, and does that play a part in whether it should be permanent or traveling?*
    - ***What*** *exhibitions use the location of the exhibit as an actual part of the exhibit?*
    - ***When*** *might some exhibits be too difficult to transport from place to place?*
    - ***Where*** *might it make sense that the location of the exhibit is part of the exhibit itself?*
    - ***Why*** *would it be valuable to move an exhibit to multiple locations?*

- Provide students with three minutes of discussion and recording time at each station before rotating to the next.

**3. Engage students in making the case for whether the *Clotilda* and its artifacts should be a permanent exhibit (a memorial in Africatown) or a traveling exhibit shown in museums around the world.**

- Ask:

    - *Should the* Clotilda *and its artifacts be a part of a permanent exhibit in Africatown or a traveling exhibit that could be shown in museums around the world?*
    - *What factors have influenced your opinion?*

- Students respond to the question providing reasons to support both sides of the argument.
- Record responses on a class T-Chart labeled Traveling and Permanent beneath the appropriate label.
- Have students record whether they will be supporting the development of the *Clotilda* exhibit or memorial as a permanent or traveling exhibit on the "Connecting to the *Clotilda*" portion of their *Traveling or Permanent Exhibit?* Handout.
- Collect student handouts for review.

# Tip

Step 1: Online exhibits can also be incorporated into this activity if students want to include the option for website development. Some examples of online exhibits can be found in the _National Archives._ Digital technology can also play a role in fixed or traveling exhibits—a 3D virtual tour of the entire wreck, for example, or a virtual dive as it was excavated.

# Tip

To give students an idea of what putting together an exhibit entails, share the _Spinosaurus Exhibit time-lapse video_ or the _Tomb of Christ time-lapse exhibit_, considering the time, manpower, and potential damage to artifacts that are involved with the building of an exhibit.

# Informal Assessment

_Traveling or Permanent Exhibit?_ Review students' responses on the handout, identifying their preference and reasoning for the creation of a traveling or permanent *Clotilda* exhibit or memorial. Check for understanding regarding the economic impact an exhibit can have on a

community, as well as how the location (including online exhibits) can contribute to telling the whole story. If students are missing these points, make a note of them for the student either verbally or in written feedback on the handout.

# Extending the Learning

**Museum Observation Field Trip:** Take students to a local museum and have them identify the various types of exhibits within the museum with a brief summary of each type of exhibit and clues about what type of exhibit it is. Does the museum have any online exhibits? If so, the students can tour that as a warm-up before they go to the museum in person.

## OBJECTIVES

# Subjects & Disciplines

**Anthropology**
- Archaeology
- Sociology
- Conservation
- English Language Arts

**Geography**
- Human Geography

**Social Studies**
- Civics
- U.S. History
- World History

**Storytelling**

# Teaching Approach

- Project-based learning

# Teaching Methods

- Discovery learning
- Discussions
- Multimedia instruction

# Skills Summary

This activity targets the following skills:

- 21st Century Student Outcomes
  - Information, Media, and Technology Skills
    - [Information Literacy](#)
    - [Information, Communications, and Technology Literacy](#)
    - [Media Literacy](#)
  - Learning and Innovation Skills
    - [Critical Thinking and Problem Solving](#)
  - Life and Career Skills
    - [Flexibility and Adaptability](#)
    - [Leadership and Responsibility](#)
    - [Social and Cross-Cultural Skills](#)
- 21st Century Themes
  - [Civic Literacy](#)
  - [Financial, Economic, Business, and Entrepreneurial Literacy](#)
  - [Global Awareness](#)
- Critical Thinking Skills
  - Analyzing
  - Applying
  - Evaluating
  - Remembering
  - Understanding

# National Standards, Principles, and Practices

## COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS & LITERACY

- [CCSS.ELA-LITERACY.SL.6.1:](#)
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- **CCSS.ELA-LITERACY.SL.6.2:**

Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

- **CCSS.ELA-LITERACY.WHST.6-8.9:**

Draw evidence from informational texts to support analysis, reflection, and research. 

- **Speaking and Listening Standards 6-12: Comprehension and Collaboration, SL.6.4:**

Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

## THE COLLEGE, CAREER & CIVIC LIFE (C3) FRAMEWORK FOR SOCIAL STUDIES STATE STANDARDS

- **D1.5.6-8:**

Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of views represented in the sources.

- **D2.Civ.10.6-8:**

Explain the relevance of personal interests and perspectives, civic virtues, and democratic principles when people address issues and problems in government and civil society.

- **D2.Civ.7.6-8:**

Apply civic virtues and democratic principles in school and community settings.

- **D2.His.11.6-8:**

Use other historical sources to infer a plausible maker, date, place of origin, and intended audience for historical sources where this information is not easily identified.

- **D2.His.6.6-8:**

Analyze how people&rsquo;s perspectives influenced what information is available in the historical sources they created.

**Preparation**

# BACKGROUND & VOCABULARY

# Background Information

Permanent exhibits are exhibits that stay in one location. Generally, permanent exhibits are owned by the museum that houses them and are a driving force for bringing visitors to the location of the exhibit. A permanent exhibit needs longevity, meaning it should be able to

engage audiences for an extended period of time.

Traveling museum exhibitions are commonly filled with artifacts that are impactful to a large group of people, such as Leonardo da Vinci's invention notebooks or <u>Bodies: The Exhibition</u>. These exhibits are put on display at various locations for a set amount of time, drawing visitors to the museum before they are packed up and transported to their next location. The purpose is to extend public knowledge and bring information to people rather than waiting for them to seek it out on their own.

Whether exhibits are permanent or traveling, museums are all about stories. Artifacts tell stories. Through these stories, we can connect the past, present, and future and help visitors make sense of the objects and their importance. Everyone tells stories about themselves and uses stories to understand the world around them. Just like books, museums use storytelling techniques such as setting the scene, building to a climax, or creating a twist in the tale. When developing a storytelling museum, the curator should strive to ensure that the presentation of facts and artifacts spark curiosity and help the visitor become a part of the past through their experience.

# Prior Knowledge

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# Recommended Prior Activities

- <u>Ethnography of Africatown</u>
- <u>Finding the Clotilda</u>
- <u>From Benin to Mobile</u>
- <u>Meet Cudjo Lewis</u>
- <u>The Importance of Preserving the Past</u>

# Vocabulary

| Term | Part of Speech | Definition |
|------|----------------|------------|
| archaeological | adjective | having to do with the study of ancient people and cultures. |

| Term | Part of Speech | Definition |
|---|---|---|
| archaeology | noun | study of human history, based on material remains. |
| exhibit | noun | display, often in a museum. |
| international | adjective | having to do with more than one country. |
| local | adjective | having to do with the area around a specific place. |
| national | adjective | having to do with the government or people of a country. |
| provenance | noun | origin or source of an object, work of art, or literature, the history of ownership of a valued object, work of art, or literature. |

# ACTIVITY 2: PRESERVING THE CLOTILDA | 1 HR 40 MINS

# DIRECTIONS

_**Sunken Slave Ship**_ _**Unit Driving Question:**_ _How do artifacts and their_ preservation _impact communities?_

_**Uncovering the Past**_ _**Lesson Driving Question:**_ _How are artifacts and stories of past lives uncovered?_

**1. Engage students in a discussion on the community of Africatown's rights to the** _**Clotilda.**_

- Ask: _Who do you think "owns" a historical find, such as the underwater remains of the Clotilda?_

- Explain that, in this case, the _Clotilda_ legally belongs to the State of Alabama. It once was privately owned and insured, but the owner never claimed insurance because it was illegally scuttled, and any other legal claims have expired. However, there are moral and cultural claims, too, like Africatown's. It's up to individuals to express their perspectives to the state.

- Display the following quote from National Geographic's article _With Slave Ship Clotilda Found, the Work of Healing a Community Begins_: "The ship should be raised and put on display in Africatown and become part of the Civil Rights Trail,' Raines said. 'It should generate millions of dollars in tourism for a community that needs and deserves it more than anywhere else.'"

- Explain that the Civil Rights Trail is a series of more than 100 locations across 15 states that were places of importance during the Civil Rights Movement. For example, there is a marked route between Selma and Montgomery, Alabama, that marks the path of the

Selma-to-Montgomery March that took place in 1965. The Selma-to-Montgomery March was a protest march organized as part of a campaign for African-American voting rights.

- Ask students:

    - *Do you agree or disagree with quote? Why?*
    - *What barriers do you think might get in the way of the State of Alabama agreeing with Raines' suggestion?*
    - *Especially when considering the condition and fragility of the* Clotilda, *is this responsible for him to suggest?*
    - *What does it mean to deserve something?*
    - *Do you feel that that is an appropriate term to describe the relationship between the descendants of those on the* Clotilda *and the remains of the ship? Why or why not? Is there a better word?*

**2. Prompt students to analyze articles and understand how the discovery of the *Clotilda* and the story it tells might impact Africatown and the descendants of its founders.**

- Ask: *Just like many stories have ways of bringing up emotions or connections within the reader, what stories or artifacts about the* Clotilda *and the people of Africatown have drawn you in or engaged you in some way? Why?*
- Explain that students will be designing their *Clotilda* exhibits or memorials. As they read these final articles, they are to think about the following questions to help them navigate the decisions they will have to make.
- Project the questions below to guide students in reading with a purpose:

    - *What parts of the stories that you've heard in this unit would be powerful enough to engage audiences that are not directly connected to this history?*
    - *How can the artifacts from the* Clotilda *wreckage and other objects we've seen through our study of Benin, Africatown, and the people who live there be organized and used to tell the story of those who founded Africatown and those of their descendants?*
    - *How can the development of this <u>exhibit</u> or <u>memorial</u> be a part of that story?*
    - *How could this exhibit or memorial potentially impact the lives of those still living in Africatown and the descendants of the founders of Africatown?*

- Have one student read the National Geographic article <u>*With Slave Ship Clotilda Found, the Work of Healing a Community Begins*</u> and have another student read the AL.com article <u>*With Slave Ship Clotilda Found, the Work of Healing a Community Begins*</u>.

- Student pairs share their thoughts about the impact of the finding of the *Clotilda* on the community in Africatown based on their separate readings and provide text evidence.
- Invite student pairs to share their thoughts with the whole class.

**3. Prompt students to design an exhibit sketch of their proposed *Clotilda* exhibit or memorial.**

- Show students examples of exhibit sketches such as the *Smithsonian Institution's West Cretaceous Wing* or the *Rhode Island School of Design Concept Sketches*.

    - Point out how the Smithsonian Institution sketch includes labels and multiple dimensions.

- Tell students they will be designing a sketch of an exhibit they will be proposing to develop.
- Instruct students to review the *Sunken Slave Ship: Final Project Rubric* and explain that in their proposal, they will need to include what is in the rubric.
- Tell students they will also need access to previous articles, resources, and handouts for this activity.
- Have students review previous work and design an annotated sketched map of their exhibit that includes labels for the artifacts they will use to tell the story of the *Clotilda*, its passengers and crew, and Africatown.

**4. Prompt students to develop a trifold brochure meant to entice potential museum visitors and share highlights of the proposed *Clotilda* exhibit or memorial through text and images.**

- Refer back to *Sunken Slave Ship: Final Project Rubric* and identify where the brochure could fulfill rubric requirements (provides background about the *Clotilda* and the transatlantic slave trade, as well as information about the history of Africatown and its founders).
- Provide students with printed or digital access to the *Trifold Brochure Template*.
- Share brochures from other museums as examples to help students imagine what their brochure could look like.
- Encourage students to use Creative Commons images, inspiration from their exhibit sketches, and/or their own drawings to provide visual examples within the brochure of featured exhibits and artifacts.

**5. Engage students in researching the Alabama Historical Commission (AHC) to prepare for writing a pitch proposing their *Clotilda* exhibit concept to the AHC.**

- Have students read about the history of the _Alabama Historical Commission_ identifying keywords that should be included in their pitch to ensure they are addressing the AHC's mission and values.
- Ask: _What keywords or phrases did you find?_
- List students' responses on chart paper or another surface that can be visible while the students complete their work. (Possible keywords or phrases identified: _preservation and promotion of state-owned historic sites; statewide programs to assist people, groups, towns, and cities with local preservation activities; state law makes the AHC responsible for the acquisition and preservation of state-owned historic properties and education of the public on historic sites in Alabama; advocate and advise on the preservation of African-American historic places in Alabama; preservation of African-American historic places. The AHC also created the Maritime Advisory Council and the Council on Alabama Archaeology to advise on topics relating to maritime archaeology, archaeology, and history.)_
- Ask students to identify three to five words or phrases that they will intentionally include in their pitch.

**6. Engage students in writing a letter to the AHC pitching their plan for a traveling or permanent exhibit featuring the _Clotilda_.**

- Referring to the _Sunken Slave Ship: Final Project Rubric,_ remind students that their letter should answer the driving questions: _What should happen to archaeological finds?_ and _How do artifacts and their preservation impact communities_?
- Encourage students to share the story they hope their exhibit will tell in their written pitch.

**7. Students present their exhibit pitches as if they were presenting to the AHC.**

- Students practice their oral pitch, prior to the final presentation, incorporating both the exhibit sketch and the brochure as visual aids.
- Students in the audience provide their presenting classmates with feedback, identifying key elements that were presented well and respond to each classmate with a specific compliment on an index card or sticky note.

# Tip

Step 4: Give students instructions on Creative Commons and attributing images to authors in captions when selecting images to put into their brochures if they will be developing brochures digitally.

# Tip

Step 6: Provide an example of a professional letter format to guide the letter writing and provide time to go through the writing process with the written pitches.

# Modification

General: If all three pieces of the project cannot be completed within the allotted time, it is recommended to remove the trifold element and retain the exhibit sketch and pitch to the AHC.

# Tip

Step 7: Encourage students to dress professionally for the oral presentations, as if they were presenting to a group of professionals.

# Rubric

_Sunken Slave Ship: Final Project Rubric_: Use the rubric's standards to assess students' work on the pitch letter, exhibit sketch, and brochure.

# Extending the Learning

Video Pitch: Have students video themselves as if presenting their letter to a panel of representatives from the Alabama Historical Commission.

Authentic Audience: Have students mail their pitches to the Alabama Historical Commission, specifically asking for feedback on their work and ideas.

Virtual Reality Museum: Rather than sketching their exhibit design, have students create a 3D example using classroom-friendly VR programs.

# OBJECTIVES

# Subjects & Disciplines

**Anthropology**

- Archaeology
- Sociology
- Conservation
- English Language Arts

**Geography**

- Human Geography

**Social Studies**

- Civics
- U.S. History
- World History

# Teaching Approach

- Project-based learning

# Teaching Methods

- Discussions
- Information organization
- Writing

# Skills Summary

This activity targets the following skills:

- 21st Century Student Outcomes
  - Information, Media, and Technology Skills
    - Information Literacy
    - Information, Communications, and Technology Literacy
    - Media Literacy
  - Learning and Innovation Skills
    - Communication and Collaboration

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Life and Career Skills
  - Initiative and Self-Direction
  - Leadership and Responsibility
  - Productivity and Accountability
  - Social and Cross-Cultural Skills
- 21st Century Themes
  - Civic Literacy
  - Global Awareness
- Critical Thinking Skills
  - Analyzing
  - Applying
  - Creating
  - Evaluating
  - Remembering
  - Understanding
- Geographic Skills
  - Acquiring Geographic Information
  - Analyzing Geographic Information
  - Answering Geographic Questions
  - Asking Geographic Questions
  - Organizing Geographic Information

# National Standards, Principles, and Practices

## ENERGY LITERACY ESSENTIAL PRINCIPLES AND FUNDAMENTAL CONCEPTS

- **D2.Civ.10.6-8:**
Explain the relevance of personal interests and perspectives, civic virtues, and democratic principles when people address issues and problems in government and civil society.

## COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS & LITERACY

- **CCSS.ELA-LITERACY.SL.6.1:**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 6 topics, texts, and issues, building on others&#39; ideas and expressing their own clearly.

- **CCSS.ELA-LITERACY.SL.6.2:**

Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

- **CCSS.ELA-LITERACY.WHST.6-8.8:**

Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

- **CCSS.ELA-LITERACY.WHST.6-8.9:**

Draw evidence from informational texts to support analysis, reflection, and research. 

- **WHST.6-8.2.:**

Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

- **WHST.6-8.4.:**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## THE COLLEGE, CAREER & CIVIC LIFE (C3) FRAMEWORK FOR SOCIAL STUDIES STATE STANDARDS

- **D1.5.3-5.:**

Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration the different opinions people have about how to answer the questions.

- **D4.3.6-8:**

Present adaptations of arguments and explanations on topics of interest to others to reach audiences and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports, and maps) and digital technologies (e.g., Internet, social media, and digital documentary).

**Preparation**

# BACKGROUND & VOCABULARY

# Background Information

Whether exhibits are permanent or traveling, museums are all about stories. Artifacts tell stories. Through these stories, we can connect the past, present, and future and help visitors make sense of the objects and their importance. Museums use storytelling techniques such as setting the scene, building to a climax, or a plot twist to keep the story engaging. When developing a storytelling museum, the curator should strive to ensure that the presentation of facts and artifacts sparks curiosity and helps the visitor become a part of the past through their experience.

Writing a pitch should begin by introducing the topic with a lead or hook that draws the reader in. It should connect to timely news or a topic of interest to the organization that a proposal addresses, in this case, the Alabama Historical Commission. Then, the pitch should have a call to action, identifying exactly what actions the presenter hopes the audience will take.

The majority of the pitch should be the value proposition. In the value proposition, the idea is described in detail, including the story the exhibit will tell and how it will meet the mission and values of the organization, and why it is important to the community at large. Any claims should be supported with evidence and reasoning. The concluding statement should thank the organization and reiterate the goals and call to action. The concluding statement should be short and to the point.

# Prior Knowledge

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# Recommended Prior Activities

- Ethnography of Africatown
- Finding the Clotilda
- From Benin to Mobile
- Meet Cudjo Lewis

# Vocabulary

| Term | Part of Speech | Definition |
|------|----------------|------------|
| **archaeological** | *adjective* | having to do with the study of ancient people and cultures. |
| **archaeology** | *noun* | study of human history, based on material remains. |
| **exhibit** | *noun* | display, often in a museum. |
| **in situ preservation** | *noun* | protecting an archaeological asset while maintaining its original location. |
| **international** | *adjective* | having to do with more than one country. |
| **local** | *adjective* | having to do with the area around a specific place. |
| **memorial** | *adjective, noun* | something designed or written to preserve the memory of an event or person. |
| **national** | *adjective* | having to do with the government or people of a country. |
| **pitch** | *verb* | present an idea or information in such a way as to gain support from one's audience, usually in the form of a short speech or presentation, which is referred to by the same word (*pitch,* noun). |
| **preservation** | *noun* | protection from use. |
| **reparation** | *noun* | payment of damages done. |
| **restore** | *verb* | to return something to its former status or quality. |
| **sketch map** | *noun* | rough, hand-drawn representation of spatial information. |

NATIONAL GEOGRAPHIC