# Teaching with Folk Sources

## Curriculum Guide

Journal of Folklore and Education
2023: Volume 10, Issue 2

## Multiple Perspectives | New Voices

**Using the products of Ethnographic Inquiry as new narratives and diverse records of life in the United States to support learning in K-12 Classrooms.**

LOCAL LEARNING

LIBRARY OF CONGRESS TEACHING WITH PRIMARY SOURCES Consortium Member

**About the Cover Images**

*"Games and Play" are one genre of folklife that can quickly engage students in serious discussions of place, culture, identity, and community—from hopscotch to la loteria.*

Top Right: [La Teacher 1 print; color ink jet; sheets 61 x 46 cm. (poster format) | Poster shows the smiling face of a teacher on a laptop computer screen. Behind her is a red globe of the world. Contributor: Ponce, Alfredo – Amplifier. Date: 2020]

Bottom Right: [Collins, Marjory, photographer. New York, New York. Chinese-American girl playing hopscotch with American friends outside her home in Flatbush. United States New York New York State, 1942. Photograph. https://www.loc.gov/item/2017835800.]

*Oral History and other interviews bring perspectives, narratives, and context into a classroom.*

Bottom Left: [Sales, Ruby, Interviewee, Joseph Mosnier, and U.S Civil Rights History Project. *Ruby Nell Sales oral history interview conducted by Joseph Mosnier in Atlanta, Georgia*. 2011. Video. https://www.loc.gov/item/2015669106.]

Journal of Folklore and Education (ISSN 2573-2072)

A publication of Local Learning: The National Network for Folk Arts in Education

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The *Journal of Folklore and Education* (JFE) is a peer-reviewed, open-access journal published annually by Local Learning: The National Network for Folk Arts in Education. Local Learning links folk culture specialists and educators nationwide, advocating for full inclusion of folk and traditional arts and culture in our nation's education. We believe that "local learning"—the traditional knowledge and processes of learning that are grounded in community life—is of critical importance to the effective education of students and to the vigor of our communities and society. JFE publishes work representing ethnographic approaches that tap the knowledge and life experience of students, their families, community members, and educators in K-12, college, museum, and community education.

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*This special issue of the* Journal of Folklore and Education *is supported in part by an award from Teaching with Primary Sources program of the Library of Congress. Any views, findings, conclusions, or recommendations expressed by authors are their own.*

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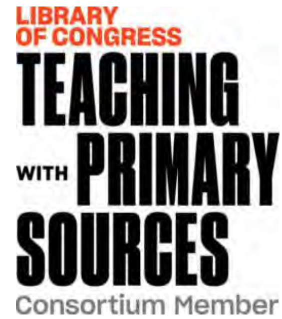


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Local Learning Teaching with Primary Sources project team offers teaching tools and materials that engage the digitally available archival holdings of the American Folklife Center of the Library of Congress alongside local and regional collections, bringing them into conversation with each other to create a fuller, more complex narrative of American communities, history, and people.

**2021-2023 Project Team**

Find additional resources and information generated by this Teaching with Primary Sources project at https://locallearningnetwork.org/professional-development/tps.

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# Teaching with Folk Sources Project Introduction

by Alexandra S. Antohin, *Journal of Folklore and Education* Guest Editor

The genesis of Teaching with Folk Sources was galvanized by a desire to bridge a gap. Documents and materials of folklife centers and programs, specifically their oral history interviews, are typically underused in classroom learning. This was certainly true for Vermont Folklife and its education program, my area of focus and charge. Its Archive, which houses 6,000 audio-recorded interviews, is the nexus for digital and in-person exhibits that travel the state. Exhibits are designed around first-person narratives and interview excerpts of individuals speaking about their lives on their own terms and in their own words. This context is a powerful way for a diverse public to observe, question, interpret and make personal connections to peoples' stories. But what happens when interviews leave the exhibit space and retire to online databases, an increasingly standard practice? If these types of primary sources have untapped potential, particularly for K-12 students and educators seeking culturally relevant learning, what kinds of foundation work are needed to encourage continued engagement and accessibility in the digital archives?

Figuring out this foundation work was key for building paths between archives and classrooms and leapfrogging this vision into reality. Local Learning, a national organization with a 30-year track record of facilitation, resource publication, and intentional collaboration with educators and community members, developed a robust and flexible structure for integrating folklife archives into classroom settings. They also assembled a dynamic multi-partner team, each with unique domains of expertise. Vermont Folklife, in addition to managing digital and in-person archival collections, trains and promotes the use of ethnographic methods of interviewing for diverse users and audiences. HistoryMiami Museum and its South Florida Folklife Center showcase Miami's expressive cultures through ongoing documentation of first-person stories through an array of formats, from audio recordings, video interviews, and written narratives to items that extend beyond the textual or verbal sources. In this project, the Oklahoma Oral History Research Program of the Oklahoma State University Library and the OSU Writing Project train educators to center oral history interviews and folklife materials that examine the complex histories of the 1921 Tulsa Race Massacre and the Chilocco Indian Agricultural School. Collectively, this team's breadth of experiences with oral history archives helped formulate a methodology for classroom engagement and is reflected in the primary source sets database and curriculum guide created by this project (*Teaching with Folk Sources: Counter(ing) Narratives to the American Story with Ethnographic and Oral History Collections*).

As a team that spans four states and regions, our project's support by the Library of Congress' Teaching with Primary Sources (TPS) program yielded key benefits. We developed an active relationship with the records of the Library of Congress catalog, specifically items that enrich learning about local communities and regional topics. We gained access and learned from specialized knowledge about the mechanics and creative potential of primary sources as a catalyst for culturally relevant learning. We participated in a massive consortium—over 200 projects—led by a nationwide network of passionate and skilled educators, with opportunities for greater exposure and exchange. This platform continues to serve as a captive audience to advocate for the

increased integration of and exposure to folklife materials, such as the American Folklife Center and regional and local folklife archives.

Our participation in the TPS consortium also created opportunities to position folklife materials, what we coin as "folk sources," as parallel to other primary sources typically used to teach about local history, values, and memory, such as historical documents, maps and photographs. The primary source sets (sets of primary sources on specific topics), learning activities, and the framework built around our database and curriculum guide put a spotlight on folklorists and what they do and produce. By examining the production of primary sources, and the specific nature of collaboration that is fundamental to folklife study, our objective was to draw direct links to the people "behind the objects and artifacts," moving them from the back to the front.

The cumulative effects of Teaching with Folk Sources have been to introduce and demystify folklife and ethnography as inquiry approaches and as materials that exist in archives, museums, and other educational centers. We have built tools and techniques for learners to access and engage with these materials. We have taken extra care to explain and elaborate the ways that folk sources are directly influenced by the skills of observation, listening, and interpretation. This last point has implications for all primary sources. Folk sources amplify the fragile and partial nature of memory and historical recounting and its representation for the public. They demonstrate that the search for a dominant narrative or a single story is a narrow field of observation. Instead, let's look to folk sources to open up a space for critical reflection that can create multiple commentaries about how life is like now through the distance of history and time, and how life might be like in the future.

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**URL**
Teaching with Folk Sources https://locallearningnetwork.org/professional-development/tps
Teaching with Primary Sources https://www.loc.gov/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program

The Editors want to make the *Journal of Folklore and Education* a useful resource. We offer the following tips to support your reading.

Journal Elements

- Every article includes a list of URLs at the end so that even if readers use a paper copy, they can access hyperlinked resources.
- Volume 10, Issue 2 was written by our Teaching with Primary Sources consortium of teachers, folklorists, museum educators, and archivists. Rather than include full bios in each article or lesson, find author bios on the final page of this issue. Additionally, author affiliations are provided in the first instance of a contribution to the issue.

Lesson Plan Elements

- Lesson sections in blue indicate that these elements should be adapted for the reader's own classroom.
- Teaching Tips extend or elaborate on lesson plan details and often come from teachers' classrooms where these materials were piloted and revised.

# User Guide to Teaching with Folk Sources

by Lisa Rathje, Local Learning

Teaching with Folk Sources offers an inquiry-based set of lessons and learning activities. We define some frequently used terms highlighted in green throughout this introduction.

> **Ethnography:** A study of culture and cultural processes that uses multiple ways to research, observe, and document people, places, events, and artifacts.
>
> **Oral History:** Both a method and an ethical framework used to access lived memories or individual and community understanding of cultural ways of life. Oral history refers to the process of documenting these perspectives through a loosely structured interview format and the resulting recorded media.
>
> **Primary Source:** In addition to historical documents, a primary source includes contents of ethnographic and folklife collections such as photographs, recorded and transcribed interviews, artifacts, recipes, music, maps, and more.

Over the past 150 years, folklorists, ethnomusicologists, and other cultural researchers have created a unique and enormous corpus of ethnographic folklife collections: multi-format, unpublished archival collections that contain irreplaceable records of the life of our country. Such collections are created works, brought together through the intentions and activities of the researcher, often working in collaboration with members of the community whose traditional expressive life is the focus of study. Oral histories and ethnographic materials help present complicated issues and topics by comparing and contrasting life experiences, voices, and vantage points. Although they do often reflect historical truth, primary sources are valued as powerful reference points for understanding individual and community perspectives on memory, meaning, and identity. The largest and most significant collection of these materials in the United States is the Archive of the American Folklife Center at the Library of Congress, but similar, smaller collections are held by individuals, organizations, and academic institutions across the U.S.

**Learning Activities and Lesson Planning Tools—The 6th "E"**

The Lesson Plans in this guide follow the 5E model for instruction: Engage, Explore, Explain, Extend/Elaborate, and Evaluate. Folk Sources offer a 6th "E" that introduces a specialized research methodology that cultural anthropologists, folklorists, and other qualitative researchers use: Ethnography.

Ethnography literally means to "write culture." Folklife, traditional arts, and community stories are artistic expressions shared among groups that are meaningful for a cultural community and have been shared informally, often for generations. Importantly, ethnography uses interviews and documentation as research tools to learn information directly from members of our communities that might not be in a published book or searchable online.

The primary sources used throughout this guide are sourced from materials created by the methods of ethnography and oral history. Exploring the collections of the American Folklife Center at the Library of Congress one will find records of American life gathered through these qualitative methods. Understanding the method offers insights for all of us, and critical learning opportunities for students–from elementary and through graduate school.

**Stop and Reflect Activity**

Can dance be a Primary Source?

The Cambodian-American Heritage Dancers and Chum Ngek Ensemble perform at the Library of Congress in 2017.
Photo by Stephen Winick.
https://blogs.loc.gov/folklife/2019/05/homegrown-plus-cambodian-american-heritage-dancers-with-chum-ngek-ensemble

Strategies

1) Observe
   *What details do you see in the dance movement? Costume? Music? Gestures?*

2) Analyze Context
   *Is there an audience that knows how to "read" this performance as text?*
   *Is there a community for whom this dance serves as a telling of history or community practice? (Tip: The caption might have additional clues.)*

3) Reflect
   *Do primary sources have to be items in an archive to be primary sources? If not, where else might we discover primary sources in our communities? In our homes?*

---

We have created teaching units in this guide that can be engaged sequentially for a scaffolded learning experience that moves students from **Process** (interviews, documentation, and art) to **Product** (learning through listening, observing, reading primary sources) to **Analysis** (challenging history and primary sources). However, each class may also develop their own pathways through these assignments, using the essential questions and topics to inform their lessons.

Examples of assignments and activities that feature **Process** are those that center research methodologies from ethnography and oral history, including documentation and interviews (see especially lessons in Units 1 and 2).

We define **Products** to include the many kinds of items that can be found in an archive, as well as the secondary sources that are created for users and audiences of many types, including students, museum goers, and community participants.

Lessons that center **Analysis** hone students' tools for interpretation, critical thinking, and considering essential questions that connect to education standards for many subjects (see especially lessons in Unit 5—Challenging History).

By way of orientation, we offer these notes on the Teaching with Folk Sources Curriculum Guide:

**Key Terms**

- Visual Literacy
- Aural Literacy
- Textual Literacy
- Cultural Literacy
- Multiple Perspectives
- Compare/Contrast

**Essential Questions**

These questions shaped the creation of Folk Sources:

- How can primary sources created or archived through an ethnographic research process support developing multiple types of literacy?
- What role can identity play in decoding or understanding texts?
- What are the limitations to "perspective taking" when it comes to primary sources from a time, community, or place that is unfamiliar?
- How do assumptions such as personal beliefs and opinions intersect with the creation of any primary source, especially those grounded in ethnography?

**Content Focus Areas**

- History
- Access
- Art
- Cultural Studies
- English Language Arts
- Equity and Inclusion
- Geography
- Civil Rights
- Civics
- Information Literacy
- Library Studies
- Media Studies
- Literacy
- Research

To illustrate Unit 1, Lesson 1, the following narrative offers an introduction to the Teaching with Folk Sources project that can also be adapted for different grade levels and content areas.

---

**URL**

American Folklife Center https://www.loc.gov/folklife

# Teaching with Folk Sources: On the Job!

*This example illustrates how educators and their students can use folk sources.*

### What Are Folk Sources?

What are included as primary sources from ethnographic and folklife collections might surprise you. They include historical documents, as well as photographs, recorded interviews, artifacts, recipes, music, maps, and more.

### What does this mean for your classroom? How do you think about "truth"?

Oral histories and ethnographic materials present complicated issues and topics by comparing and contrasting life experiences, voices, and vantage points. **Although they do often reflect historical truth, primary sources are valued as powerful reference points for understanding individual and community perspectives on memory, meaning, and identity.**

The Occupational Folklife Project (OFP) began in 2010 as a multi-year project by the American Folklife Center (AFC) to document the culture of contemporary American workers during an era of economic and social transition.

A "Collection" refers to a group of items in an archive that are related by collector, content, or some determined common factor.

Students may notice in this screenshot the diverse occupations and workplaces because the example include locations and material artifacts featured in the collection, from fishing nets, a journey wire-woman (electrician), LGBTQ resource center, funeral home services, and African American barber.

Both images above can be found in this collection:
Rowe, Richard, Interviewee, Bucky Halker, Interviewer. "Richard Rowe interview conducted by Clark Douglas Halker," July 8, 2011, in Occupational Folklife Project, https://www.loc.gov/item/2017655522.

One example of a primary source from the OFP collection is a photo of an object (top left image). The caption reads:

"An Iron Workers Union (IWU) Local #63 pin honoring work on the Chicago "bean" [Anish Kapoor's "Cloud Gate" sculpture] in Millennium Park in downtown Chicago. Many members of IWU Local #63 worked on various projects during the Millennium Park's construction."

Within the collection, we can discover that this photo is one of 35 images connected to an audio file: An interview with a living member of IWU #63, Richard Rowe conducted by Clark Douglas Halker. A quick scan of the images also brings up a photo of Rowe (bottom left image). The caption reads:

"Richard Rich Rowe, business agent for Iron Workers Union (IWU) Local #63 and unofficial iron worker historian, at IWU Local #63 Headquarters in Broadview, IL."

Taking time to review the photos and associated captions offers students an opportunity to begin assessing the context of the item they are both connected to: The interview.

Offering students a two-minute excerpt of the interview (I am using timecode 11:30-13:30 in this example) offers one member's perspective about how unions fought for an eight-hour day, the steelworkers making the first Ferris wheel for the Chicago World's Fair, and the formation of unions through and across ethnic lines.

"Timecode" refers to the audio or video time elapsed from the beginning of the clip.

A "transcript" refers to a written text of an audio or video clip with timecodes.

"When word came that Chicago was going to host the World Columbian Exposition in 1893… All these little shop unions decided to band together and they founded the Architectural Ironworkers Union of Chicago. That union had 1500 members. They had so many members that they split it up into three separate locals. They were an independent union, not affiliated with anyone. They were the Architectural Ironworkers Union of Chicago and they had three locals. One local conducted their business in English, one in German, and one in Bohemian. … we went on strike. And this was during the building of the World Columbian Exposition. That was ironworkers working on the big Ferris wheel, W. Ferris' observation wheel that he called it. They were working on the Ferris wheel and all the different buildings for the World Columbian Expedition. And this time, we won recognition for a union and we won the 8 hour day."

—Richard Rowe

Highsmith, Carol M, photographer. Artist Anish Kapoor's "Cloud Gate" stainless steel sculpture at AT&T Plaza in Chicago, the largest city in Illinois and as of 2020 third-largest in the United States. United States Illinois Chicago, 2017. Photograph. https://www.loc.gov/item/2020721850.

(See also transcript, available with the interview as a PDF excerpted on the left.)

Narratives connecting to the Haymarket Square Market "Riot," International Workers of the World, and significant architectural advances in mortar, cast iron, and steel all can be found in other sections of the recorded audio.

Students may recognize through a visual analysis exercise or through reading the caption that this pin is shaped like the "Chicago Bean," officially known as Anish Kapoor's Cloud Gate–a well-known destination in Millennium Park for tourists and residents. Realizing that something experienced today links to a deep occupational labor history that reaches into history narratives that connect over a hundred years of work can establish an important starting point to understanding why primary sources prove powerful in offering multiple perspectives and new voices for challenging history.

**This Curriculum Guide offers scaffolding to Discover Folk Sources like these items above–just one example of what can be found at the Library of Congress American Folklife Center and other folklife archives in your region.**

Want to see this narrative in a lesson plan format? See Lesson 1.1 in the curriculum guide that follows.

# Teaching with Folk Sources, Unit 1

Use this Unit to:

- Explore the Folksources.org website as a teaching tool.
- Learn vocabulary for using primary sources found in archives and specialized language for primary sources that come from cultural inquiry and documentation.

***Teaching with Folk Sources, Unit 1***


*Centering Classroom Use for Ethnographic Sources with Folk Sources CMS* *133*
by Andy Kolovos, Vermont Folklife and Sarah Milligan, Oklahoma Oral History Research Project

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## Centering Classroom Use for Ethnographic Sources with Folk Sources CMS

by Andy Kolovos, Vermont Folklife and Sarah Milligan, Oklahoma Oral History Research Project

Follow Andy Kolovos through this series of orientation videos to FolkSources.org

Click to View "Introduction to TFS" Video

**Introduction**

The Folk Sources CMS (Content Management System), Folksources.org, is an online repository and database that collects the primary source sets selected for inclusion in the structured Curriculum Guides created through the Teaching with Folk Sources (TFS) project. This essay presents an overview of how the project framed the concept of "folk sources," the nature of the primary source materials included, and the ideological and logistical framework behind the development of the Folk Sources CMS itself.

**What do we mean by "Folk Sources"?**

TFS focuses on materials drawn from a particular variety of archives: those generated through the work of folklorists, oral historians, ethnomusicologists, and others conducting ethnographic research with communities across the United States. Following the convention established by the late Gerald Parsons, Head of Reference at the American Folklife Center of the Library of Congress, we refer to these materials as "ethnographic collections" or ethnographic archives (Parsons 1995, 7)[1]. In contemporary terms, ethnographic collections most often consist of *audiovisual documentation*—photographic images, video and sound recordings—and *text records*—transcripts, fieldnotes—that simultaneously serve as records of the activities of the fieldworker and as records of the cultural practices, memories, and experiences of the people with whom the fieldworker engaged. In the U.S., ethnographic collections are held by colleges and universities, state arts and humanities councils, state and local historical societies, nonprofit organizations, and federal agencies such as the Library of Congress and the Smithsonian Institution.

Historically the creation of the documentary materials that make up these collections has been informed by the interests and perspectives of the researchers—and/or by the priorities of those supporting it such as host institutions and funders—rather than by the priorities and interests of the individuals and groups with whom researchers work. In recent years, researchers have increasingly sought to partner with cultural communities, working with them to focus research on topics and perspectives important to the communities themselves. Additionally, documentary projects originating from within cultural and social communities are now common, sidestepping the outside researcher all together.

Regardless of the nature of the individuals conducting the work, the records generated through these research projects emerge from social interaction between the people behind the camera or microphone and the people they interview, record, and photograph. Ethnographic collections are, above all else, products of human communication—they are the sum of the actions, attitudes, perceptions, and values of all those involved in the process of creating them.

**Teaching with Folk Sources**

The TFS project partners conceived this online platform as a way to draw ethnographic archives into a larger discussion of primary source materials in education, and to do so by grounding our efforts in the national-scale work of Local Learning: The National Network for Folk Arts in Education.

Folksources.org is an online repository that hosts the ethnographic primary source materials—oral history recordings, videos, and photographs—that we have integrated into our formal lesson plans and other structured project outputs. It establishes a centralized, stable home for these raw materials and provides a way for other educators and learners to access these items and incorporate them into their own work in ways that serve their needs.

Click to view "How to Browse TFS"

In regard to the primary source materials included in TFS, the partners seek to realize three priorities. First, to generate broader awareness of ethnographic collections and their contents. Second, to assert the value in treating these materials as primary sources themselves—as materials akin to (but also distinct from) historical documents, letters, diaries, and photographs. Third, to emphasize audiovisual records, in particular sound recordings, and the roles they can serve in teaching and learning. The Curriculum Guide serves as the main vehicle for presenting the primary source content in educational settings and addressing these broader goals. However, the partners also saw value in making the discrete primary source items directly accessible to educators and students—for them to explore and draw into teaching and learning in ways we did not consider. By seeing this curation process in action, the hope is also that educators can identify folk sources from their own communities to adapt and include in similar applications. The Folk Sources CMS, hosted at folksources.org, provides the platform for engaging with these resources.

Click to view "TFS Search Options"

Click to view "Accessing TFS Item Info"

Folksources.org also plays a crucial part in the project's goals by drawing together on a single platform the primary source materials from partner repositories, links to materials at the Library of Congress, and—when permissions allow—Library of Congress materials not currently available online. These items are formatted to correspond to "primary source sets," a term used by the Library of Congress Teaching with Primary Sources Partner Program to refer to a curated and themed collection or playlist of materials. These sets are developed to be classroom ready as a part of our bundled learning tools and encourage teachers to generate their own sets that align by topic, theme, and geography without the potential intimidation of sifting through thousands of sources from in a single database. It promotes literacy for online and archival discovery by adhering to standardized descriptive metadata and faceted browsing common to digital collections, but with terminology geared toward teaching standards and classroom use, thus simplifying the search process for adapting content to related lessons. Focusing these primary source sets on folk sources, which reflect the nuances of examining lived experiences, gets learners thinking about attribution of testimonies and other types of recorded narratives, which is important when processing information literacy on many levels. Perhaps most excitingly, it allows for the nimble repurposing of this content by others in new and inspiring ways that can lead to the discovery of new connections and the creation of new knowledge.

The design of folksources.org also introduces important concepts such as how to work with transcripts and build robust descriptors, such as keywords, natural language tags, and context description. Lastly, it establishes a unique space for students and educators to explore archival materials in ways that are curated for their specific use, such as a content scope that offers diverse perspectives and historical periods, presented through concise and engaging media clips. The folksources.org site is a starting point for developing content and easy adaptability for introducing ethnographic content into learning environments, with the hope of spurring future branches of creativity in education in the years to come.

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**Works Cited**


Parsons, Gerald E. 1995. Performers, Collectors, and the People of the United States. *Folklife Center News.* Winter 1995.

Saylor, Nicole. 2017. The Archivesque: Reframing Folklore Collecting in a Popular Culture World. *Folklife Today.* November 25, https://blogs.loc.gov/folklife/2017/11/the-archivesque-reframing-folklore-collecting-in-a-popular-culture-world.


**Endnotes**

1. See Saylor 2017 for a recent reconsideration of Parson's seminal 1995 essay.

**URLs**

https://folksources.org/resources

https://www.loc.gov/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program

## Lesson 1: Discover Folk Sources

by Lisa Rathje

**Teaching Statement:** While introducing vocabulary used to archive primary sources at the Library of Congress and elsewhere, in this lesson students will also connect contemporary topics and art to a deep occupational labor history of Chicago. The lesson establishes an important starting point to understanding why primary sources prove powerful in offering multiple perspectives and new voices for challenging history.

| **Course**: High School Social Studies | **Lesson Title**: Discover Folk Sources |
|---|---|
| **Time Requirement**: 40 min. | **Unit of Study**: Teaching with Folk Sources |

**Central Focus (Purpose)**: This lesson introduces key terms for using primary sources in the classroom. Students will learn skills central to accessing primary sources that include audio and visual media.

*Essential Question that can connect to any primary source oral history interview:*

How can an oral history interview unlock new perspectives on history?

*Essential Question specific to these items:*

How might occupational knowledge documented through ethnography challenge history narratives?

**Academic Standards:**

**Common Core State Standards**

Learn more: https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/primary-sources-and-standards

Primary sources from the Library's collections offer myriad examples of complex informational text from diverse sources, including letters, diaries, newspapers, and America's founding documents, as well as other formats such as maps, photographs, charts, and oral histories. Immersive explorations of these items support student learning and developing skills, including:

- Evaluating varied points of view,
- Analyzing how specific word choices shape meaning,
- Assessing the credibility of sources,
- Conducting research projects based on focused questions, and

Gathering evidence from literary and informational texts to support a claim.

**Primary Sources in This Lesson:**

Rowe, Richard, Interviewee, Bucky Halker, Interviewer. "Richard Rowe interview conducted by Clark Douglas Halker," July 8, 2011, In *Occupational Folklife Project,* https://www.loc.gov/item/2017655522.
View 11:30:00-13:30.00 (transcript starts on p. 5)
And image: https://www.loc.gov/resource/afc2011062.afc2011062_00263_ph/?sp=24

Highsmith, Carol M., photographer. *Artist Anish Kapoor's 2004 "Cloud Gate" stainless steel sculpture at AT&T Plaza in Chicago, the largest city in Illinois and (as of 2020) third-largest in the United States*. July 30, 2017. Photograph. https://www.loc.gov/item/2020721850

**Common Misconceptions and How You Plan to Address Them**:

*Audio Interviews are too limited or difficult to use in classrooms.* This lesson supports learning from an audio interview and uses additional materials documented through the ethnographic process to establish a context that can motivate both learners' inquiry and curiosity.

**Learning Objective(s) Associated with Above Standards:**

After completing this lesson, students will be able to:
Cite specific evidence to support analysis of primary sources.
Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

**Academic Language/Terminology**:

Collection
Timecode
Transcript
Perspective

**Differentiation and Other Modifications**:

Use recorded materials that also include transcripts so students may also/instead read primary source materials.
Remove timed elements for students with time modifications on tests or assignments.

**Teacher Materials and Preparation:**

Test all links connected to classroom activities. Review and print needed worksheets.

**Tapping Students' Prior Knowledge:**

Ask students to share what they believe the terms "occupational folklore" or "labor history" mean. In what ways may students differentiate folklore and history?

| 5E Instructional Model |
|---|
| Using the Library of Congress Analysis Worksheet, complete a study of the Union pin photo. |
| **Explore**:<br>Listen to the Richard Rowe interview excerpt. View 11:30:00-13:30.00<br>(Transcript starts on p. 5 if used)<br>1) Identify what timecode means and locate the excerpt.<br>2) Compare and contrast using the audio and the transcript. How are they similar and different?<br>3) How does this excerpt provide additional information about the analysis you may have completed of the pin? |
| **Explain**:<br>Share your worksheets with another student. Compare what you heard that was similar and what was different. |
| **Extension/Elaboration:**<br>Craft a history timeline according to this personal narrative story. Identify what other sources should be accessed to add to this timeline. Use the History Timeline Worksheet for notetaking.<br><br>Use the Comparison Worksheet to identify common narratives from multiple primary sources. |
| **Evaluate**:<br>**Formative Assessment(s)**: Worksheets completed.<br>**Summative Assessment(s)**: Timeline completed. |
| **Lesson Closure:**<br>Include face-to-face or individual digital **reflection** to guide students along their learning progression and set new goals (emojis, pair/share, Google Form, exit ticket, etc.). |
| **Archival Connections:**<br>The Archie Green Fellowship of the Library of Congress has led to the creation of multiple collections focused on occupational folklore,<br>https://www.loc.gov/collections/occupational-folklife-project/about-this-collection |

## Comparison Worksheet

Adapt this worksheet and add additional pages to compare multiple primary sources.

Primary Source 1____________________Primary Source 2______________________________

| List similarities between these two sources<br>**Similarities** | List differences between these two sources<br>**Differences** |
|---|---|
| 1.<br><br>2.<br><br>3.<br><br>4.<br><br>5. | 1.<br><br>2.<br><br>3.<br><br>4.<br><br>5. |
| **Comparison**<br>As you review these similarities and differences, what are the common narratives?<br><br>What do these multiple perspectives potentially tell a listener or observer? | |

## Primary Source Analysis Tool

https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf

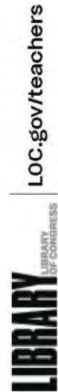
PRIMARY SOURCE ANALYSIS TOOL

NAME:

| OBSERVE | REFLECT | QUESTION |
| --- | --- | --- |
| | | |

FURTHER INVESTIGATION:

ADDITIONAL NOTES:



### History Timeline Comparison Worksheet

Identify up to three primary sources that provide narratives about a historical time period, event, or community. Use this worksheet to track how the different sources provide similar and different information regarding the event, date, or context.

Primary Source One ____________________________________________

Primary Source Two ____________________________________________

Primary Source Three ___________________________________________

| Timeline Date + Event | Source (use dropdown menu) | Notes |
|---|---|---|
| | Primary Source 1 | |
| | Primary Source 2 | |
| | Primary Source 3 | |
| | Primary Source 1 | |
| | Primary Source 1 | |
| | Primary Source 1 | |
| | Primary Source 1 | |
| | Primary Source 1 | |
| | Primary Source 1 | |
| | Primary Source 1 | |

## Lesson 2: Written and Spoken Words

by Andy Kolovos and Alexandra S. Antohin

Transcripts are limited–they can convey some of the content of an interview, but not all of it. Transcripts are also subjective–they are different based on the person who creates them. Are they still useful? Absolutely.

Transcripts are valuable for many reasons (a way to preserve content if a recording is lost, access for the hearing impaired, useful for writing, etc.). Transcripts are also helpful if you are looking for particular content in an interview.

Audio recordings are "time based"—to move from start to finish you have to go through everything in between. Although transcripts also have a beginning and end, unlike a sound recording you can scan them by jumping through the text and easily read bits in any order you like.

**Teaching Statement:** This lesson explores how spoken language and written language have different sets of expectations. Something that sounds normal when speaking might not look right when written down. Something that looks good on paper or a screen might sound unnatural when spoken aloud. These differences can affect how we communicate. These differences also can affect the ways we interpret communications, including oral narratives, recorded documentation, and written texts. Students use this lesson to analyze the differences between a sound recording and transcript, while also exploring their own methods of communication.

<table>
<tr><td>Course: Middle/High School Social Studies or ELA</td><td>Lesson Title: Written and Spoken Words</td></tr>
<tr><td>Time Requirement: Up to five 45 min. sessions</td><td></td></tr>
<tr><td colspan="2">Central Focus:<br>This lesson introduces the concept of a transcript. Students will compare interview audio recordings to transcripts and explore their differences and value for understanding the content of an interview.<br><br>Essential Questions:<br>What are the differences between a sound recording of an interview and a written transcript of that recording?<br><br>A transcript is created from an audio or video recording of an interview—can it be a primary source?</td></tr>
</table>

How might the way people talk effect how we think about what they're saying? Do we have assumptions about a people or community based upon linguistic qualities, like accents, pitch, timbre, intensity/dynamics, and pacing?

**Academic Standards:**
**Social Studies Proficiencies:**
*From the NCSS C3 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.
- D3.1.6-8. Gather relevant information from multiple sources while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.

**Transferable Skills:**
Vermont Transferable Skills-Clear and Effective Communication
Vermont Transferable Skills-Informed and Integrative Thinking

**Primary Sources in This Lesson:**
Christine "Gussie" Levarn on Rural Electrification:
https://folksources.org/resources/items/show/15

Other Resources:
Four Ways Audio Recording Can Boost Classroom Learning
https://www.edutopia.org/discussion/4-ways-audio-recording-can-boost-classroom-learning
American Accent Quiz https://www.babbel.com/en/magazine/american-accent-quiz

**Learning Objective(s) Associated with Above Standards:**
After completing this lesson, students will be able to:

- Examine the differences between listening to vs. reading a primary source interview.
- Learn the limitations and value of both sound recordings and transcripts.
- Promote audio recordings as a tool of accessibility for learners (see Four Ways Audio Recording Can Boost Classroom Learning).

**Academic Language/Terminology**:
Transcript: A text created from an audio or video recording of an interview using timecode to mark relationship between the two mediums.
Verbatim: To represent using the exact same words as the original.
Accent: A distinctive mode of language pronunciation. This word may have a negative connotation.

**Differentiation and Other Modifications**: (Teacher adds as needed)

**Teacher Materials and Preparation:**

Test all links connected to classroom activities and that your classroom technology can play audio recording (e.g., speakers, headphones).

Print out transcripts of Christine "Gussie" Levarn on Rural Electrification.

**5E Instructional Model**

**Engage: Talking and Writing**

**Activity 1:** Ask students to share their favorite text abbreviations and emojis. Now ask how they would say this aloud. Have you ever said "LOL" or "OMG"? When does texting become part of speech?

*Discussion*

Spoken language and written language have different sets of expectations. Something that sounds normal when speaking might not look right when written down. Something that looks good on paper or a screen might sound unnatural when spoken aloud. These differences can affect the way we communicate.

**Activity 2:**

Step one: Working with a partner, have each person think of a process that requires a few steps. Then explain to each other how you would do this as a set of instructions (examples: how to brush your teeth, how to make a phone call, how to eat cereal).

*Option:* Have students record their process instructions to further demonstrate the difference between verbal vs written communication. It also promotes oral recording as a type of notetaking and learning modality/option.

Step two: Write down this same process, but imagine the teacher (or other person) as the audience for these written instructions. The worksheet following this lesson may help organize their thoughts.

*Discussion*

What are the differences between oral, recorded, and written communications? What is similar?

**Explore: How People Say Things**

How people say things can tell us a lot about what they mean and how they feel. For example, we might start talking louder and faster when we're excited about something. We might change the tone of our voice if we're angry or sad. If someone says something we find funny, we laugh. Sometimes we pause to think about what we're saying and are quiet before we begin to speak again.

1. Have students silently read the transcript of Christine “Gussie” Levarn on Rural Electrification.
2. Gather responses.
3. Play clip: Christine “Gussie” Levarn on Rural Electrification.
4. Discuss differences.

**Explain: From Speech to Text - Transcription**

When we talk, we don’t really think about the rules of punctuation at all–or even written grammar in general–we just talk *in the way people around us talk* and i*n ways that feel appropriate to the situation*. However, when we write we do need to use punctuation or our meaning can be totally misunderstood.

Compare these two sentences: I like cooking my children and my pets. I like cooking, my children, and my pets.

Then:

1. Have everyone listen to a 5-10 second section of Christine “Gussie” Levarn on Rural Electrification.
2. Before playing the clip again, prepare students to write down what they hear verbatim. This will be their practice transcript.
3. Have students share their transcripts with each other. What are the differences between your transcript and your partner’s?

**Elaborate: What’s Missing in a Transcript?**

When we talk, we communicate using more than just words. The way we say something can be as important to our meaning as what we are saying.

1. Return to your practice transcripts of Gussie Levarn. How does the text compare with the recording?
2. Create a list of all the nonverbal elements of communication, such as tone of voice, volume, crying, laughter. Do those things matter or not?

**Evaluate**: **Is a Transcript a Primary Source?**

If a transcript is created from an audio recording, can it be a primary source? Why or why not? Does it contain “primary source information,” even if it is not itself a “primary source”?

**Ethnography:**

1. Take the American Accent Quiz to explore regional speech and slang.
2. To learn more about the connection between how we speak and where we live or grew up, do a short interview with a person in your life with the following questions:
   What language or languages do you speak?

What is your native language?
What times or places do you feel like you have **no accent**—where most people around you speak the same way you do?
Where have you noticed that you pronounce words differently than others, or even use an entirely different word for the same thing—like "pop" rather than "soda" or (if you're from Vermont), "creemee" rather than "soft serve"?

**Archival Connections:**

- Vermont Folklife Farming and Foodways Primary Source Set
- American English Dialect Recordings (American Folklife Center)
  Students may particularly enjoy this map with dialect survey locations https://www.loc.gov/collections/american-english-dialect-recordings-from-the-center-for-applied-linguistics/articles-and-essays/survey-locations/

Here are some specific items that could work well in a classroom to inspire additional discovery and inquiry around regional dialect:

**Jacobsen, Arnold, and Amelia Earhart.** *Speech by Amelia Earhart*. [Unknown] Audio. https://www.loc.gov/item/afccal000004/. Transcript https://www.loc.gov/item/afccal000410/

**Jacobsen, Arnold, and Fiorello H La Guardia.** *Speech by Fiorello H. La Guardia, New York*. [Unknown] Audio. https://www.loc.gov/item/afccal000001/. Transcript https://www.loc.gov/item/afccal000407/

**Crane, Maurice A, and Alben Barkley.** *Speech by Alben Barkley, Kentucky*. [Unknown] Audio. https://www.loc.gov/item/afccal000208/.

[Special note on this last item that may be of interest: The recording opens with the question; how do you call a pig. Even the art of hog calling has regional dialects and variation. Can students find other examples of hog calling in your community? Around the nation?]

## Writing for Communication: Describe and Illustrate a Process

Imagine you need to communicate except writing or illustration a basic process (i.e. how to brush your teeth, how to make a phone call, how to eat cereal) that another person needs to learn.

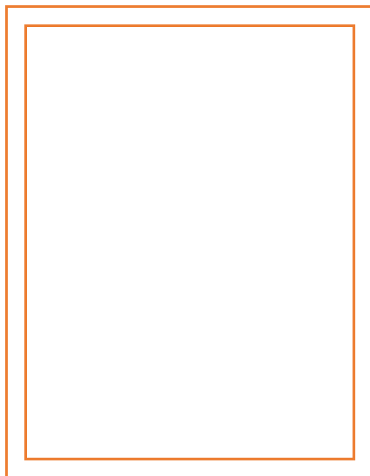
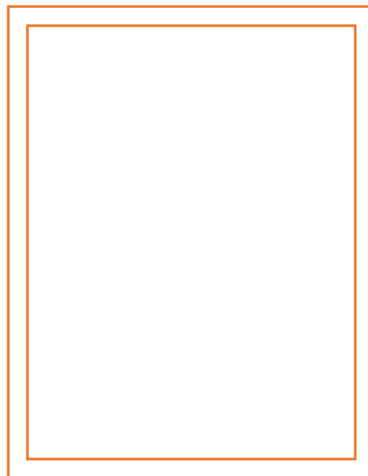
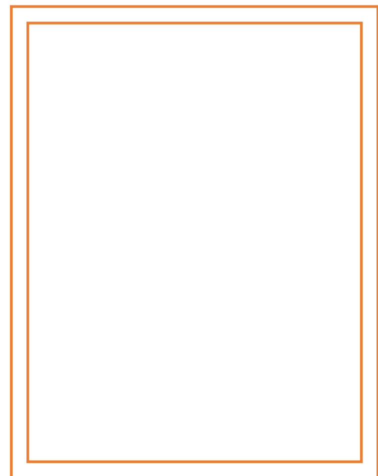
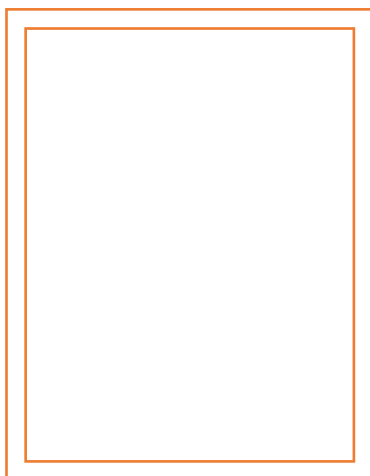
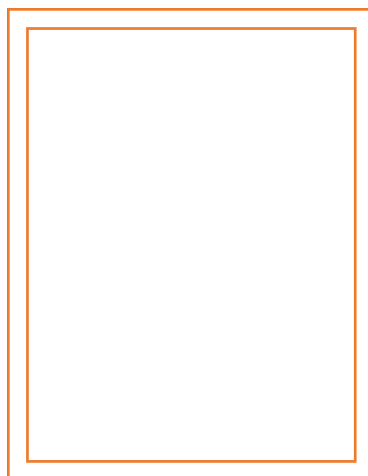
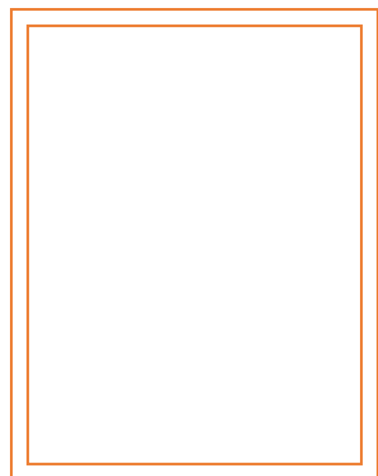
What are the key steps you need to outline? Try to describe each step in a few words. (You may need more or fewer steps than on this worksheet)

1.______________________________ 4.______________________________

2.______________________________ 5.______________________________

3.______________________________ 6.______________________________

**Visual Glossary**: Think about a photo you might take, or an image you might draw/find, that illustrates each step. Draw or describe the images below (add more on the back if needed):

## Lesson 3: Exploring Primary and Secondary Sources Through the Folklore of Food Systems

by Alexandra S. Antohin and Mary Wesley, with Teaching Tips by Joe Rivers, Brattleboro Area Middle School

**Teaching Statement:** This learning activity includes several resources that help define the difference between primary and secondary sources. We also encourage you to incorporate other materials you might already use. However, many of the available definitions privilege a historian's take on sources that tend to emphasize physical documents and text. To learn more about the approach from folklife and ethnographic perspectives, read "What does a primary source do for you?," a short essay from teachers and researchers with folklore, anthropology, and museum studies backgrounds.

For more orientation to "foodways" and how to incorporate this body of folklife knowledge in the classroom, see Teaching with Foodways (City Lore and Local Learning).

**URLs**
Teaching with Foodways https://locallearningnetwork.org/wp-content/uploads/2021/08/CARTS2010.pdf
What does a primary source do for you? https://JFEpublications.org

| **Course**: Middle/High School Economics, Social Studies, Geography, or History | **Lesson Title:** The Folklore of Food Systems |
|---|---|
| **Time Requirement**: Five 45-min. sessions | |

**Central Focus**:
This lesson introduces the interview as a type of source for learning how food shapes local culture and society. Students will learn about how information from interviews can be both primary and secondary sources.

**Academic Standards:**
Social Studies Proficiencies:

NCSS C3 Standards
- Economics 1.6-8 Explain how economic decisions affect the well-being of individuals, businesses, and society
- Economics 6.6-8 Explain how changes in supply and demand cause changes in prices and quantities of goods and services, labor, credit, and foreign currency
- Geography 4.6-8 Explain how cultural patterns and economic decisions influence environments and the daily lives of people in both nearby and distant places
- History 10.6-8 Detect possible limitations in the historical record based on evidence collected from different kinds of historical sources

Transferable Skills:
Vermont Transferable Skills-Clear and Effective Communication
Vermont Transferable Skills-Informed and Integrative Thinking

**Primary Sources in This Lesson:**
Jonathan Corcoran on Food and Place https://folksources.org/resources/items/show/14

Bailey, Dave, and Mary Hufford. Gardens, Wildlife, and Fried Green Tomatoes
https://www.loc.gov/item/cmns001709

Katharine Duclos on butter production in the early 20th century
https://folksources.org/resources/items/show/17

Howard Wilcox on How His Family Began Producing Ice Cream
https://folksources.org/resources/items/show/19

Euclid and Priscilla Farnham on changes to dairy farming practice
https://folksources.org/resources/items/show/18

Photograph from interview with John E. Peck, Peck Farm, Great Bend, New York
https://www.loc.gov/resource/afc2012033.afc2012033_01824_ph/?sp=2

**Other Resources:**
American Folklife Center definition of Folklife, quoted by Crandall Library
https://www.crandalllibrary.org/folklife-center/about/what-is-folklife

*Digest: A Journal of Foodways and Culture* https://scholarworks.iu.edu/journals/index.php/digest

**Learning Objective(s) Associated with Above Standards:**
After completing this lesson, students will be able to:

- Better understand and present the perspectives of individuals and communities
- Introduce personal testimonies and audio recordings as alternatives to historical, text-based research
- Present multiple formats to describe one story (e.g., comparing and contrasting different forms of evidence)
- Demonstrate the value of primary and secondary sources to support tasks such as conducting background research

**Academic Language/Terminology**:
Ethnography: A study of culture and cultural processes that uses multiple ways to research, observe, and document people, places, events, and artifacts.

Folklife: The many creative ways we express ourselves as members of our family, our community, our geographical region, our ethnic group, our religious congregation, or our occupational group (adapted from the American Folklife Center definition).

Foodways: The cultural and social dimensions of food production, preparation, consumption, and other aspects of food use, and often emphasizes food's role in individual and group expression (adapted from *Digest: A Journal of Foodways and Culture*).

| Primary Source: Firsthand accounts or evidence of an event or time created by people who had direct experience of that time.<br><br>Secondary Source: Accounts that retell, analyze, or interpret events, usually at a distance of time or place. | |
|---|---|
| **Differentiation and Other Modifications**:<br>Foodways topics can be adapted for themes that align with classroom interests. See Archival Connections for links to Library of Congress Occupational Folklife Project. | |
| **Teacher Materials and Preparation:**<br>Review all academic language terms and identify content-specific words from the interview clips.<br><br>Prepare graphic organizers for teaching tips activities.<br><br>Test all links connected to classroom activities and that your classroom technology can play audio recording (e.g., speakers, headphones).<br><br>For the Ethnography activity, prepare food ingredients and recipe cards | |
| **6E Instructional Model** | |
| **Engage:**<br>Offer some definitions and demonstrations of ethnography and its key skill: interviewing.<br><br>See "Gateways to Folklife and Oral History" for starter definitions. | **Teaching Tips:**<br>Playing clips that show ethnography in action is a great way to illustrate this concept.<br><br>Student interview clips help students relate to this skill. As an example, listen to Gilbert's interview with Hunter about skiing.<br><br>For additional elaboration, integrate these videos:<br>What are Primary Sources? (Video and Interactive Activity)<br><br>Primary and Secondary Sources |
| **Explore:**<br>Interviews are valuable because they provide direct evidence of how people understand and experience life, whether ordinary occurrences or big events. Are primary sources. Depending on how they are used, they can be primary or secondary sources. | **Teaching Tips:**<br>Integrate these videos for additional elaboration:<br><br>What are Primary Sources? (Video and Interactive Activity)<br><br>Primary and Secondary Sources |

<table>
<tr>
<td>To help define the difference between primary and secondary sources, review these questions together:<br>• Who made or wrote each item?<br>• When was it made?<br>• Why was it made?<br>• Was it made at the same or nearly the same time it happened?<br>• Is it somebody else's idea of what happened?<br>• Is it an eyewitness account?<br>• Could the item belong to both primary and secondary source groups? Why or why not?<br><br>These steps will assist students with evaluating different sources. To practice this skill, have students use these suggested sources that feature interviews about Vermont foods and farming:<br>• Jonathan Corcoran on Food and Place, Interview Excerpt (2013)<br>• Vermont's Weather Makes for Delicious Apples, Vermont Tourism (2019)<br>• Abenaki Land Link Project Plants Seeds of Food Sovereignty, Seven Days article (2020)<br>• Sweet Seasons Farm Profile (2019)</td>
<td>Suggested notetaking activity based on the above videos:<br><br>Use video to gather three bits of information:<br>• definitions of Primary and Secondary<br>• comparing differences and uses of each<br>• examples of each<br><br>Create and evaluate primary and secondary sources by using items in your classroom or from your students. Folklife inspired items can include: personal diaries, old photographs, local maps, collector's cards, school memorabilia (like a ticket, program, or flyer), biographies, autobiographies, school textbooks, nonfiction books, recent newspaper articles, editorials.<br><br>(Credit: Teaching with Primary Sources)</td>
</tr>
<tr>
<td>Explain:<br>Foodways are an area of study that uses ethnography. Introduce the term foodways and connect it to students' knowledge.<br><br>One possible discussion prompt: Have you ever eaten a meal with food from your garden or farmers market? What was that experience like?<br><br>Suggestion: Introduce the concept of "foodways" through the following clip: Gardens, wildlife, and fried green tomatoes.</td>
<td>Teaching Tips:<br>Use Free to Use and Reuse sets to spark conversation about foodways, such as Gardens and Advertising Food.<br><br>Consider "Recipes Are Cultural Knowledge" activity (see Ethnography section) to create personal context and practice interview skills.</td>
</tr>
</table>

| **Elaborate:**<br>Students will conduct research on a topic related to their local foodways, using these guiding questions: *Where does food come from? Who eats produce?*<br><br>Start the research process with the following primary sources from interviews to learn more about local food practices, with a specific focus on dairy:<br>• Katharine Duclos on butter production in the early 20th century<br>• Howard Wilcox on how his family began producing ice cream<br><br>• Euclid and Priscilla Farnham on changes to dairy farming practice<br>• Photograph from interview with John E. Peck, Peck Farm, Great Bend, New York, Library of Congress<br><br>Have students do additional source finding to complete their research, using the internet and Library of Congress catalog. | **Teaching Tips:**<br>Use the Primary Source Comparison Organizer to track the types of information and formats for background research. |
|---|---|
| **Evaluate:**<br>Have students create a piece of communication that includes the primary and secondary sources they reviewed. The final product can be a report, audio story, or photo essay with captions. | **Teaching Tips:**<br>The following primary and secondary sources set up this activity for success, exploring an occupational tradition: Fish Trawling.<br><br>1. The first 12 minutes of this interview: Fortin, Sarah, Interviewee, Fred Calabretta, and Sponsor Occupational Folklife Project. Sarah Fortin interview conducted by Fred Calabretta, -02-03. -02-03, 2017. Pdf. https://www.loc.gov/item/2020655277/.<br><br>2. A 5 minute video titled "Life Onboard a Gloucester Dragger - Past the Breakwater pt. II". https://www.youtube.com/watch?v=BTswkyLn0yA<br><br>The description: "A brief ethnography of a way of life that has existed in Gloucester for centuries. Six days spent at sea aboard the F.V. Midnight Sun." |

| | |
|---|---|
| | 3. An online news story on the opening of a trawl shop. https://www.fishermensvoice.com/archives/201407ReidarsNewShopBuildingCustomTrawlAndScallopGear.html<br><br>4. Also, invite students to engage a google search with these keywords: "trawling for fishing video new England"<br><br>Use the New England Fish Trawling Organizer culminating activity, Five Paragraph Essay |

**Ethnography: Recipes Are Cultural Knowledge**

- Explain how to write a basic recipe. It typically includes the ingredients, the amounts, instructions, and number of servings.
- Present the ingredients for making a peanut butter and jelly sandwich. Include a few ingredients outside the norm.
- Have students create their own versions, either their classics or new inventions.
- Have students write down their recipe, name it, and share with the class.

**Archival Connections:**

- Vermont Folklife Farming and Foodways Primary Source Set
- Tending the Commons: Folklife and Landscape in Southern West Virginia
- Trash Talk: Workers in Vermont's Waste Management Industry: Archie Green Fellows Project, 2018 to 2019
- Fresh Produce Workers in Arizona: Archie Green Fellows Project, 2015 to 2016
- Kitchen Workers in Central Ohio : Archie Green Fellows Project, 2017-2018

## Primary Source Comparison Organizer

Student name________________________ Date______________

**What do you learn from the various presentations?**

A. What are the main events, ideas and impressions from the story?

B. What are the strengths and weaknesses of the various presentation formats?

| Source 1 _________________________________________ |
| --- |
| Source 2 _________________________________________ |

| Source 3 ______________________________________ |
| --- |
| Source 4 ______________________________________ |

Adapted from teacher Joe Rivers.

## New England Fishing Industry Note Organizer

Name________________________

| Describe a New England Fishing Trawler. | What are its components?<br>How does it work?<br>Examples of technology<br>Include descriptions of the fishermen |
| --- | --- |
| Describe Reidar's Trawl Gear Business | How many years in business?<br>Where is it located?<br>What does it do?<br>How does it support fishing industry? |

| Describe Sarah Fortin's involvement in the fishing industry? | Where does she work?<br>How did she get involved?<br>How did she start and…<br>What can she do now? |
| --- | --- |
| How do these stories connect to the definition of Folklife? | Immigration?<br>Generational?<br>Traditions? |

Adapted from teacher Joe Rivers.

## Note: Is Art a Primary Source?

by Paddy Bowman and Lisa Rathje, Local Learning

**La Teacher** 1 print; color ink jet; sheets 61 x 46 cm. (poster format) | Poster shows the smiling face of a teacher on a laptop computer screen. Behind her is a red globe of the world. Contributor: Ponce, Alfredo - Amplifier
https://www.loc.gov/item/2020632240
Date: 2020

Devastating events of the past few years, from the Covid-19 pandemic to racism, war, and environmental crises, have been universally shared by people around the world, yet individually experienced. Reflecting on responses to these challenges can include documentation of personal and local markers of remembrance. Paying attention to such responses through writing, photography, mapping, recording, and artmaking helps us to situate ourselves and our communities in a time of global and local challenges in ways that can be healing and leave a record for others to witness.

The Library of Congress is archiving how people are expressing remembrance of current events. Posters produced through the Amplifier Art Project are one example. Based in Seattle, Amplifier is a nonprofit design studio that "builds art and media experiments to amplify the most important movements of our times."

The Library of Congress archives many types of primary sources, including these posters. Archivists preserve materials for posterity and make them accessible by cataloging information such as the creator, date, location, size, materials, and keywords to make the archive searchable. They also digitize resources to make them widely available.

When is art a primary source? What characteristics inform your definition of a primary source?

---

This note is adapted from Bowman, Paddy. 2022. Documentation as Remembrance: A Classroom Activity. *Journal of Folklore and Education*. 9:126-27.

**A Classroom Activity**

Using the Amplifier poster collection as a model, invite students to identify art that might be appropriate for archiving and saving as a primary source for other researchers and students.

*Show the example of "La Teacher."* The image is a commentary on ways teachers were forced into two-dimensional roles on screens during the pandemic. It also is a play on the vibrantly colored cards used to play Lotería, often called Mexican bingo. The text illustrates how the Library of Congress catalogued this poster, providing information about the maker, materials, dimensions, date, and so on.

*Ask students to unpack what they observe about this poster:*

- How did teachers' roles change during the pandemic?
- What does this image communicate about "La Teacher"?
- What details in the image are clues to how events of the time affected the roles and identities of teachers?
- Why do you think the Library of Congress chose to archive this image?

Peyton Scott Russell's Icon of a Revolution at George Floyd Square, documented by Rachel Weiher February 27, 2021

**Extension:**

Consider the art documented in two projects described in the 2021 *Journal of Folklore and Education:*

- The Urban Art Mapping Project: A Discussion of Street Art Preservation and Antiracism.
- Pieces of Now: Arts Born of Protest.

Then, have students discover art in your own community that they believe should be documented and preserved. They can photograph examples and create metadata to support its inclusion in an archive.

---

**URLs**

Library of Congress Amplifier Posters
https://www.loc.gov/photos/?fa=contributor:amplifier&q=amplifier

Amplifier Studios https://amplifier.org

Pieces of Now: Arts Born of Protest.
https://jfepublications.org/article/pieces-of-now

The Urban Art Mapping Project: A Discussion of Street Art Preservation and Antiracism. https://jfepublications.org/article/the-urban-art-mapping-project

# Learning Through Listening, Unit 2

Use this Unit to:

Discover how listening engages multiple skill sets, including understanding multiple perspectives, interpreting historical and cultural contexts, and knowing that the interview that collects the material which becomes a primary source is not neutral.

Learn ethnographic tools to conduct student research projects.

***Learning Through Listening, Unit 2***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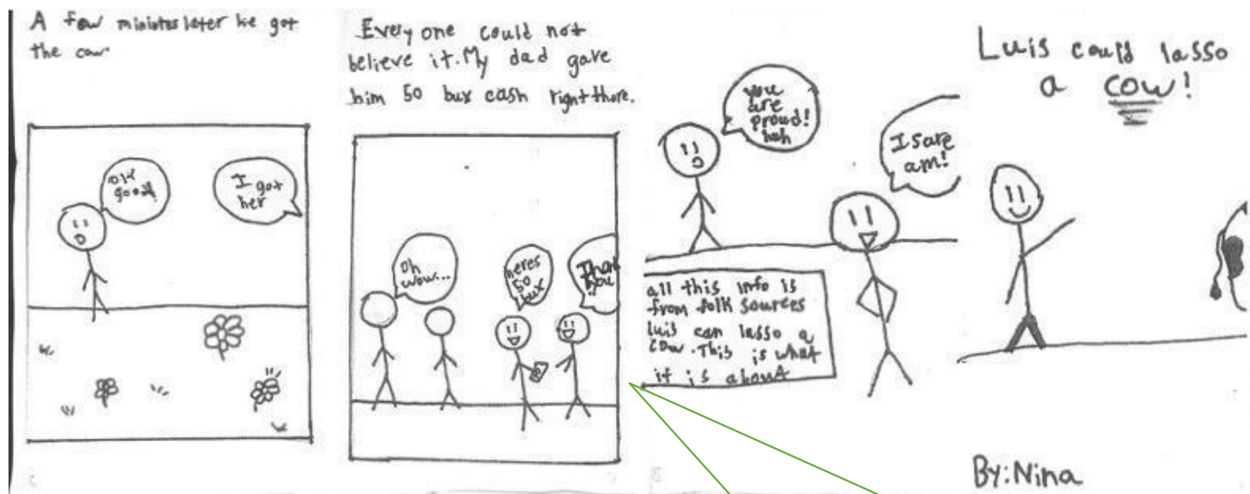



"all this info is from folk sources [an oral history titled] Luis can lasso a cow. This is what it is about."

# Gateways to Folklife and Oral History Sources

by Alexandra S. Antohin, with Teaching Tips by Kathleen Grady, White River School; Joe Rivers; Mary Rizos, Rivendell Academy; and Don Taylor, Main Street Middle School

Vermont Folklife, much like museums, libraries, and historical societies, often serves as a bridge between schools and other learning spaces that want to bring community members and their life experiences into their classrooms. We have learned over time that these requests are often asking for resources, services, and activities that go beyond a roster of community speakers. In many cases, we act as a sounding board for educators who are looking to make this invitation with sensitivity and care, especially because this is a new, potentially anxious experience for all involved. We find that educators want to identify toolkits and methods to support students' abilities to listen, observe, and document their experience with guests who share their stories. Just like reading a textbook requires a certain literacy and skill set, so does engaging with community narratives that can come in multiple forms–from local lore to foodways, images, and artifacts that document a place or occupation and to secondary sources that share and represent community stories.

Learning with, and from, individuals in our community, and the careful documentation of their life experiences, is at the heart of this kind of learning. What questions to ask, how to ask them, and managing recording equipment are all important pieces of an interviewer's skill set. They take time and practice to do with ease and comfort. But we also remind learners that how you treat an interview participant is an important skill, the one that all these other abilities hinge on. We advocate for the mutual benefit (what is referred to as reciprocity) of the interview experience. Gestures like sharing the recording or offering a role of collaboration or feedback in the classroom's interview project are one way to continue the commitment to the person who shared their life story. We like to think that an interview done well reflects and records a bond of trust

and respect between interviewee and interviewer, between story teller or sharer and story receiver. Folklife collections and oral history interviews are one method of inquiry that can sharpen a focus on members of a classroom's larger community. The interview clips and learning activities featured in the *Teaching with Folk Sources Curriculum Guide* showcase how primary sources are in fact a type of collaboration and an invitation to expand what is "folklife" and who gets to be a part of it.

Folklife, a type of inquiry that focuses on "ways of life" as its central lens, is constantly changing. Rather than focus on cultural loss or salvaging, folklife inquiry is more powerful when it is positioned to offer insights about human experience through the sharing of personal lived histories in safe and supportive environments.

**Classroom Reflections: Making Primary Sources Relevant to Students**
Don Taylor, Sustainability Teacher, Main Street Middle School, Montpelier, VT

> I noticed that students were very good at analyzing artifacts and connecting their observations to perspectives on life in Vermont. Students had some very interesting ideas about the issues, habits, and "ways of life" that make Vermont unique.
>
> Additionally, the interviews of sugar makers conducted by other middle level students (see the Ben Robb and Maple Sugar Interview podcast produced by Brattleboro Historical Society and Brattleboro Area Middle School) were very impressive and provided my students with models for how to interview community members.
>
> Before I engaged with this curriculum, I believed that studying ethnography and ways of living in Vermont might be too complex for my students, but now I see how it could be deeply integrated into our programming.

**Tapping into Community Knowledge: Folklife as Challenging History**
A common request or suggestion we receive from educators and members of the public is to record the stories of local elders. Likewise, curricular materials often propose interviewing grandparents, family members, or friends with a life experience a few generations apart from students. There are a number of strong reasons this invitation is a natural and approachable way into a project that features interviewing skills. An elder has more life experience to reflect on. They might have been prompted to talk about their life history before or feel prepared to share it publicly. They may have lived through events or participated in a way of life that has made it into history books and documentaries. Sometimes these interviews carry urgency: They may not always be around or in the position to speak about their lives that far into the future. For youth and elders, an interview is a rare and mutually enriching opportunity to learn from each other.

We understand and often follow this impulse. One interview collection at Vermont Folklife serves as illustration. Daisy Turner (1883-1988), an African American woman who lived in Grafton (southwestern Vermont), was a gifted storyteller and was a skilled rememberer. The interviews present her and her family's history, including details of her father's early life as an enslaved person and later a soldier in the U.S. Civil War, a timeline that spans from the 1880s to the 1980s. One person's life can act as a time machine, a vehicle of preservation. Ms. Turner, and the nearly 60 hours of interview recordings she sat for, demonstrates how oral information can be passed on

and how historical perspectives, when told through an individual's life, can move backward and forward in fascinating and dynamic ways.

As we see it, this type of interview request also carries an embedded assumption: that one person, particularly an elder, can be a repository of their family's folklore and local legends, jokes, songs, and cultural knowledge more broadly. While this can be true, we believe that a person's stories are parts and pieces of their wider lived experience. We think it is important to resist treating stories as things or something to be collected, or worse, extracted. This position is influenced and shaped by storytelling concepts, techniques, and approaches developed by Indigenous communities in Canada and the U.S. Oral knowledge in these cultural contexts is almost always socially reinforced in the telling: "Indigenous people who grew up immersed in oral tradition frequently suggest that their narratives are better understood by absorbing the successive personal messages revealed to listeners in repeated tellings rather than by trying to analyze and publicly explain their meanings" (Cruikshank 2005, 60). Cunsolo Willox, Harper, and Edge (2012) argue that these methodological concerns should be part of our foundational ideas about research and interviewing, particularly for situations with historically imbalanced power dynamics. In the context of digital storytelling projects in Rigolet (Northeast Canada), they ask: Can researchers or interviewers take on the role of listeners and shift away from the role of collector or gatherer and then "story re-creators" (2012, 142)? Being a listener in this way follows the lead of cultural systems that have a developed, active understanding of how to attend to oral knowledge in ways that Euro-American academic sciences of inquiry and reporting, and their theories on knowledge (their epistemologies) are less equipped to do.

**The lore of folk is one of several important entry points for tapping into folklife and expanding into the fuller context of a person's lived experience.** Here are a few definitions and descriptions that ground this term.

Folklore is the combination of two words–folk, which means people, and lore, which means knowledge. Folklore is a special knowledge of the people that is passed down from generation to generation or that holds groups or communities together.
*Beverly J. Robinson* (Kinsey-Lamb 2020, 13)

Folklore provides a useful framework for thinking about our cultural practices: What do we do, know, make, believe, and say? If "culture" is what we do, how do we perform ourselves on a daily basis? What social practices and meanings have we inherited?
*Bonny McDonald and Alexandria Hatchett* (2021, 76)

What is traditional culture, or folklife?
How is culture retained?
How are cultural traditions passed on?
How does culture change?
How do people carry culture with them to new places?
What is your favorite holiday/festival/special family occasion?
What is your favorite thing to eat during these occasions?
What are special sayings that your family uses?
*Michael Knoll, Tina Menendez, and Vanessa Navarro Maza* (2020, 88)

A folklife topic is a way to create discussions around existing narratives and assumptions about local place and identity. The American Folklife Center, a division of the Library of Congress, houses many collections that feature occupational folklife, ranging from small business owners to factory workers, doctors, electricians, grocers, social workers, food service employees, health care staff (see Occupational Folklife Project). Occupational folklife is a rich entry point for creating culturally relevant pedagogy, particularly relevant for young people who have jobs and are exploring their professional interests.

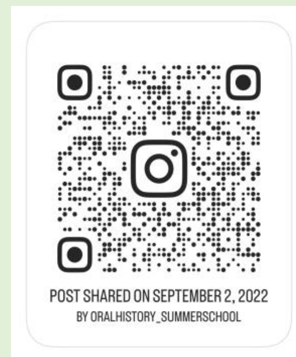
Our interview projects with people who work in Vermont's agricultural sector is an avenue of study that has yielded important opportunities to view rural life and livelihoods in a new light. Topics include the highs and lows of multigenerational family farming, the pressures and resilience of migrant workers from Central America, the experiences of homesteaders trying to make it in small-scale agriculture. These topics and themes are represented in excerpts and transcripts, part of this project's Teaching with Folk Sources database, and were arranged to challenge assumptions and narratives about Vermont's status as an agricultural haven. We wanted to know: How do narratives reflect, magnify, obscure how people understand their lives today? How do these ideas change or differ based on your life stages? How can folklife topics like farming and foodways, or other forms of occupational life, generate inter-generational conversations?

**Here are some definitions and perspectives that reflect the oral history and ethnographic approach to interviewing.**

Interviews are the keystones for great stories that encourage us to think, feel, interact, or take action. *Carol Spellman* (2019, 4)

Oral history . . . refers [to] what the source [i.e., the narrator] and the historian [i.e., the interviewer] do together at the moment of their encounter in the interview.
*Alessandro Portelli* (Shopes 2020)

I want to understand the world from your point of view. I want to know what you know in the way that you know it. I want to understand the meaning of your experience, to walk in your shoes, to feel things as you feel them, to explain things as you explain them. Will you become my teacher and help me understand?
*James Spradley* (1979, 34)




*Crowdsourced definition from the Oral History Summer School, Hudson, NY* (2022)

## Classroom Reflections: Making Primary Sources Relevant to Students

Joe Rivers, Social Studies Teacher, Brattleboro Area Middle School, Battleboro, VT

> I noticed that students appreciated lessons presented in various ways: video interviews and presentations, audio interviews and podcasts, slideshow presentations, primary source text (i.e., newspapers, newsletters, etc.).
>
> I heard students talking about a time when they stuck up for themselves or acted as an ally for another. It was the opening activity in the interview unit (see What Is Good Listening?

> Activity). Students paired up and attempted to practice interview strategies we had brainstormed after watching the Ruby Sales interview on the Library of Congress site. The strategies included ice breakers, open-ended questions, follow-up questions, nonverbal signs of interest by the interviewer, speaking clearly, and wait time. It was informative to observe and listen to the process.
>
> I learned students come to speaking and listening skills with various levels of competence that don't necessarily match their reading and writing skills.
>
> I used to think that my primary task was to practice the skills of reading and writing, now I think I should also focus more on other means of learning and sharing information that includes audio, video, speaking, and listening techniques.

**Developing Interview Skills: Learning to Listen for Viewpoints**

Another request we get is to offer advice and training on how to do an interview and what questions to ask. A lot of stock is placed on coming up with the "right" questions to ask to receive specific answers and information. In some ways, this expectation is rooted in journalistic practices of interviewing: the Five W's and H – Who? What? Where? When? Why? and How? These questions can guide an interviewer to pull out key facts of an eyewitness account or perhaps to create an unbiased description of a complex topic. These are important abilities to develop in students and for all learners. These learning goals also reflect ideas about how knowledge is created and recorded. The early foundations of the historical discipline as an empirical science argued for the faithful presentation of the past and objective reality that is grounded in facts, "the past as it actually happened" as famously stated by the 18th -century historian Leopold von Ranke (Paricio 2021, 114).

But what if events or happenings are told partially and through only one person's or group's perspective? The Rashomon effect, based on Akira Kurosawa's film *Rashomon* (1950), is a term that describes the fragile and unreliable nature of human observation to report "objectively." The film is a story of how multiple tellings of the same encounter lead to significant differences and disagreements about the facts as they happened. Multiple perspectives, and with them aspects like interpretation and point of view, emerge as a foundational part of how historical knowledge is built. Encountering and learning with primary sources like personal diaries and recorded testimonies often serve as evidence to disrupt or contradict versions of events accepted as the dominant narrative. Learning activities on the 1921 Tulsa Race Massacre, featured in the *Teaching with Folk Sources Curriculum Guide*, present how this history was largely erased from Oklahoma and national history for much of the 20th century. When it was mentioned in historical and popular literature, it was referred to as a race riot or race war, which illustrates how the act of naming reflects specific perspectives represented, absent, or contested (Nowell 2008).

When you center a person as a primary source, questions work best when they magnify how that person sees the world–their perspectives, viewpoints, even interpretations of reality as they live it. We often advise posing questions about their biographical facts like where they grew up or where they live today. This initial set up signals to them that the facts of their life are worth knowing about and learning from. This signal is subtle but powerful in its simplicity.

An oral history interview is one important method for generating this kind of person-centered knowledge. Sometimes we refer to it as a long-form interview because it can sometimes feel like a long and meandering road. Sally Galman (2007) contrasts two interview modes or attitudes: mining and traveling. One is focused on looking for a thesis or topic sentence in an interviewee's responses. The other is committed to exploring where the interview goes, which might include changes to the prepared questions. In some ways, you can think of an oral history interview as an exercise that is the backward design of a person's life. Unlike a Wikipedia page, a person's life is rarely laid out in a clear linear progression.

Listening to how interviewers ask a question can be as useful as hearing the responses it generates. In the *Teaching with Folk Sources* database, clips in the primary source sets include the back-and-forth mode of questioning that is a feature of an oral history interview.

**Transcript of 1988 interview with Euclid and Priscilla Farnham, Tunbridge, VT, conducted by Gregory L. Sharrow** (link to audio excerpt here)

00:01 **Greg Sharrow (GS)**: So you haven't necessarily made a conscious effort to, um, not change. But then again, you haven't courted changes that didn't seem ...

**Priscilla Farnham (PF):** He's done what was expedient.

**Euclid Farnham (EF):** Yeah, we have. We certainly have changed it in some respects, we certainly have changed. When my dad, my dad bought this fifty-five years ago, and when he came, the milk was cooled in an outdoor water tub, which was nothing more than cold water coming from the spring. And you put the cans and these were all the old milk cartons. You put it down into the water and cool it. And then after a few years, they they built a small milk house and put it in a nice bank milk cooler, which again, all you do is put the cans in with some ice water to cool it. And then, of course, a few years ago we advanced to bulk tanks, which certainly was a tremendous advancement in the quality of milk.

00:59 **GS:** And that was, there was no way around that, was there?

**EF:** Absolutely no way around that. You had to do this or go out of business, and a lot of especially older farmers did go out of business.

01:08 **GS:** Yes, it seems to have been a...

**EF:** Cut off.

**GS:** Yeah.

**EF:** Absolutely. That's when the numbers dropped drastically, especially in this area. Orange County area, the farms are basically small. Go over in Addison County, it's not uncommon to see 100, 150, or even 200, but in Orange County, it's very rare to see. A large herd here will be 50 or 75.

01:35 **GS:** Was it during your working lifetime that a transition was made from horses to tractors?

**EF:** Yes. Yes.

**GS:** So you grew up working a team?

**EF:** Yes, we had a team. In fact, the horses, the last three died there on the farm, and two of them were well over 30 years old. My dad wouldn't sell them, and he said they're just going to stay here as long as they live and die here, and they did, they're buried here. We did. When my dad came here, he had oxen and then he started using horses because a horse has a much longer lifespan than an ox does.

02:09 **GS:** So could he use oxen for mowing and things like that?
**EF:** Oh yes.
**GS:** Oh for heaven's sake.
**EF:** Mm-Hmm. Mm-Hmm.

Graphic from Interviewing Advice page, which is part of the Listening in Place project, a crowdsourced Covid 19 pandemic interview project.
Illustration by Eliza West, "Listening in Place," Vermont Folklife. 2020.

The structure and atmosphere of oral history interviews are designed to be tailored to the needs and preferences of the individuals being interviewed. The *Journal of Folklore and Education* issue "The Art of the Interview" (Sunstein 2019) features several commentaries and resources for modeling interview projects for educators and students. "Using Formal Interviews to Build Understanding in Social Studies" by Nate Grimm outlines one template for introducing and scaffolding student interview projects in a high school setting. "See Tell Me What the World Was Like When You Were Young: Talking About Ourselves" by Simon Lichman and Rivanna Miller offers approaches for integrating intergenerational topics and dialogue in the interview format. "Bridging Cultural Gaps Through Interviews" by Raymond M. Summerville features discussion about the experience of selecting excerpts and editing interview recordings.

And don't forget the artifacts! While we push against the idea of "stories as things," physical objects from a personal life can serve as a great way to kick start conversations and memories. And artifacts are an important part of folklife (see HistoryMiami Museum's F.A.C.E.S object-based learning approaches as an entry point).

### Classroom Reflections: Teaching with Spanish Language Recordings

Mary Rizos, Middle and High School Spanish Language Teacher, Rivendell Academy, Orford, NH

> *Something [about the curriculum] that aligns so well with a second language classroom is the idea of expanding our view of community by incorporating more perspectives. That's almost the entire purpose behind teaching people other languages.*
>
> When we are babies, we spend every day, all day, listening to people talk, and two years pass before a baby can begin to use that language themselves.
>
> A middle school or high school student, in contrast, will spend five hours a week for a year or two, or maybe even three or four, in a second-language-learning environment, but even then is likely still hearing English more than the language they are there to learn.
>
> So, what, then, are we actually teaching? Can a student learn a language in high school? Yes. Well enough to speak it where that language is spoken? Yes. Is this typical or a sure thing? No.
>
> In response to a combination of materials including the Spanish-language recordings provided, one student said something to the effect of "We're not doing anything wrong, it just takes time." So that's something I thought was a really good reflection, and it's something so hard

to "teach" students about language, just that it takes a lot of listening and time and misunderstandings–there's nothing wrong with that process; that's the process working correctly. I think using these materials and reading a student reflection reminds me as a teacher too that I don't provide enough of that kind of challenge for students to engage in, get used to, and build up their skills, tolerance, and endurance for. We do a lot of listening to songs, but not enough listening to different native speakers of Spanish.

Like open-mindedness, perspective-taking is a skill that can be learned and practiced. Learning another language is, at its most basic level, a reminder that not everyone does things the same way or lives the same way, and that learning about that enriches rather than diminishes our own experience.

*Using these materials, particularly with my 10th-grade students, did a lot for me in terms of how I understand their lives and their experience here.*

Sharing these materials with 10th-grade students led to discussions about othering, about a farmer's use of "them" and "they" quite a bit (see "The Community…Accepts Them"). Students articulated their discomfort upon hearing those terms and connected that discomfort to their own experiences working locally at an inn with people who were not native English speakers. What my students shared was 1) that experience with their coworkers is the only time in their lives they've shared an environment and engaged with non-native English speakers, 2) they were initially quite nervous and worried about not being able to understand their coworkers and vice versa, 3) they learned how to adapt and communicate and recognize it as a skill that they will bring with them into other similar situations and in those situations they will feel much less discomfort and concern, and 4) the students shared that they were often hesitant to ask questions about where people who were not native English speakers or clearly not local were from or other information about them because they were afraid of "getting in trouble," of facing a backlash for being wrong.

Being able to have this window into my students' lives and perspectives is very valuable for me as their teacher, and as a teacher of students like them. I can't envision where else in our school days or year this conversation would have come up in quite this way or with quite this level of reflection and transparency. Using these materials as a starting point generated curiosity and connections that allowed us to think about both language and community in a really critical and reflective way.

**Concluding Thoughts: Oral History Interviews Challenge How and What We Learn**

Folklife topics and oral history interviews offer a conversation with the communities we are a part of. They can localize what is presented as the official record or dominant narrative–sometimes offering a critique or counternarrative. This lens and method of inquiry includes and values multiple viewpoints, perspectives, and even opinions–the "who" part of the telling of history. It inserts important questions such as "who" authors the record that shapes the narrative you adopt? And who is not included and why?

These gateways to local learning can introduce and spotlight ideas of knowledge construction– he "how" we know what we know. If our records are partial, if events can be viewed and interpreted from multiple points of view, how should we be evaluating sources? Who is doing the collecting? What factors determine what is selected?

Lastly, learning with (and, when fortunate, co-creating) primary sources is a democratic and potentially empowering act: Having access to the materials and records that tell the story of your community, or to recognize the absence of the records, can be a powerful encounter.

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## Classroom Spotlight: Making Mini-Comics with Primary and Secondary Sources

Kathleen Grady, PreK-Grade 5 School Librarian, White River School, White River Junction, VT

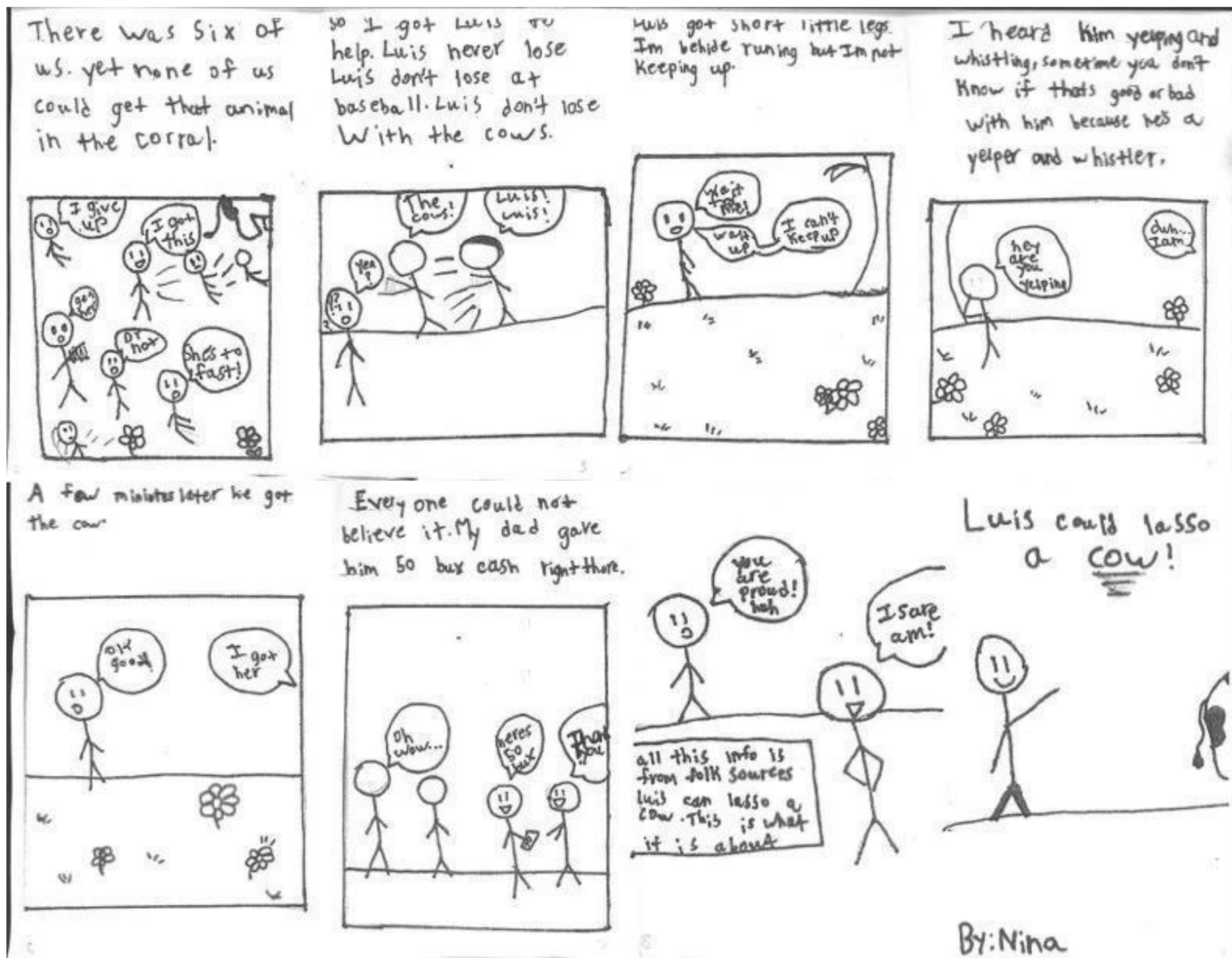
In July 2022, I took a course through Vermont Folklife: Field Methods for Documenting Everyday Life. Through this course, I became aware of *The Most Costly Journey,* a recently published comic anthology based on ethnographic research. I also learned about Vermont Folklife's exhibit *The Golden Cage*, which was based on interviews conducted by former migrant educator and current high school teacher Chris Urban. These details inspired me to tackle a project focused on primary source materials that connected Vermont stories about migration with my 4th- and 5th-grade students.

The project was anchored by this guiding question: *How might telling (or listening to) a story help someone who is going through a hard time?* My hope with this project was that my students might consider storytelling in a different light. Many understand storytelling for its entertainment value, but the therapeutic value of storytelling was a new concept for many of them.

This project addresses certain AASL (American Association of School Librarians) Standards, such as "enacting new understanding through real-world connections," demonstrating "empathy and equity in knowledge building within the global learning community," and "generating products that illustrate learning".

To build background knowledge on the subjects of migration and Vermont stories, we read aloud some of the first chapters of Julia Alvarez's *Return to Sender* (2009). The middle-grade novel is told from two perspectives—that of the farm owner's child and the daughter of a Mexican farmworker hired to work on the farm. Our 5th graders had recently finished reading *Esperanza Rising* by Pam Muñoz Ryan (2002) and had considerable background knowledge about migration from Mexico to the U.S. and the plights of farming families. We also examined some photographs from the Golden Cage project, which inspired Alvarez's *Return to Sender*.

Some months later, we began a standalone unit on the concept of primary source. For these lessons, I used images from the Library of Congress that addressed the problem of child labor in the early 1900s. We had recently read aloud Mother Jones and Her Army of Mill Children to build background knowledge. To introduce the concept of primary source, I used a lesson from Stanford History Education Group (n.d.) which asked the students to consider a food fight and whose perspective on the incident they would like to read to inform themselves. The food fight lesson grabbed their interest and attention and helped them connect quickly to the relevance of primary vs. secondary sources.



Student comic based on interview excerpt [Interview Excerpt - Vermont Dairy Farmer: “Luis could lasso a cow,”](#) Folklife Primary Sources Repository.

We closely examined two of the comics: “A New Kind of Work: The Story of Delmar" and "Now That I Have My License: Reflections on Driving." I carefully chose stories that I thought would resonate with my students. Before we read the stories together, we reviewed some basic geography, such as the route between Chiapas, Mexico, and Vermont. Our Spanish teacher, Natalie Chaput, collaborated with me on the unit. With the students, we reviewed some of the key vocabulary, the geographic routes between Chiapas and Vermont, and read passages from the Spanish version of the comic anthology *El Viaje Mas Caro.* We used a summarizing graphic organizer titled “Somebody Wanted But So Then” (Smekens Education 2018*)* that helped my students break the story down into smaller parts.

With background knowledge established on the concept of primary and secondary sources and migration stories within Vermont, students were ready to create a product—the mini-comic—that illustrated their learning. Using primary sources on the 1918 Flu Epidemic from the Vermont Historical Society and Vermont Folklife interview excerpts on farming and foodways topics, the students began listening to audio transcripts of oral histories. They were encouraged to visualize and draw pictures as they listened, write down quotations, and summarize key points.

We were fortunate to have comic artist Marek Bennett for a three-day residency at our school. He worked with grades 4 and 5 and quickly engaged them on the basics of creating comics, from how to fold and cut a sheet of paper to create an eight-page comic book, to how to use his P.I.E. acronym (Pencil, Ink, Erase) to draft and revise based on feedback from other students. On his way out the school door on the final day of the workshop, one of the kindergarten teachers stopped Marek Bennett to thank him, explaining that some of her former students had come by her classroom to share their comics with her. They were so proud and excited to share their Vermont history comics with her.

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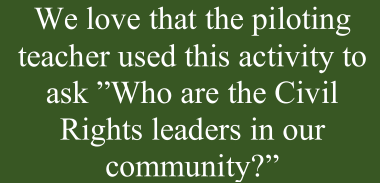
1918 Flu Epidemic, Vermont Historical Society https://vermonthistory.org/flu-epidemic-1918
Vermont Folklife interview excerpts on farming and foodways topics https://folksources.org/resources/collections/show/1

## Lesson 1: What Is Good Listening?

by Lisa Rathje and Paddy Bowman, with Teaching Tips and Graphic Organizer by Joe Rivers




This lesson introduces and uses two tools of ethnographic documentation: listening and interviewing. Students will learn skills central to good listening to better understand and analyze primary sources that are primarily audio, like an oral history interview.

**Teaching Statement:** The activities and content of this lesson ask students to use their auditory senses in service to inquiry and analysis. The first activity requires no additional media or supplies as students use their own experience both as a narrator and a listener to engage the essential question for this lesson. The second activity uses an excerpt from an interview with Ruby Sales from the Civil Rights History Project as a shared learning text for students to analyze both an audio clip and a written transcript through a compare/contrast worksheet.

Finally, if the extension activity is used, students will analyze their own subject position, a term frequently used in qualitative research to name how an individual's identity and prior knowledge will impact their ability to make meaning of data or other inputs.

<table>
<tr><td>Course: Middle/High School Social Studies</td><td>Lesson Title: What Is Good Listening?</td></tr>
<tr><td>Time Requirement: Three 45-min. sessions</td><td>Unit of Study: Learning Through Listening</td></tr>
<tr><td colspan="2">Central Focus (Purpose): This lesson introduces and uses two tools of ethnographic documentation: listening and interviewing. Students will learn skills central to good listening to better understand and analyze primary sources that are primarily audio, like an oral history interview.<br><br>Essential Question: What role can identity play in decoding or understanding texts?<br><br>For the Teacher: Students may assume that interviews are primarily about talking (the narrator/interviewee) and the questions. The two-minute interview activity and journal reflections provide scaffolding for building a deeper skill set that includes listening.<br><br>NOTE: Bias about word usage, accents, and other auditory cues may be a new concept for students.</td></tr>
</table>

| **Academic Standards:** |
|---|
| **Common Core State Standards**<br>Learn more: https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/primary-sources-and-standards<br><br>Primary sources from the Library of Congress' collections offer myriad examples of complex informational text from diverse sources, including letters, diaries, newspapers, and America's founding documents, as well as other formats such as maps, photographs, charts, and oral histories. Immersive explorations of these items support student learning and developing skills, including:<br><br>• Evaluating varied points of view,<br>• Analyzing how specific word choices shape meaning,<br>• Assessing the credibility of sources,<br>• Conducting research projects based on focused questions, and<br>• Gathering evidence from literary and informational texts to support a claim. |
| **Suggested Primary Sources in this Lesson:**<br>Choose one interview from the Civil Rights History Project or use Ruby Nell Sales https://www.loc.gov/item/2015669106<br>View 01:04:20-1:08.20 (transcript starts on p. 33, https://tile.loc.gov/storage-services/service/afc/afc2010039/afc2010039_crhp0007_sales_transcript/afc2010039_crhp0007_sales_transcript.pdf)<br><br>Other Resources:<br>Two Minute Interviews<br>https://jfepublications.org/wp-content/uploads/2019/09/CL-Connections-Pages-from-JFE-Vol-6-5.pdf |
| **Common Misconceptions and How You Plan to Address Them:**<br>Think about words, accents, or place names that may be unfamiliar to students. How can these be included without reinforcing stereotypes? |
| **Learning Objective(s) Associated with Above Standards:**<br>After completing this lesson, students will be able to:<br>• Cite specific evidence to support analysis of primary and secondary sources.<br>• Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). |
| **Academic Language/Terminology**:<br>Fieldwork<br>Ethnography<br>Release Form |

| **Differentiation and Other Modifications**: Use recorded materials that also include transcripts so students may also/instead read primary source materials.<br>Remove timed elements for students with time modifications on tests or assignments. | |
|---|---|
| **Teacher Materials and Preparation:**<br>Test all links connected to classroom activities. Review and print needed worksheets.<br><br>If students will be interviewing school personnel or family members (extension), send a letter introducing the project.<br><br>**Tapping Students' Prior Knowledge:**<br>Interviews are intentional conversations that involve deep listening and thoughtful questioning. Ask students what they already know about interviews and where they have heard or seen an interview. | |
| **6E Instructional Model** | |
| **Engagement: Two-Minute Interviews**<br>A key skill in interviewing is listening.<br>Follow these instructions for Two-Minute Interviews carefully. | |
| **Explore**:<br>Choose one interview from the Civil Rights History Project or use Ruby Nell Sales.<br>View 01:04:20-1:08.20 (transcript starts on p 33).<br><br>Journal Writing: What do you hear? Be specific. Think about what you heard in terms of not only content (the ideas) but also if there were words that surprised you, if you heard an accent, etc. | **Teaching Tips:**<br>Contextualize the Ruby Sales interview by making links to local people who participated in the 1960s Civil Rights Movement.<br><br>Identify a local figure and present their short biography. This is what we used: Biography of Jonathan Daniels (Keene, NH).<br><br>**Extension Idea:** Have students compare and contrast various formats of sources, using the following sources and prompts (A graphic organizer for these prompts follows the lesson.):<br><br>What do you learn from the various presentations? What are the main events, ideas, and impressions from the story? What are the strengths and weaknesses of the various presentation formats? |

| | |
|---|---|
| | • 2015 Brattleboro Historical Society podcast about Jonathan Daniels<br>• Cheshire County Historical Society Jonathan Daniels page<br>• 2011 Library of Congress interview with Ruby Sales (View 49:45 to 54:25)<br>• Photo slideshow of Jonathan Daniels |
| **Explain**:<br>Share your listening journal with another student. Compare what you heard that was similar and what was different. | **Teaching Tips:**<br>Think about the content and information you learned and how you learned. Possible discussion questions:<br>• How did Jonathan and Ruby stick up for themselves and others?<br>• Discuss the medium used to convey the story. How did each work for you?<br>• Discuss the types of information sharing. How do you usually learn new information in school? Where do you go when you want an answer to a question? |
| **Extension/Elaboration:**<br>Apply: Practice interviewing a partner expanding on topics started in Two-Minute Interviews. Use That's a Good Question Worksheet and the first column of the Ethnography Rules Worksheet to prepare.<br><br>Decide if you intend students to interview someone in the community or interview each other in the classroom.<br><br>1. Hand out the Insider / Outsider Worksheet. When doing any kind of ethnographic research, understanding whether you are a part of a community helps the researcher think about bias, cultural blinders, or special knowledge they may or may not have. Have students complete the worksheet thinking about their chosen topic or art form. Suggestions include children's songs or rhymes, lullabies, or songs sung at celebrations. Discuss. | **Teaching Tips:**<br>To help relate the Civil Rights History material to students' life experience, have them think of a time when they stuck up for themselves or someone else. Have students interview the teacher about this topic, using the Two-Minute Interview exercise. Then have students pair up and conduct an interview on the same topic. At the end, discuss as a whole group the surprises and challenges of this exercise.<br><br>Review and discuss the goals of the Two-minute worksheet (6th bullet point). Have students choose a topic that they could speak about with some confidence or expertise.<br><br>For a student example, listen to Gilbert's interview with Hunter about skiing.<br><br>Discuss the interview techniques you can observe here and from past interview clips. Then conduct two-minute interviews in pairs. |

| 2. Hand out the Written Consent Form and discuss the importance of seeking permission and getting consent to use information the interviewee shares. Think aloud with students why this matters.<br><br>Hand out and go over the Interview Checklist. Either complete interviews in class or assign them as homework. Give students at least a week (including a weekend) to complete interviews assigned as homework. | |
|---|---|

**Evaluate**:

**Formative Assessment(s)**: Journal, Ethnography Rules Worksheet, column one

**Summative Assessment(s)**: Ethnography Rules Worksheet, completed

**Lesson Closure:**

Include face-to-face or individual digital reflection to guide students along their learning progression and set new goals (emojis, pair/share, Google Form, exit ticket, etc.). The reflection prompt may include: What do you know about interviewing after this lesson? List what questions you would ask yourself now before listening to an interview.

**Ethnographic Archival Connections:**

"On May 12, 2009, the U. S. Congress authorized a national initiative by passing The Civil Rights History Project Act of 2009 (Public Law 111-19). The law directed the Library of Congress (LOC) and the Smithsonian Institution's National Museum of African American History and Culture (NMAAHC) to conduct a national survey of existing oral history collections with relevance to the Civil Rights movement to obtain justice, freedom and equality for African Americans and to record and make widely accessible new interviews with people who participated in the struggle. The project was initiated in 2010 with the survey and with interviews beginning in 2011."

Read more: https://www.loc.gov/collections/civil-rights-history-project/about-this-collection.

What do you know about interviewing after this lesson? What questions do you have before listening to an interview?

Listen to an interview:

https://www.loc.gov/collections/civil-rights-history-project.

What surprised you?

## Listening to Learn: Civil Rights Primary Source Comparison Organizer

Student name________________________ Date______________

**What do you learn from the various presentations?**

A. What are the main events, ideas, and impressions from the story?
B. What are the strengths and weaknesses of the various presentation formats?

| Slideshow |
|---|
| Audio BHS podcast |

| Article HS of Cheshire County |
| --- |
| LOC Video Ruby Sales |

## Learning to Interview Through Practice: Two-Minute Interviews

Key skills in interviewing, the most challenging for inexperienced interviewers, are learning to listen carefully and make the interview feel like a conversation, even though the narrator is doing most of the talking. The activity below—the first one we use with students—helps develop those skills.

**Procedure—Two-Minute Interviews**

- Divide the class into pairs.

- Ask each pair to decide who will go first and second.

- Tell students that they're going to listen to each other talk for two minutes about a particular topic. Select a topic that relates to the lesson theme. For a music study, for example, you could ask students to describe their favorite music or song.

- Tell students that while one partner talks, the other only listens, without taking notes or asking questions. When two minutes are up, ask the pairs to reverse roles.

- Invite each pair to stand or come to the front of the class, one pair at a time. Ask one partner to introduce the other and describe what their partner talked about and when finished to ask the partner if there is anything they would like to add or correct. Then reverse roles.

- Discuss. What did it feel like to listen and not ask questions? Was it easier to listen or to talk? Did anything surprise you? What did you learn? What more would you like to know? What skills did you use in this activity? (i.e., close listening and remembering; demonstrating your listening through eye contact, nodding your head, and facial expressions that show interest; retelling someone’s story in your own words; telling your own story; checking for accuracy).

**Option**: Follow this activity by asking pairs to turn to their partners again and ask three questions based on what their partners shared–a close-ended question, an open-ended question, and a follow-up question based on something they said.

Discuss. What more did you learn by asking questions? What was the main idea of the story your partner told? Give your story and your partner’s story a title. Share why you chose your titles. How are your titles similar or different? What do the differences tell you about how you each interpreted the other’s story?

### That's a Good Question Worksheet

Write down a cultural topic or art form that interests you.

______________________________________________________________________

What do you know about this topic right now?

______________________________________________________________________

If you were to ask questions of someone about that topic, what would you want to find out? Write down at least three things below:

1. ______________________________________________________________

2. ______________________________________________________________

3. ______________________________________________________________

Now write questions beginning with these words that ask for the information you want to know.

When ____________________________________________________________

Who _____________________________________________________________

What ____________________________________________________________

Where ___________________________________________________________

Why _____________________________________________________________

Which ___________________________________________________________

How _____________________________________________________________

Good! You made a great start. Now write as many more questions as you can. Remember to begin your questions with "who," "what," "where," "when," "why," "how," and "which." Now you are ready to try interviewing.

Name of Interviewer: ____________________________________Date:_______________

Name of Interviewee: ____________________________________Age:_______________

Written Release Acquired? _____ Oral Release? ___________

(Adapted with permission from *FOLKPATTERNS 4-H Leader's Guide,* Michigan 4-H Youth Programs, Cooperative Extension Service, and Michigan State University Museum, East Lansing, MI. Copyright 1991. Michigan State University Board of Trustees. These materials may be copied for non-profit educational purposes.)

## Insider / Outsider Worksheet

Before interviewing someone, you want to give some thought to how much of an **insider** or **outsider** you are in the situation. In the chart below, think about the person you plan to interview and list the ways in which you are an insider or outsider

My Name__________________________ I will interview______________________________

| Ways in Which I Am an **Insider** | Ways in Which I Am an **Outsider** |
| --- | --- |
| 1. | 1. |
| 2. | 2. |
| 3. | 3. |
| 4. | 4. |
| 5. | 5. |
| 6. | 6. |
| 7. | 7. |

Adapted from: Louisiana Voices Folklife in Education Project
www.louisianavoices.org

## Interview Checklist

BEFORE THE INTERVIEW

_______Decide on a topic and think how you can find out about it.

_______Research the topic to gain basic knowledge and create a project folder where you can keep all your work.

_______Choose a person to interview and make an appointment.

_______Prepare a list of questions to guide the interview.

_______Make sure release forms, interview questions, and notepaper are in your project folder.

_______Practice using the audio or video recorder and camera.

_______Decide if you are an insider or outsider at the interview. Use the **Insider/Outsider Worksheet** to make notes about things that may affect the interview.

DURING THE INTERVIEW

_______Locate a quiet place to set up and test the recorder.

______Begin by recording biographical data. Explain to your Interviewee exactly what will be taking place and read the **Oral Consent form** into the recorder with their verbal acknowledgement or have Interviewee sign a **Written Release Form.**

_______Start with general, biographical information and narrow to specific questions.

_______Pause early in the interview to check your recorder sound levels.

_______Take pictures of the Interviewee.

AFTER THE INTERVIEW

_______Write notes about your impressions, ideas, and questions you still need to ask.

_______Label your audio, video, and photo files.

_______If transcribing, start as soon as possible.

_______Analyze your findings to identify the important points. Decide if any follow-up is needed.

_______Send your Interviewee a thank-you note.

## Written Consent Form

Person Interviewed (print)_______________________________________________

Address______________________________________________________________

_____________________________________________________________________

Phone (      )____________________ Email__________________________________

Place of Interview_____________________________ Interview Date______________

Name of Interviewer (print)_______________________________________________

Interviewer's School ____________________________________________________

I understand that this interview and any photographs and audio or video recording are part of an education project at the school named above. I give permission for these materials to be included in an educational, nonprofit presentation, publication, or website.

_______________________________ _____________________________
Signature of Interviewee Date

_______________________________ _____________________________
Signature of Parent or Guardian if Interviewee is a Minor Date

List any restrictions_____________________________________________________

## Oral Consent Form

Record this statement at the beginning of an audio or video recording of an interview.
This is (Name of Interviewer) of (Name of School) in (Town and State) on (Date). I am interviewing and recording (Name of Interviewee).

Do you understand and give your consent that portions of this interview may be quoted or used in a presentation or publication for educational purposes? (Interviewee responds yes or no.) If no, recording needs to stop immediately.

## Ethnography Rules

Name______________________________________ Date__________________

*Before the Interview…* *After the Interview…*

| Rule | What I think this means when I am doing ethnography. | A specific example of what I did to follow this rule. |
|---|---|---|
| Be Safe. | | |
| Be Responsible. | | |
| Be Respectful. | | |
| Be Observant. | | |
| Listen Deeply. | | |
| Be Curious. | | |
| Have Fun. | | |

## Lesson 2: Learning Through Listening: Rumor, Legend, and Conspiracy in Studying the 1921 Tulsa Race Massacre

by Sarah Milligan, with Teaching Tips by Angela DeLong, Piedmont Intermediate School; and Shanedra Nowell, Oklahoma State University

After spending years of struggling and sacrifice, the people had begun to look upon Tulsa as the Negro Metropolis of the Southwest. Then the devastating Tulsa Disaster burst upon us, blowing to atoms ideas and ideals no less than mere material evidence of our civilization.

A Colored boy accidentally stepped on a white elevator girl's foot. An evening paper hurled the news broadcast, with the usual "Lynching is feared if the victim is caught." Then the flames of hatred which had been brewing for years broke loose.

Since the lynching of a White boy in Tulsa, the confidence in the ability of the city official to protect its prisoner had decreased; therefore, some of our group banded together to add to the protection of the life that was threatened to be taken without a chance to prove his innocence. I say innocence because he was brought to trial and given his liberty; the girl over whom the trouble was caused failed to appear against him.

Excerpt from *Events of the Tulsa Disaster* by Mrs. Mary E. Jones Parish, 1922, pp. 7-8.

How can teachers use oral histories and written testimonies in the classroom to teach not only about historical events but also strengthen students' critical analysis skills? This lesson aims to help students develop close reading and listening skills and provide connections between historical narratives interrogating the concepts of rumor and conspiracy related to shaping the memory of the 1921 Tulsa Race Massacre. Students will hear survivors of the Race Massacre share accounts, juxtaposed with written reported accounts from journalists and residents of Greenwood, the African American neighborhood of Tulsa, writing down quotes and phrases that make an impression on them, then evaluating the function and role of rumor and conspiracy in public shaping of an event. By the end of the lesson, students will gain a deeper understanding of the 1921 Tulsa Race Massacre by listening to those who were there and practicing critical information evaluation skills, which are needed both inside and outside the classroom.

**Teaching statement:** This lesson is an excellent way to explore the initiating event of the Race Massacre and to discuss how historians and students of history analyze conflicting primary sources. Students are given multiple firsthand accounts of the "riot" and how it began, and discuss similarities, differences, and how rumor affected both the events then and how we see them now.

<table>
<tr><td colspan="2">Lesson Title: Rumor and Conspiracy Studying the 1921 Tulsa Race Massacre</td></tr>
<tr><td>Time Requirement: 50-60 min.</td><td>Courses: U.S. History (1878-Present), AP U.S. History, Oklahoma History, African American History</td></tr>
<tr><td colspan="2">Central Focus: This lesson introduces rumor, legend, and conspiracy as ways folklorists study the past and seek to understand the present. Students will use oral history testimony and primary sources to investigate rumor, legend, or conspiracy related to the 1921 Tulsa Race Massacre and evaluate them as a source of information and for media literacy.<br><br>Essential Questions:<br>What functions do rumor or conspiracy play as a source of information outside the realm of truth or fiction?<br><br>How are rumor, legend, or conspiracy recognized in everyday life?</td></tr>
</table>

**For the Teacher:**
Folklorists study rumor, legend, and conspiracy, any of which according to the folklorists Gary Alan Fine and Patricia A. Turner (2004) is "a claim about the world not supported by 'authenticated information.' It involves 'unsecured,' 'unverified' information." When mainstream media, established political authorities, and dominant culture gatekeepers ignore, tolerate, and/or dismiss rumors and conspiracy theories as unimportant, a false narrative such as the "Lost Cause of the Confederacy" or that events of 1921 were instigated by the segregated Black neighborhood residents of Greenwood in a "riot" can become entrenched and embedded. This narrative lives not only in the dominant culture psyche, but also in civic life, institutions, and media.

> Even if the audience does not believe that the rumor is factually correct, it is presented as something that could be believed; it is a truth claim. Rumor is deliberate communication—often spread in face-to-face conversation, sometimes spread through written material, and now frequently spread through the mass media and other modern information technology... some rumors may be factually incorrect in the specifics of their claims (their superficial truth) yet reveal fundamental truths about the nature of the cultural order.
>
> Rumor is, from this perspective, a form of problem solving, permitting people to cope with life's uncertainties, surely a more hopeful image than that of immoral mischief….What happens when historic events and community narratives live only in community space not championed by the dominant culture gatekeepers.
> (*Whispers on the Color Line: Rumor and Race in America*, Gary Alan Fine and Patricia A. Turner. 2004. Oakland: University of California Press.)

For a more concise breakdown of the difference and function between rumor, legend, conspiracy, see the folklorist Andrea Kitta's (2020) video, "COVID-19 Gossip, Rumor, Legend, and Conspiracy Theories," https://youtu.be/-x6gKUG6DTE?t=99.

**Academic Standards:**
Social Studies Practices
- 2.A.6-8.2 Compare points of agreement from reliable information and interpretations associated with discipline-based compelling and supporting questions.
- 2.A.9-12.2 Compare points of agreement and disagreement from reliable information and expert interpretations associated with discipline-based compelling and supporting questions.
- 2.A.6-8.3 Develop deeper levels of understanding by questioning ideas and assumptions and identifying inconsistencies or errors in reasoning.
- 2.A.9-12.3 Reinforce critical thinking by evaluating and challenging ideas and assumptions; analyze and explain inconsistencies in reasoning.
- 3.A.6-8.1 Gather, compare, and analyze evidence from primary and secondary sources on the same topic, identifying possible bias and evaluating credibility.
- 3.A.9-12.1 Gather, organize, and analyze various kinds of primary and secondary source evidence on related topics, evaluating the credibility of sources.

- 3.A.6-8.3 Use multiple historical or contemporary primary sources to identify further areas of inquiry and additional relevant sources.
- 3.A.9-12.3 Develop questions about multiple historical and/or contemporary sources to pursue further inquiry and investigate additional sources.
- 3.A.6-8.7 Describe multiple factors that influence the perspectives of individuals and groups during historical eras or toward contemporary situations.
- 3.A.9-12.7 Analyze complex and interacting factors that influence multiple perspectives during different historical eras or contemporary events.
- 4.A.6-8.3 Acquire, determine the meaning, and appropriately use academic vocabulary and phrases used in social studies contexts.

Oklahoma History

- OKH.5.2. Examine multiple points of view regarding the evolution of race relations in Oklahoma, including:
  - A. growth of all-black towns (1865-1920)
  - B. passage of Senate Bill 1 establishing Jim Crow Laws
  - C. rise of the Ku Klux Klan
  - D. emergence of "Black Wall Street" in the Greenwood District
  - E. causes of the Tulsa Race Riot and its continued social and economic impact.
  - F. the role labels play in understanding historic events, for example "riot" versus "massacre".

United States History (1878 - Present)

- USH.4.1 Examine the economic, political, and social transformations between the World Wars.
  - B. Describe the rising racial tensions in American society including the resurgence of the Ku Klux Klan, increased lynchings, race riots as typified by the Tulsa Race Riot, the rise of Marcus Garvey and black nationalism, and the use of poll taxes and literacy tests to disenfranchise blacks.

**Primary Sources in This Lesson:**

*The Broad Ax.* Salt Lake City, Utah, 11 June 1921. *Chronicling America: Historic American Newspapers*. Library of Congress. "Charles E. Stump, Traveling correspondent for the *Broad Ax*, Visits Muskogee, Oklahoma, and Secures a Vivid Account of the Race Riots in Tulsa," https://chroniclingamerica.loc.gov/lccn/sn84024055/1921-06-11/ed-1/seq-3.

Kenny Booker and John Alexander interview for the National Visionary Leadership Project at the American Folklife Center, https://folksources.org/resources/items/show/59

Joe Burns, O.G. Clark, Mrs. G.E. Jackson for the National Visionary Leadership Project at the American Folklife Center, https://folksources.org/resources/items/show/60

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| *Events of the Tulsa Disaster* by Mrs. Mary E. Jones Parish, 1922, http://129.244.102.213/speccoll/collections/F704T92P37%201922_Events/Events1.pdf.<br><br>Manuscript by B.C. Franklin "The Tulsa Race Riot and Three of Its Victims." August 22, 1931. From the Collection of the Smithsonian National Museum of African American History and Culture, Gift from Tulsa Friends and John W. and Karen R. Franklin, https://nmaahc.si.edu/object/nmaahc_2015.176.1#:~:text=The%20unpublished%20manuscript%20consists%20of,being%20killed%20by%20the%20mob. |
| **Common Misconceptions and How You Plan to Address Them:**<br>One common misconception is that all rumors, legends, and conspiracies are "untrue" and therefore not narratives that need to be addressed in the classroom. This lesson addresses the function of rumor and conspiracy and how students can recognize these types of narrative when thinking critically about information they encounter.<br><br>NOTE: For students and teachers unfamiliar with the Tulsa Race Massacre, the story of Dick Rowland functions as an example of how rumor spread and then was published as fact in area newspapers, then widely credited as the impetus or spark that led to the Tulsa Race Massacre. This lesson asks students, regardless of what we understand as the truth today, what does the rumor tell us? |
| **Learning Objectives:**<br>After completing this lesson, students will be able to:<br>• Cite specific evidence to support analysis of primary sources and secondary sources.<br>• Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). |
| **Academic Language/Terminology**:<br>Rumor: Information or a story that is passed from person to person but has not been proven to be true (Britannica Dictionary).<br><br>Conspiracy (Theory): An attempt to explain harmful or tragic events as the result of the actions of a small powerful group. Such explanations reject the accepted narrative surrounding those events (Britannica Dictionary).<br><br>Contemporary Legend: Contemporary legends (sometimes called urban legends or simply legends) are stories that spread primarily through informal channels. Legends differ from rumors; rumors are brief speculative statements usually confined to a specific location, whereas legends tend to be longer narratives and may be localized or spread more widely (Oxford Bibliographies). |

| **Differentiation and Other Modifications**: |
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| This lesson uses recorded materials that include transcripts, so students with hearing impairments may read along as they review the primary source materials. Students with reading difficulties can listen to the recordings or use the transcripts to support their reading skills.<br><br>Teachers may remove timed elements for students with time accommodations on tests or assignments. |
| **Teacher Materials and Preparation:**<br>Test all links connected to classroom activities. Review and print needed worksheets.<br><br>**Context:** If a brief summary of the event and impact of the 1921 Tulsa Race Massacre is needed, see the Library of Congress "On this Day" summary for May 31, 2921, https://www.loc.gov/item/today-in-history/may-31.<br><br>You could also play for students the PBS series *BOSS: The Black Experience in Business* episode "Greenwood and the Tulsa Race Riots," https://youtu.be/-yceK9LHFSA.<br><br>For more on the difference between intentional misinformation, rumor, legend, and conspiracy, watch the folklorist Andrea Kitta's video, "COVID-19 Gossip, Rumor, Legend, and Conspiracy Theories," https://youtu.be/-x6gKUG6DTE?t=99.<br><br>For more on the function and identification of rumor and conspiracy, see Patricia Turner's "The Obamas' Lonely Walk on the High Road" on the podcast *Notes from America with Kai Wright*, October 3, 2022, https://www.wnycstudios.org/podcasts/anxiety/episodes/obamas-high-road. |

| **5E Instructional Model** | |
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| **Engage:** Ask students if rumor and conspiracy are new phenomena. Where and how do they see them play out today? | **Teaching Tips:**<br>Provide examples from current events or social media trends that students at their specific age/grade level would understand and connect with. |
| **Explore:**<br>Have students read the May 27, 2021, Library of Congress Blog entry "Tulsa Race Massacre: Newspaper Complicity and Coverage" discussing the role of news providers in spreading, or working to counter, rumor and conspiracy in the events leading up to and following the 1921 Tulsa Race Massacre. | |

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| Ask students to compare the historical accounts referenced in the blog post by analyzing written accounts or oral history interviews for similarities and differences in the accounts recorded in this "Traveling Correspondent" article from June 11, 2021, from the *Broad Ax* Utah-based newspaper?<br><br>Students should take notes on what they notice that might indicate points of rumor or conspiracy, either clearly stated or through unclear information sourcing. Ask students:<br>● What would be possible motives for any rumors or conspiracies being spread?<br>● How did individuals represented here talk about these instances in the context of shaping public memory around the 1921 Tulsa Race Massacre?<br><br>Sources:<br>● *The Broad Ax.* Salt Lake City, Utah, 11 June 1921. *Chronicling America: Historic American Newspapers*. Lib. of Congress. "Charles E. Stump, Traveling correspondent for the Broad Ax, Visits Muskogee, Oklahoma, and Secures a Vivid Account of the Race Riots in Tulsa."<br>● Excerpt from an interview with Kenny Booker and John Alexander for the National Visionary Leadership Project at the Library of Congress' American Folklife Center.<br>● Excerpt from an interview with Joe Burns, O.G. Clark, Mrs. G.E. Jackson for the National Visionary Leadership Project at the Library of Congress' American Folklife Center.<br>● Excerpt from *Events of the Tulsa Disaster* by Mrs. Mary E. Jones Parish, 1922, pp 7-8 and 47-48.<br>(See worksheet with primary sources below.)<br>● An unpublished manuscript by B.C. Franklin "The Tulsa Race Riot and Three of Its Victims." August 22,1931, pp. 9-10. | **Teaching Tips:**<br>Follow the reading with a discussion or writing response. Have students consider and compare ways Americans received news in 1921 versus today, or past and present ethical responsibilities in journalism.<br>Incorporate some basic writing tasks to engage all learners and enhance conversation (tasks can be accessed here). Consider printing the written testimonies for students to annotate. The exercise helps students see the difficulties of searching for "what happened" in history and understand how rumor can both conceal truth and reveal it.<br><br>Students may struggle with the racial terms used by the speakers. Explain to students that some terms are outdated (such as Negro), but not necessarily offensive for the time period. |
| **Explain:**<br>Have students write independently or create discussion groups and respond to the following prompts:<br><br>● How do you think rumor and conspiracy contributed to the Tulsa Race Massacre, or the legacy of the event over the last 100 years? Why do you think they were effective as a catalyst? | **Teaching Tips:**<br>Consider having students ponder the overall legacy of the 1921 Tulsa Race Massacre on U.S. history. Also have students make connections to other race riots related to Red Summer 1919 and consider |

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<ul>
<li>Regardless of truth, why do you think this rumor about Dick Rowland exists?</li>
<li>What function does rumor play? What makes it believable? Who might want to believe a rumor and why?</li>
</ul>
</td><td>how rumor served as a catalyst within these events.</td></tr>
<tr><td>Extend:<br>In small groups have students brainstorm and identify another historical event affected by rumor or conspiracy. Have groups consider ways they can use primary sources to investigate these rumors and/or conspiracies and seek different perspectives around the events.</td><td>Teaching Tips:<br>An example may be the rumors surrounding the bombing of Pearl Harbor in 1941, such as what the American military knew before the bombing (and when) and how rumors about Japanese American spies caused paranoia and led to mass incarceration during WWII.</td></tr>
<tr><td colspan="2">Evaluate: Students will complete a Reflection Exit Ticket. Ask students to write three things they learned about the Tulsa Race Massacre or about identifying rumors in historical and current informational sources.</td></tr>
<tr><td colspan="2">Sources:<br>Some lesson language is adapted from “Respecting the Smears: Anti-Obama Folklore Anticipates Fake News,” by Patricia A. Turner, Journal of American Folklore, Vol. 131, no. 522, Fall 2018, pp. 421-25, https://muse.jhu.edu/article/707447.<br><br>Andrea Kitta’s video, “COVID-19 Gossip, Rumor, Legend, and Conspiracy Theories,” https://youtu.be/-x6gKUG6DTE?t=99.<br><br>For more on the function and identification of rumor and conspiracy, see Patricia Turner’s “The Obamas' Lonely Walk on the High Road” on the podcast Notes from America with Kai Wright, October 3, 2022, https://www.wnycstudios.org/podcasts/anxiety/episodes/obamas-high-road.<br><br>PBS series BOSS: The Black Experience in Business. Greenwood and the Tulsa Race Riots, https://youtu.be/-yceK9LHFSA.<br><br>Library of Congress “On this Day” summary for May 31, 1921, https://www.loc.gov/item/today-in-history/may-31 .</td></tr>
</table>



by Sarah Milligan, with Teaching Tips by Angela DeLong, Piedmont Intermediate School; and Shanedra Nowell, Oklahoma State University

Student Observations

After spending years of struggling and sacrifice, the people had begun to look upon Tulsa as the Negro Metropolis of the Southwest. Then the devastating Tulsa Disaster burst upon us, blowing to atoms ideas and ideals no less than mere material evidence of our civilization.

A Colored boy accidentally stepped on a white elevator girl's foot. An evening paper hurled the news broadcast, with the usual "Lynching is feared if the victim is caught." Then the flames of hatred which had been brewing for years broke loose.

Since the lynching of a White boy in Tulsa, the confidence in the ability of the city official to protect its prisoner had decreased; therefore, some of our group banded together to add to the protection of the life that was threatened to be taken without a chance to prove his innocence. I say innocence because he was brought to trial and given his liberty; the girl over whom the trouble was caused failed to appear against him.

Excerpt from *Events of the Tulsa Disaster* by Mrs. Mary E. Jones Parish, 1922, pp. 7-8.

This sad occurrence committed by more than 5,000 Whites has blackened the city of Tulsa's character and placed a black stain upon this great Oil City that can never be erased, I happened to note, being a resident of Tulsa.

The Daily Tribune, a White newspaper that tries to gain its popularity by referring to the Negro settlement as "Little Africa," came out on the evening of Tuesday, May 31, with an article claiming that a Negro had had some trouble with a White elevator girl at the Drexel Bldg. It also said that the Negro had been arrested and placed in jail and that a mob of Whites were forming in order to lynch the Negro.

Some time during the night about 50 Negroes arrived; then scores with rifles, etc., went up to the district where the accused Negro was in prison, and upon their arrival, found a host of Whites who were making an effort to lynch the Negro.

The Negroes were given the assurance by officials in charge that no lynching would take place, and as they were about to return to the Negro section, some one fired a shot and the battle began. All night long they could be heard firing from both sides, while the Whites were marshalling more than 5,000 men who had surrounded the Negro section to make an early attack in the morning on more than 8,000 innocent Negroes.

As daylight approached, they (the Whites), were given a signal by a whistle, and the dirty, cowardly outrage took place. All of this happened while innocent Negroes were slumbering, and did not have the least idea that they would fall victims of such brutality.

At the signal of the whistle, more than a dozen aeroplanes went up and began to drop turpentine balls upon the Negro residences, while the 5,000 Whites, with machine guns and other deadly weapons, began firing in all directions. Negro men, women and children began making haste to flee to safety, but to no avail, as they were met on all sides with volleys of shot. Negro men, women and children were killed in great numbers as they ran, trying to flee to safety.

Excerpt from *Events of the Tulsa Disaster* by Mrs. Mary E. Jones Parish, 1922, pp. 47-48.

For fully forty eight hours, the fires raged and burned everythihg in its path and it left nothing but ashes and burned safes and trunks and the like where once stood beautiful homes and business houses. And so proud, rick, black Tulsa was destroyed by fire--that is its buildings and property; but its spirit was neither killed nor daunted. It is however not purpose to discuss here the cause or causes of this great shame, except to say that the chief cause was economic. The Negroes were wealthy and there were too many poor whites who envied them. Within two hours after the alleged assault had been reported, there were not a dozen white men here who did not know that this alleged assault consisted of a poor laboring, Negro byy accidentally stepping on the foot of a very poor but worthy white girl while the two were on a very crowded elevator in one of the down town business buildings; nor yet is it our purpose here to discuss the wonderful, almost miraculous come-back of the Race here in the accumulation of property and in the acquiring of a larger, richer and fuller spirtual life.

An unpublished manuscript by B.C. Franklin, "The Tulsa Race Riot and Three of Its Victims." August 22,1931, pp. 9-10.

Student Observations

## Lesson 3: Learning Through Listening and Observation: Point of View in Reconstructing Events of the Tulsa Race Massacre

by Sarah Milligan, with Teaching Tips by Dee Maxey, Riverfield Country Day School; Brandy Perceful, Santa Fe South High School; and Shanedra Nowell

How can teachers use oral histories in the classroom to teach not only about historical events, but also strengthen students' listening skills? This lesson aims to help students develop close listening skills and seek connections between historical narratives using clips from five different oral histories related to the 1921 Tulsa Race Massacre. Students will hear survivors of the Race Massacre tell their stories, writing down quotes and phrases that make an impression on them, then make connections between the oral histories to better understand the concepts of point of view and differing perspectives. By the end of the lesson, students will gain a deeper understanding of the 1921 Tulsa Race Massacre by listening to those who were there and practicing close listening, a skill needed both inside and outside the classroom.

**Teacher Statement:** This lesson pushes students to look at situations from more than just one perspective. Relying on one point of view handicaps people's ability to see the complete picture. It is important to consider each available perspective and compare those with the available provable data and evidence. By digging through multiple perspectives of the same event, a kaleidoscope of facts will come together to create a cohesive picture of what happened. With the rise of social media escalating the dissemination of misinformation at an alarming rate, it is more important now than ever to do due diligence to investigate the details of a story to ensure a more accurate understanding of what is happening in our world.

<table>
<tr><td colspan="2">Lesson Title: Point of View in Reconstructing Events of the Tulsa Race Massacre</td></tr>
<tr><td>Time Requirement: 50-60 min.</td><td>Courses: U.S. History (1878-Present), AP U.S. History, Oklahoma History. African American History</td></tr>
<tr><td colspan="2">Central Focus (Purpose): This lesson explores primary sources related to the 1921 Tulsa Race Massacre, specifically oral history interviews. By listening to multiple points of view of the same day and time, students will engage in critical thinking, close listening, and media literacy skills.<br><br>Essential Questions: How does engaging the same event from multiple perspectives help us develop a complex understanding of history? What do counternarratives tell us about these events?<br><br>For the Teacher:<br>For deeper thinking about how "hidden history" lives inside communities, listen to Episode 7, Season 4 of Teaching Hard History to think through how the community reshaping of the Tulsa Race Massacre was reframed through the lens of the victims instead of perpetrators.<br><br>"The survivors and their descendants keep that history alive. They kept artifacts, they kept documents proving what had happened. They shared the stories with one another.</td></tr>
</table>

They understood that there was some risk in doing so because Tulsa as a whole didn't want to acknowledge this, just wanted to move on, forget it had happened."

**Oklahoma Academic Standards:**

Social Studies Practices

- 2.A.6-8.2 Compare points of agreement from reliable information and interpretations associated with discipline-based compelling and supporting questions.
- 2.A.9-12.2 Compare points of agreement and disagreement from reliable information and expert interpretations associated with discipline-based compelling and supporting questions.
- 2.A.6-8.3 Develop deeper levels of understanding by questioning ideas and assumptions and identifying inconsistencies or errors in reasoning.
- 2.A.9-12.3 Reinforce critical thinking by evaluating and challenging ideas and assumptions; analyze and explain inconsistencies in reasoning.
- 3.A.6-8.1 Gather, compare, and analyze evidence from primary and secondary sources on the same topic, identifying possible bias and evaluating credibility.
- 3.A.9-12.1 Gather, organize, and analyze various kinds of primary and secondary source evidence on related topics, evaluating the credibility of sources.
- 3.A.6-8.3 Use multiple historical or contemporary primary sources to identify further areas of inquiry and additional relevant sources.
- 3.A.9-12.3 Develop questions about multiple historical and/or contemporary sources to pursue further inquiry and investigate additional sources.
- 3.A.6-8.7 Describe multiple factors that influence the perspectives of individuals and groups during historical eras or toward contemporary situations.
- 3.A.9-12.7 Analyze complex and interacting factors that influence multiple perspectives during different historical eras or contemporary events.
- 4.A.6-8.3 Acquire, determine the meaning, and appropriately use academic vocabulary and phrases used in social studies contexts.

Oklahoma History

- OKH.5.2. Examine multiple points of view regarding the evolution of race relations in Oklahoma, including:
- A. growth of all-black towns (1865-1920)
- B. passage of Senate Bill 1 establishing Jim Crow Laws
- C. rise of the Ku Klux Klan
- D. emergence of "Black Wall Street" in the Greenwood District
- E. causes of the Tulsa Race Riot and its continued social and economic impact.
- F. the role labels play in understanding historic events, for example "riot" versus "massacre".

United States History (1878 - Present)

- USH.4.1 Examine the economic, political, and social transformations between the World Wars.
  - B. Describe the rising racial tensions in American society including the resurgence of the Ku Klux Klan, increased lynchings, race riots as typified by the Tulsa Race Riot,

the rise of Marcus Garvey and black nationalism, and the use of poll taxes and literacy tests to disenfranchise blacks.

**Primary Sources in This Lesson:**

- Excerpt from interview with Fanny Misch from the Tulsa Historical Society collection, https://folksources.org/resources/items/show/61.

- Excerpt from recorded 1921 Tulsa Race Riot Commission depositions (1999) - Interview with Joe Burns (Tape 2; 46:30 - 53:28), https://folksources.org/resources/items/show/62.

- Excerpt from recorded 1921 Tulsa Race Riot Commission depositions (1999) - Interview with Eunice Jackson (Tape 4; 22:18 - 26:35), https://folksources.org/resources/items/show/63.

- Excerpt from interview with Lessie Randle, Oklahoma State University Library, https://folksources.org/resources/items/show/65.

- Excerpt from interview with Chloe Tidwell by Ruth Avery from the Tulsa Historical Society collection, https://folksources.org/resources/items/show/64.

**Other Resources:**
Teaching Hard History https://www.learningforjustice.org/podcasts/teaching-hard-history/jim-crow-era/premeditation-and-resilience-tulsa-red-summer-and-the-great-migration

**Common Misconceptions and How You Plan to Address Them**:
Understanding historical events does not come from one single truth or perspective. This lesson addresses the importance of investigating historical events from multiple perspectives to better understand a larger whole of a complicated event like the 1921 Tulsa Race Massacre. By investigating primary source accounts, such as oral history interviews, students exercise skills in critical thinking around media and information literacy.

NOTE: For students and teachers not familiar with the Tulsa Race Massacre, the events of the Tulsa Race Massacre on May 31 and June 1, 1921, were largely silenced or shaped in public opinion by the instigators of the violence, labeling the event a "riot" to shift blame to those inside the Greenwood neighborhood community, rather than an attack from outside the community. It was not until decades after the event, primarily with the appointment of a "Tulsa Race Riot Commission," that the truth of the events was publicly exposed through narrative accounts of Greenwood neighborhood residents who lived through the events.

**Lesson Objectives:**
After completing this lesson, students will be able to:

- Cite specific evidence to support analysis of primary sources.

- Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

**Academic Language/Terminology**:

Descriptive language: Use of adjectives and adverbs to give a reader/listener a more detailed feeling or understanding of a subject. Descriptive language often focuses on the five senses.

**Differentiation and Other Modifications**:

This lesson uses recorded materials that include transcripts so students with hearing impairments may read along as they review the primary source materials. Students with reading difficulties can listen to the recordings or use the transcripts to support their reading skills.

Teachers may remove timed elements for students with time accommodations on tests or assignments.

**Teacher Materials and Preparation:**

Test all links connected to classroom activities. Review and print needed worksheets.

**Context:** If a brief summary of the event and impact of the 1921 Tulsa Race Massacre is needed, see the Library of Congress "On this Day" summary https://www.loc.gov/item/today-in-history/may-31.

**Teaching Tip:** Introduce or frame the idea of perspective by reading through *The True Story of the 3 Little Pigs* (Scieszka and Smith, 1989), https://youtu.be/dIfBpZOQwls.

| 5E Instructional Model | |
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| **Engage:** Ask students for examples of an event they hold in common, like a community or school gathering. Ask for volunteers to share their personal experience or a secondary experience from someone they know about the event. Have a discussion to compare what stories or experiences overlap and what areas diverge from how the event is described. | **Teaching Tips:**<br>Consider using school events, such as homecoming, school dances, or ball games as examples.<br><br>Discussion questions could include "What were some of the experiences you had in common while attending this event?" or "Why would people have different perspectives on the event?" |

| Explore: | Teaching Tips: |
| --- | --- |
| Define descriptive language and give students examples. Students will listen for descriptive vocabulary in oral history excerpts about the night of the 1921 Tulsa Race Massacre.<br><br>Active Listening Activity: Students should take notes on details that help identify overlapping experiences, like physical reference points (street names, businesses, intersections), names, and time (of day, o'clock, related to an event). Students will listen for common and diverging experiences or memories.<br>● Excerpt from interview with Fanny Misch from the Tulsa Historical Society collection.<br><br>● Excerpt from recorded 1921 Tulsa Race Riot Commission depositions (1999) - Interview with Joe Burns (Tape 2; 46:30 - 53:28).<br><br>● Excerpt from recorded 1921 Tulsa Race Riot Commission depositions (1999) - Interview with Eunice Jackson (Tape 4; 22:18 - 26:35).<br><br>● Excerpt from interview with Lessie Randle, Oklahoma State University Library.<br><br>● Excerpt from interview with Chloe Tidwell by Ruth Avery from the Tulsa Historical Society collection. | You may need to play each clip twice for students to listen closely and hear the descriptive language the speakers use.<br><br>Students may struggle with the racial terms used by the speakers. Explain to students that some terms are outdated (such as Negro) but not necessarily offensive for the time period.<br><br>Have students use this Note Catcher to organize their thoughts as they listen to the oral history clips.<br><br>Consider splitting the class into smaller groups to do this portion of the activity. A jigsaw strategy may work as well, where students listen to clips in expert groups, then share their notes and compare/contrast oral histories in teaching groups.<br><br>Consider using maps from the Tulsa World or Tulsa Community College to help students visualize the locations speakers mention in the oral history clips.<br><br>After listening to the oral history excerpt from Lessie Randle, they may be interested in the interactive StoryFile where they can talk to her about her experiences. |
| **Explain:**<br>Create student discussion groups based on the notes students took during active listening. After students share their ideas in a whole class or small group discussion, ask students, "How do oral history interviews help us listen for counter points related to our own history?" | **Teaching Tips:**<br>Have students return to their Note Catcher find and compare connecting and diverging stories from the oral history clips.<br><br>If using the jigsaw strategy, this is where students would move from their expert groups into the teaching groups to compare/contrast oral histories. |

| **Extend:**<br>Hang a large piece of butcher paper, poster-size sticky note, or a classroom whiteboard on the wall.<br><br>Using individual words, quotations, questions, drawings, or symbols, have students share their feelings, responses, and questions related to the perspectives shared in the oral history interviews. Facilitate a class discussion based on the points shared on the wall. | **Teaching Tips:**<br>Discussion questions could include How does descriptive language add credibility to the speaker? How does proximity to the event affect the speaker's point of view? Are there other characters or speakers who may alter their point of view?<br><br>Include a writing activity in this lesson. Ask students to write a short reflection paper using the notes they took during each interview they listened to. Ask students to compare and contrast the details of events from the Tulsa Race Massacre as told by both sides of the racial divide as they were described during the interviews students listened to earlier in the lesson. How did the perspectives differ and how were they the same? |
|---|---|
| **Evaluate:** Students will complete a Reflection Exit Ticket. Ask students to write three things they learned about the Tulsa Race Massacre or about listening for different points of view. | |
| **Sources:** Library of Congress "On this Day" summary for May 31, 1921, https://www.loc.gov/item/today-in-history/may-31.<br><br>Episode 7, Season 4 of *Teaching Hard History* podcast, Premeditation and Resilience: Tulsa, Red Summer and the Great Migration. | |

# Learning Through Observation and Museum Collections, Unit 3

Use this Unit to:

Explore first-person narratives found in primary sources, such as audio interviews, video interviews, ethnographic images, museum objects, and written stories.

> In Thinking Geographically, these sources provide windows into the experiences of migrants before, during, and after their migration journeys.
>
> In How do Museums Tell Stories, students learn from objects that are primary sources, learning how to interpret the meaningful contexts of an artifact and to "read" objects like a text.

Learn how museums understand what teaching with primary sources means.

***Learning Through Observation and Museum Collections, Unit 3***

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# Thinking Geographically with Museum Collections

by Vanessa Navarro Maza, HistoryMiami Museum

Thinking Geographically with Museum Collections is a lesson activity by Michelle Kelly that encourages students to think about migration and its effects on individuals, communities, and places while also reflecting on their family stories of migration. Using primary sources and activities centered around Miami, Florida, students explore who is living in their community, where their neighbors came from, why and how they came to Miami, and how they contribute to making Miami the city it is. However, the lesson's framework and essential questions can be applied to other cities, communities, and spaces. The exercises also examine more broadly how traditions and cultural practices—such as music, clothing, food, and religion—are maintained or reinvented in migrant communities.

Student activities explore first-person narratives found in primary sources, such as audio interviews, video interviews, and written stories. In Thinking Geographically, these sources provide windows into the experiences of migrants before, during, and after their migration journeys. Many of the primary sources are from HistoryMiami Museum's Miami Stories Collection, an oral history project that collects stories about life in Miami through written, audio, and video submissions. Additional primary sources are from the museum's photography and object collections.

The following article provides guiding concepts for teachers and students to think critically as they interpret the primary sources in *the Teaching with Folk Sources Curriculum Guide*. It also discusses the power of first-person narratives for building empathy and bridges of understanding, particularly in approaching the topic of migration and immigration. As Folklife Curator at HistoryMiami Museum, I act as a facilitator for Miamians to share stories, whether through in-person experiences or digital content, and I have seen firsthand how powerful the story sharing experience can be. Miami is an unusually diverse city composed of fragmented communities that tend to isolate themselves from each other, and stories allow people to break through these barriers and connect to their neighbors in meaningful ways. Stories offer opportunities to challenge stereotypes and prejudices, to find common ground, or to step into the life of someone with a completely different lived experience. Connecting in this way, on a person-to-person level, allows people to find their shared humanity and nurture a sense of community.

**The Power of a Story**

First-person stories are recorded in many formats–including as an audio recording, a video interview, or a written narrative. These narratives are records of self-expression and contemplation, yet also offer deeper insights beyond the individual to provide perspectives on the joys and challenges of life. For the storyteller, the practice of documenting a story provides an opportunity for expressing a unique perspective and reflecting on their life experiences. Documenting a story captures a moment in time for the storyteller. The resulting primary source opens a window into the life of a person or group of people and provides an opportunity for others to engage with the source and experience curiosity, empathy, and human connection. A first-person narrative can humanize overarching and sometimes even contentious topics such as immigration. By engaging

with a story, the listener connects to the storyteller's emotions and experiences, and empathizes by imagining themselves in that situation. This exercise can provide a new perspective on how larger issues play out in a person's life and even challenge assumptions.

The sources highlighted by HistoryMiami Museum explore questions that are central to the human experience, such as belonging, longing, community, and identity. Students will hear stories about why people choose to or are forced to leave their homes, and the challenges and successes they face on their journey. Some stories tell of experiences about assimilating to a new place, challenges with new languages, new school and work environments, and changes in family dynamics. Because the activities are centered around Miami's unique makeup, students will examine "sense of place" from the perspectives of long-time residents and newcomers and the ways that people do or do not feel at home. The guide also emphasizes the contribution of migrants to the community and to making Miami, "Miami."

Using a variety of related primary sources, students will consider culture and tradition within the topic of migration. Cultural practices often act as bridges between geographical places. Through stories, photographs, and objects, students can understand how traditions evolve or remain the same in new environments and how new environments often inform this evolution. The lesson includes an activity called F.A.C.E.S. (Food/Faith, Art, Clothing, Entertainment, Sports/Spirituality) through which students identify these cultural elements in the stories and primary sources they encounter. Students will also learn how meaningful and essential these cultural practices are to people's sense of identity, belonging, and longing. The Haitian muralist and sign artist Serge Toussaint illustrates this theme in his Miami Story audio interview "I have to keep my culture...I concentrate on what matters to Haitians."

Bahamian Junkanoo is a parade tradition that originated in the Bahamas that Bahamian-Americans in Miami continue to practice. Pictured here is a Junkanoo costume headpiece made by members of Bahamas Junkanoo Revue. Bahamas Junkanoo Revue, 2008. HistoryMiami Museum Object Collection, HistoryMiami Museum, https://folksources.org/resources/items/show/49.

**Thinking Critically about Primary Sources**

Engaging with primary sources can be a powerful and meaningful experience for both students and teachers. However, it is important to think critically about how people are actively involved in the creation and interpretation of these sources. The processes through which sources are documented, categorized, made accessible, and interpreted are affected by personal bias, choice, and relationships.

**Documentation**

When thinking about primary sources, and first-person narratives in particular, it is important to consider who was involved in creating the record. Primary sources can be created in collaboration with someone like a folklorist or documentarian (in the case of a recorded interview, for example), or they can be created alone through personal writings (including journals, letters, or other texts) and self-documentation through audio or video. This interaction, or lack thereof, can affect the ways that relationships and biases play into documenting stories. For example, recording an interview with a family member is likely a different experience than recording an interview with someone you don't know very well. During these interviews, the interviewer–whether a folklorist, videographer, family member, close friend, etc.–makes choices about the questions and prompts they present, which help to guide the conversation, while the storyteller makes decisions about what to share and omit. The interviewer and the storyteller create this recorded narrative together.

Mariel refugee tent life scene of wife shaving husband. 1980. Tim Chapman Collection. HistoryMiami Museum, Miami, Florida, http://dpanther.fiu.edu/dpService/dpPurlService/purl/FI18032100/00001

**Preservation**

Many primary sources are preserved, or archived, in museums, libraries, or other institutions so that they can be available for researchers or put on display for the public. Museum staff organize, make accessible, and interpret these sources for the public, and their choices and expertise inform these interactions. All these choices contribute to the information, or metadata, attached to a primary source.

A folklorist on staff at HistoryMiami Museum collected or documented most of the primary sources in this guide. The folklorist provides information about the materials to the museum's archival team who work to ingest the materials into the museum's collection by organizing, categorizing, and making them accessible to the public. Their work allows the museum staff, as well as the public, to search for and access the material. The staff archivist organizes and categorizes these materials using certain guidelines and parameters while also making choices about the relevant subjects associated with this primary source.

There are various influences of personal bias and choice that play a role in this preservation process. For example, the folklorist describes the materials using an ethnographic lens with a focus on culture, values, beliefs, and traditional practices. Someone from a different field, for example a historian, may focus on the context of the photograph as it relates to a specific individual, time period, region or significance to society. To explore this, students can examine photographs by creating two separate image descriptions as a historian and a folklorist and consider how the two perspectives impact the preservation and representation of the source (see example activity below developed by Teaching with Folk Sources team member Sarah Milligan, Oklahoma Oral History Research Program)[1].

## Visualize This…

1. A group of Caucasian men in a car during the 1921 Tulsa Race Massacre. One man stands on the car's running board. One man at the rear carries a rifle or shotgun.

2. A group of armed white rioters in a car with one occupant holding a gun and another man.

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**Discussion**
How we describe images and artifacts in collections can also affect an individual's assumptions and experience when interacting with it in an archive or museum.

**Activity**
Read the first description and ask the group to visualize this image in their head.

Then, read the second description and ask them to visualize the image.

Next, reveal that both descriptions are descriptions of the same image (below).

Finally, discuss the differences in the two descriptions.

This image has multiple captions depending upon the archive where it is accessed. See Milligan, Unit 5: Lesson 1 "Engage" for additional information and links to the original primary source item.

## Interpretation

"Thinking Geographically" also presents the unique opportunity to consider objects, or artifacts, as primary sources. Museum curators use the information available about an artifact to create the label that accompanies an object on display. The object descriptions in this learning activity are taken from the labels created by the HistoryMiami Museum Folklife Curator at the museum. The Folklife Curator is working from a cultural lens and makes choices about the kind of information to include in the label. This label plays an important role in a visitor's engagement with and interpretation of the object. A piece of ceramic art or textile art will likely have a different label attached if displayed in an art museum. For example, the Folklife Curator will craft the label focusing on the person who made or used the object, their community, and the traditions that bring meaning and life to an artifact. An Art Curator may focus more on the materials used, the artist's creative process, or the aesthetic details.

This lesson activity includes a variety of photographs and objects with accompanying information, or metadata. While engaging with these sources, students and teachers can explore how personal bias, choice, and expertise influence the ways in which sources are organized and categorized in different kinds of collections. Some questions to consider when engaging with a primary source are: What are some of the layers of interpretation that are contributing to your engagement with that source? What are the descriptions or keywords that are attached to this source that may influence your experience of what you're seeing, hearing, or touching? Could this be described or categorized in a different way? How does bias play a role in assigning these descriptions or categories?

## Primary and Secondary Sources

As students discover the ways primary sources are affected by categorization and description, they also learn that activities that seem neutral can impact meaning or understanding. This scaffolding proves particularly relevant when students then consider the products, or secondary sources, that can be produced from primary sources. Personal bias and choice play a role in how primary sources may be edited, categorized, and described. For example, an editor or videographer may take a recorded full-length interview and cut it down to a shorter length, link pieces of the story together, or alter the narrative in other ways. Their creative choices play an important role in the way the story is reimagined. This lesson activity provides examples of secondary sources such as the Meet-the-Artist videos included on the artist webpages, which were edited from full-length interviews. These kinds of materials are valuable in providing context for related primary sources as well as presenting material in a digestible and entertaining way. At the same time, students can gain awareness about how choice and bias may influence the final product and alter a narrative.

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**Endnotes**

1. See Milligan's activity in Unit 5, Lesson 1 in the "Engage" section of the lesson to access additional captions and information about how to find the Primary Source image referenced.

**Works Cited**


Bahamas Junkanoo Revue. 2008. HistoryMiami Museum Object Collection, HistoryMiami Museum, Miami, Florida, https://folksources.org/resources/items/show/49.

HistoryMiami Museum. n.d. Meet the Artist Videos: Heritage Spotlight Series. HistoryMiami Museum, Miami, Florida, https://www.youtube.com/playlist?list=PL-6bEPO8PMxjWRNkzdnE6iBKQgvtOsTzg.

Mariel refugee tent life scene of wife shaving husband. 1980. Tim Chapman Collection. HistoryMiami Museum, Miami, Florida. http://dpanther.fiu.edu/dpService/dpPurlService/purl/FI18032100/00001.

Miami Stories Collection, HistoryMiami Museum, Miami, Florida, https://historymiami.org/collections/miami-stories.

Touissant, Serge. December 30, 2015. "I have to keep my culture...I concentrate on what matters to Haitians." SoundCloud audio, https://soundcloud.com/miamistories/i-have-to-keep-my-culturei-concentrate-on-what-matters-to-haitians-serge-toussaint.


**URLs**

HistoryMiami Museum's Miami Stories Collection https://historymiami.org/collections/miami-stories

"I have to keep my culture...I concentrate on what matters to Haitians." https://soundcloud.com/miamistories/i-have-to-keep-my-culturei-concentrate-on-what-matters-to-haitians-serge-toussaint

Meet-the-Artist videos https://www.youtube.com/playlist?list=PL-6bEPO8PMxjWRNkzdnE6iBKQgvtOsTzg

## What's in a Question? Examining the Role of the Interviewer Class Activity

*This activity creates an opportunity for students to think critically about the ways in which a story in an interview can change depending on who is conducting the interview.*

**Activity**

**Divide into groups of 4 individuals.** Assign or choose roles:

- Narrator (student or guests from the school or community if you have access to them)
- Interviewer
- Notetaker
- Documentarian (record, take photos, or sketch)

**Identify a prompt for the interviewers to use to develop their questions.** All the groups should use the same prompt. Use one of the following or create your own:

- Learn what the narrator thinks makes our town/region unique.
- Learn about a significant holiday the narrator celebrates.
- Learn about an important moment or event in our community that the narrator has experienced.

**Ask the narrators to leave their groups for 5 minutes.** The narrators will use this time to prepare their ideas about the prompt. They can think or work independently or brainstorm together different ideas. The remaining members of their group will work on designing their questions and planning documentation.

**Each group interviews their narrator for 5 minutes using the assigned prompt.** Ask them to keep asking follow-up questions to fill the full time if necessary. *Important: Both the notetaker and the documentarian should note/record the follow-up questions asked by the interviewer in addition to the response provided by the narrator.

**Provide a 3-minute reset for the groups, keeping the interviewer, notetaker, and documentarians together in their group but MOVING the narrator to a different group.** It is important that only the narrator moves.

**Each group interviews their NEW narrator for 5 minutes using the SAME assigned prompt.** Ask them to keep asking follow-up questions to fill the full time if necessary.

**Representing and Organizing What Was Heard and Documented**

Groups organize notes and documentation to outline the following (use the graphic organizer that follows):

1. The main story or idea that the narrator shared.
2. First main point to illustrate that story or idea.
3. Second main point…
4. Third main point, if available.
5. One surprising thing they learned or heard.

Each group will fill out two organizers, one for each narrator.

| | |
|---|---|
| **Main story or idea**<br>The "heart of the story"... | |
| **First main point**<br>(or event) | |
| **Second main point**<br>(or event) | |
| **Third main point**<br>(or event) | |
| **One surprising or interesting discovery** | |

Prepare additional documentation to support each point (notes, photos, recordings) for the class sharing.

**Sharing and Discussion**
Each group shares their graphic organizer and documentation with the class.

The narrators can offer corrections or clarifications to items in the graphic organizers and documentation shared during discussion.

Groups with shared narrators can identify what is similar or different in their representations of their interviews.

**Reflection**
What did groups notice about what was similar or different? Can they identify what the cause of differences might be? (The questions asked, the assumptions made, different objectives of the interviewer, what knowledge the interviewer brought to the interview subject matter, etc.)

What follow-up questions were asked in the groups? Do the different questions lead to different stories?

What does this tell us about why it matters to know who conducts an interview and its context?

What does this tell us about listening?

## Lesson 1: Thinking Geographically

by Michelle Kelly, Miami Dade County teacher for AP Human Geography

Just as the United States is a nation of immigrants, Miami is a city of immigrants and migrants. Thinking Geographically guides students to better understand the various contributions made by Miami's diverse citizenry while exploring stories from HistoryMiami Museum's Miami Stories Collection. Using the elements of F.A.C.E.S (Food/Faith, Art, Clothing, Entertainment, Sports/Spirituality) the curriculum navigates students through a series of activities about their community while exploring their traditions and cultural practices. The listed primary sources are centered around Miami, but the framework and essential questions can be applied to other cities, towns, and spaces.

Photo of a Pop-Up Museum in Ms. Kelley's classroom, courtesy of the teacher.

The activities include additional materials, such as edited videos, online exhibitions, and webpages, supplement and expand their understanding of the primary sources. The activities also provide an exercise for self-reflection where students apply the F.A.C.E.S. framework to explore their identity and document their family story through a Pop-Up Museum.

<table>
<tr><td>Course: Middle School/High School Geography or Social Studies</td><td>Thinking Geographically: Celebrating the F.A.C.E.S. of Miami</td></tr>
<tr><td colspan="2">Time Requirement: Varies</td></tr>
<tr><td colspan="2">Central Focus:<br>Just like the United States is a nation of immigrants, Miami is a city of immigrants and migrants.<br>People come to Miami from many places and for many reasons.<br>Immigrants and migrants contribute to Miami in many ways.<br><br>Essential Questions:<br>What groups have made Miami their home?<br>Where did these groups come from?<br>How did members of these groups come to Miami?<br>Why did these groups come to Miami?<br>How do immigrants and migrants contribute to making Miami the city it is?</td></tr>
<tr><td colspan="2">Academic Standards:<br>• SS.8.A.1.2: Analyze charts, graphs, maps, photographs, and timelines; analyze political cartoons; determine cause and effect.</td></tr>
</table>

- SS.8.A.4.17: Examine key events and peoples in Florida history as each impacts this era of American history.
- SS.912.A.1.4: Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.
- SS.912.A.1.6: Use case studies to explore social, political, legal, and economic relationships in history.
- SS.912.A.1.7: Describe various socio-cultural aspects of American life including arts, artifacts, literature, education, and publications.

**Primary Sources in This lesson:**
**Images**

- Image: Mariel refugees
- Image: Carlos Leon creates a beaded vessel in his workspace
- Image: Beaded vessel by Carlos Leon
    - Additional information for teachers: Miami has emerged as one of the major centers of the Afro-Cuban Orisha religion, sometimes referred to as "Santería." The Orisha religion originated in Cuba and is derived primarily from the Yoruba religion from West Africa. Devotees use a variety of ritual instruments during spiritual celebrations and ceremonies. This beaded vessel made by beadwork artist Carlos Leon is used for religious purposes.
- Image: Cory Osceola and a white woman examine Seminole patchwork
- Image: Seminole dolls from HistoryMiami Museum's teaching collection
- Image: Seminole artist Pedro Zepeda uses a curved tool called an adze to carve the inside of a canoe.
    - Additional information for teachers: HistoryMiami Museum Archives - Heritage Spotlight Series. Photographer, Yamila Lomba, May 21, 2019.
- Image: Seminole Indian Man poling a dugout canoe by a village
- Image: A canoe trip through the Everglades, circa 1910
- Library of Congress - Image: Steelband Playing on the Beach

**Artifacts**

- Artifact: Caja China – HistoryMiami Museum
    - HistoryMiami Museum Object Collection - Circa 2005. Gift of Avian Guerra.
    - A caja china, or "Chinese box" in English, is used for a Cuban-style pig roast, a tradition typically practiced on Thanksgiving and Christmas Eve. In 1985, the Miami business La Caja China created their own version of the box based on memories of the wooden boxes used to roast pigs in Cuba's Chinatown. This caja china belonged to the Ortiz family and was used for years at their parties and family gatherings.
- Artifact: Junkanoo headpiece – on display at HistoryMiami Museum
    - HistoryMiami Museum Object Collection - Costume. 2008. Built by Bahamas Junkanoo Revue.
    - Bahamian Junkanoo, traditionally a Christmas season parade, features dancing, lively music, and colorful handmade costumes. Made by members of the local ensemble

Bahamas Junkanoo Revue, this costume's design and colors represent the ocean, the sky, and peacefulness.

- Artifact: Tres Guitar – on display at HistoryMiami Museum
  - HistoryMiami Museum artifact collection - Tres guitar made by Leandro Rojas. 2016
  - The tres guitar originated in Cuba, and its sound has become a defining characteristic of Cuban son music. The instrument gets its name, meaning "three" in Spanish, from its three pairs of strings. Leandro Rojas is a master musician and instrument builder who specializes in making and playing this type of guitar.
- Artifact: Steel pan – on display at HistoryMiami Museum
  - HistoryMiami Museum artifact collection - Tenor pan crafted by Michael Kernahan. 1996
  - A beloved Trinidadian art form, steel pan music is associated with the celebration of Carnival. The tradition took shape during the 1940s, when it was discovered that oil barrels could be crafted into a variety of steel instruments called "pans." This tenor pan, featuring close to 30 notes, was made by Michael Kernahan, leader of local steel pan ensemble 21st Century Steel Orchestra.
- Artifact: Patchwork Jacket – HistoryMiami Museum
  - HistoryMiami Museum Object Collection - Circa 1980. Purchased at Miccosukee Indian Village.
  - The Seminole and Miccosukee Indians, both originally part of the Creek Nation, migrated to southern Florida in the late 1700s. Blossoming around 1920, patchwork clothing items are perhaps the most iconic art form associated with both groups. This jacket was purchased at the Miccosukee Indian Village, a tourist site run by the Miccosukee Tribe of Indians of Florida.
- Artifacts: Seminole dolls – on display at HistoryMiami Museum
  - HistoryMiami Museum Object Collection
    - Front: Two dolls. Circa 1939. Gift of Carol Cortelyou.
    - Back left: Four dolls. 1980s. Gift of Dawn Hugh.
    - Back right: One doll. 1994. Purchased by HistoryMiami.
    - The Seminole and Miccosukee Indians of southern Florida make dolls not only as toys for young children, but also as souvenirs for tourists. These dolls are created from palmetto fiber husk stuffed with cotton and wrapped in patchwork cloth. They reflect traditional clothing and hairstyles from different time periods.

**Miami Stories Audio and Video**

- Video Miami Story: Jean Dondy Cidelca
- Miami Story: She came for a better life from Haiti. (Brigitte Belizaire)
- Miami Story: Fear does paralyze people when they're trying to help and support their family. (Lucy Tucker)
- Miami Story: To see people who look like you represented in museums is really important (Raisa Sequeira)
- Miami Story: I have to keep my culture...I concentrate on what matters to Haitians. (Serge Toussaint)

- Miami Story: My grandfather was one of the original workers for the Panama Canal. (Francisco Munoz)
- Miami Story: Those days were a culture shock. I had never seen so many kids so wild. (Lorena Sparling)
- Miami Story: I have to get her to the city of Miami, because Miami is full of cariño (Mina And Christina Boomer)

**Other Resources:**
**Audio interviews and webpages that support learning about the images and artifacts above**

- Audio Interview: Mejor es morir in el mar que vivir en el infierno. (Alejandro Martinez)
- Audio interview: Carlos Leon, maker of Orisha ritual items
- Audio interview: Robert and Avian Guerra – owners of La Caja China
- Online Exhibition: At the Crossroads: Afro-Cuban Orisha Arts in Miami
- HistoryMiami Museum Artist-in-Residence Webpages
- Bahamas Junkanoo Revue Artist-in-Residence Webpage
- Leandro Rojas Artist-in-Residence Webpage
- 21st Century Steel Orchestra Artist-in-Residence Webpage
- Pedro Zepeda Artist-in-Residence Webpage

**Book Recommendations:**

- *Black Miami in the Twentieth Century* by Marvin Dunn
- *Little Havana, Florida – Images of America* by Paul S. George, PhD
- *Miami Beach, Florida – Images of America* by Seth Bramson
- *Miami's Richmond Heights – Images of America* by Patricia Harper Garrett and Jessica Garrett Modkins
- *Coconut Grove – Images of America* by Arva Moore Parks and Bo Bennett
- *Escape to Miami: An Oral History of the Cuban Rafter Crisis* by Elizabeth Campisi
- *It Happened in Miami, The Magic City: An Oral History* by Myrna Katz Frommer and Harvey Frommer
- *Where Are You From?* By Yamile Saied Méndez and Jaime Kim
- *Islandborn* by Junot Díaz
- *Coquí in the City* by Nomar Perez
- *The Skirt* by Gary Soto

**Additional Resources for Educators:**

- Analyzing Oral Histories (Library of Congress) https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Oral_Histories.pdf
- Investigating Local History (National Endowment for the Humanities) https://edsitement.neh.gov/teachers-guides/investigating-local-history
- "Making Sense of Oral History" by Linda Shopes https://historymatters.gmu.edu/mse/oral/oral.pdf

| **Teacher Materials and Preparation:**<br>• Review primary sources and additional resources provided.<br>• Print images from primary sources list if not relying on digital copies for the categorization activity below.<br>• Provide students with online access to primary sources and HistoryMiami Museum Miami Stories Collection.<br>• Communicate with families about *Celebrating the Many F.A.C.E.S. of Miami* Pop-Up Museum.<br>• Schedule field trip to HistoryMiami Museum (or your local museum).<br>• Secure chart paper and markers for Gallery Walk Discussion. | |
|---|---|
| **Academic Language/Terminology:**<br>Immigrant<br>Migrant<br>Social relationship<br>Political relationship<br>Legal relationship<br>Economic relationship<br>Sociocultural<br>Artifact<br>Contribution<br>Primary source | |
| **Engage:**<br>• Introduce essential questions.<br>• Introduce the acronym F.A.C.E.S (Food/Faith, Art, Clothing, Entertainment, Sports/Spirituality). Share worksheet and discuss examples of each element.<br>• In the whole group setting, create a concept web for immigrant and migrant contributions (i.e., foods, music, religion, etc.).<br>• In small groups, students will sort photographs from the primary sources into categories. Using either physical or digital copies of photographs, provide students with an opportunity to classify pictures, either in their groups or through a whole group discussion, according to the elements of F.A.C.E.S. | **Teaching Tips:**<br><br>Look for relationships in this concept web that use the vocabulary for this lesson.<br><br>If you are outside the Miami area, you may want to identify photos that connect to your local community.<br><br>Additional images may be sourced from the Internet, magazines, or brought in by students. |
| **Explore:**<br>To better understand the various contributions made by Miami's diverse citizenry, students will explore stories from HistoryMiami's | **Optional extension:**<br>Students may conduct research to locate images, artifacts, and/or newspaper articles |

<table>
<tr><td>Miami Stories Collection.<br>https://historymiami.org/collections/miami-stories.<br><br>While reading, hearing, and watching Miami Stories, either independently or in small groups, students will identify elements of F.A.C.E.S., as described by each storyteller. Students will record findings on the Miami Stories Collection Guide.</td><td>that represent the elements of F.A.C.E.S. in the stories.<br><br>Some resources that might be useful for this activity are named as “Other Resources” and “Book Recommendations” above.</td></tr>
<tr><td colspan="2">Explain:<br>Students will share physical or virtual representations in the whole group setting and refine, as needed. Final products can be shared in a showcase for fellow students, families, and community members.</td></tr>
<tr><td colspan="2">Extend/Evaluate:<ul><li>Students will participate in a field trip to HistoryMiami Museum’s History and Ourselves and Folklife Galleries. Upon returning to school, students will participate in a Gallery Talk Discussion to answer the following question: What Makes Miami, Miami?</li><li>Working independently, students will use their Identity Charts to depict elements of F.A.C.E.S. that they or their families contribute to the community. Students will use the Identity Charts as a guide while collecting an item or items for inclusion in a Celebrating the Many F.A.C.E.S. of Miami Pop-Up Museum.</li><li>Students will share artifacts for inclusion in a Celebrating the Many F.A.C.E.S. of Miami Pop-Up Museum. Communicate with families prior to soliciting artifacts. Parents/guardians should provide consent prior to the display of family artifacts. Caution students that artifacts should not be irreplaceable. Artifacts should be appropriate for the academic setting. Information about creating a Pop-Up Museum can be found at:<ul><li>https://www.santacruzmah.org/pop-up-museum</li><li>http://musingsmmst.blogspot.com/2014/11/a-step-by-step-guide-on-how-to-create.html</li></ul></li></ul></td></tr>
</table>

Images from Ms. Kelly’s Classroom, December 2022. Pop-up Museum, curriculum classroom implementation.

F.A.C.E.S. and Me Worksheet

Student Name: ______________________________ Date: ____________________________

*What elements of F.A.C.E.S. do you and your family contribute to our community? Record your thoughts in the spaces provided below.*

F

A

C

E

S

Remember F.A.C.E.S = Food/Faith, Art, Clothing, Entertainment, Sports/Spirituality

Thinking Geographically: Celebrating the F.A.C.E.S. of Miami Worksheet

Miami Stories Collection Guide

Student Name: ______________________________ Date: ____________________________

Directions: As you read, hear, or watch a story from the HistoryMiami Museum Miami Stories Collection, note the elements of F.A.C.E.S. described by each storyteller.

Storyteller: _______________________________________________________________

F______________________________________________________________________________

______________________________________________________________________

______________________________________________________________________

A______________________________________________________________________________

______________________________________________________________________

______________________________________________________________________

C______________________________________________________________________________

______________________________________________________________________

______________________________________________________________________

E______________________________________________________________________________

______________________________________________________________________

______________________________________________________________________

S______________________________________________________________________________

______________________________________________________________________

______________________________________________________________________

Remember F.A.C.E.S = Food/Faith, Art, Clothing, Entertainment, Sports/Spirituality

## Lesson 2: Learning Through Observation: How do Museums Tell Stories?

by Suarmis Travieso, HistoryMiami Museum

This lesson introduces how museums use their collections to tell stories, foster learning, inspire a sense of place, and engage visitors. Through guided classroom discussions, students will gain a deeper understanding of museum collections and the role of museums as places that chronicle stories through a variety of mediums. Using the Library of Congress Primary Source Analysis Tool together with the listed primary sources, students can build skills to evaluate the primary sources, generate meaningful questions, and consider multiple perspectives in the process. As a culminating activity, the class will create their own museum exhibition while telling their stories.

<table>
<tr><td colspan="2">Lesson Title: How Do Museums Tell Stories?</td></tr>
<tr><td>Time Requirement: 40 min.</td><td>Course: Middle/High School Social Studies</td></tr>
<tr><td colspan="2">Central Focus: This lesson introduces how museums use their collections to tell stories, foster learning, inspire a sense of place, and engage visitors.<br><br>Essential Questions:<br>What is a museum?<br>What do museums collect and why?<br>How do museums tell stories?<br>What stories do images/objects tell?<br>What is the difference between history and the past?</td></tr>
<tr><td colspan="2">Academic Standards:<ul><li>SS.5.A.1.1: Use primary and secondary sources to understand history.</li><li>SS.912.A.1.4: Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.</li></ul>Use Library of Congress Primary Source Standards for better understanding of primary source analysis.</td></tr>
<tr><td colspan="2">Primary Sources in This Lesson:<ul><li>Image: Cory Osceola and a white woman examine Seminole patchwork</li><li>Artifact: Patchwork Jacket – HistoryMiami Museum<ul><li>HistoryMiami Museum Object Collection - Circa 1980. Purchased at Miccosukee Indian Village.</li><li>The Seminole and Miccosukee Indians, both originally part of the Creek Nation, migrated to southern Florida in the late 1700s. Blossoming around 1920, patchwork clothing items are perhaps the most iconic art form associated with both groups. This jacket was purchased at the Miccosukee Indian Village, a tourist site run by the Miccosukee Tribe of Indians of Florida.</li></ul></li></ul></td></tr>
</table>

- Image: Seminole dolls from HistoryMiami Museum's teaching collection
- Artifacts: Seminole dolls – on display at HistoryMiami Museum
    - HistoryMiami Museum Object Collection
        - Front: Two dolls. Circa 1939. Gift of Carol Cortelyou.
        - Back left: Four dolls. 1980s. Gift of Dawn Hugh.
        - Back right: One doll. 1994. Purchased by HistoryMiami.
        - The Seminole and Miccosukee Indians of southern Florida make dolls not only as toys for young children, but also as souvenirs for tourists. These dolls are created from palmetto fiber husk stuffed with cotton and wrapped in patchwork cloth. They reflect traditional clothing and hairstyles from different time periods.
- Image: Seminole artist Pedro Zepeda uses a curved tool called an adze to carve the inside of a canoe.
    - HistoryMiami Museum Archives - Heritage Spotlight Series, Photographer, Yamila Lomba, May 21, 2019
- Image: Seminole Indian Man poling a dugout canoe by a village
- Image: A canoe trip through the Everglades, circa 1910
- Artifact: Junkanoo headpiece – on display at HistoryMiami Museum
    - HistoryMiami Museum Object Collection - Costume. 2008. Built by Bahamas Junkanoo Revue.
    - Bahamian Junkanoo, traditionally a Christmas season parade, features dancing, lively music, and colorful handmade costumes. Made by members of local ensemble Bahamas Junkanoo Revue, this costume's design and colors represent the ocean, the sky, and peacefulness.
- Artifact: Tres Guitar – on display at HistoryMiami Museum
    - HistoryMiami Museum artifact collection - Tres guitar made by Leandro Rojas. 2016
    - The tres guitar originated in Cuba, and its sound has become a defining characteristic of Cuban son music. The instrument gets its name, meaning "three" in Spanish, from its three pairs of strings. Leandro Rojas is a master musician and instrument builder who specializes in making and playing this type of guitar.
- Artifact: Steel pan – on display at HistoryMiami Museum
    - HistoryMiami Museum artifact collection - Tenor pan crafted by Michael Kernahan, 1996
    - A beloved Trinidadian art form, steel pan music is associated with the celebration of Carnival. The tradition took shape during the 1940s, when it was discovered that oil barrels could be crafted into a variety of steel instruments called "pans." This tenor pan, featuring close to thirty notes, was made by Michael Kernahan, leader of the local steel pan ensemble 21st Century Steel Orchestra.
- Library of Congress - Image: Steelband Playing on the Beach
- Artifact: Caja China – HistoryMiami Museum
    - HistoryMiami Museum Object Collection - Circa 2005. Gift of Avian Guerra.
    - A caja china, or "Chinese box" in English, is used for a Cuban-style pig roast, a tradition typically practiced on Thanksgiving and Christmas Eve. In 1985, the Miami business La Caja China created their own version of the box based on memories of the

wooden boxes used to roast pigs in Cuba's Chinatown. This caja china belonged to the Ortiz family and was used for years at their parties and family gatherings.

- Audio interview: Robert and Avian Guerra – owners of La Caja China
- Display: Dia de Muertos Altar – temporary display at HistoryMiami Museum
  - The ofrenda, or altar, is the centerpiece of Día de Muertos celebrations. The word ofrenda means "offering" in Spanish, and the altar is composed of a collection of objects offered in honor of the deceased. Celebrants display photos, personal items, and favorite foods of the person for whom the altar is dedicated. Water is offered to quench the thirst of the dead, tired from the journey to the realm of the living and to give them strength for their return. Also adorning the altar are handmade crafts such as papel picado, signifying the union between life and death, and sugar skulls, a representation of death itself. Staple items in a traditional ofrenda include a type of bread called pan de muerto and cempasuchil flowers known as Aztec marigolds, which are meant to bring the spirit of the deceased to its ofrenda.
  - This display was created in partnership with the Consulate General of Mexico in Miami in conjunction with HistoryMiami Museum's artist-in-residence Ameyal Mexican Cultural Organization.
- Library of Congress – Image: Dia de muertos altar, Day of the Dead, Zacatecas, Mexico
- Image: Coral Gables tailor Mariano Arce, maker of custom guayabera shirts
  - HistoryMiami Museum Archives - Photographer, Jorge Zamanillo, 2012
  - Project: The Guayabera Preservation Initiative – Online Exhibition: *The Guayabara: A Shirt's Story*

**Other Resources:**

- Pedro Zepeda Artist-in-Residence Webpage
- Bahamas Junkanoo Revue Artist-in-Residence Webpage
- Leandro Rojas Artist-in-Residence Webpage
- 21st Century Steel Orchestra Artist-in-Residence Webpage
- Alfredo Martinez with Ameyal Mexican Cultural Organization Artist-in-Residence Webpage
- Library of Congress Research Guide: Halloween & Día de Muertos Resources
- Library of Congress: Bahamas Collections in the Archive of Folk Culture (The American Folklife Center, Library of Congress)
- Online Exhibition: *The Guayabara: A Shirt's Story*

**For the Teacher:**

Defining a museum: A museum is a place where collections are housed, researched, and displayed. Museum exhibits tell stories through the objects and images on-view, through context and/or label copy, and the design of the space. Curators develop exhibits to tell a story. Museums collect many types of things, from visual art to airplanes, insect species to historical documents, decorative items, furniture, plants, animals, and other things that can be used to learn and entertain.

| For example, HistoryMiami Museum collects artifacts, fossils, oral histories, documents, and replicas that help tell the ongoing story of Miami and the people who have called the area home, https://www.khanacademy.org/humanities/approaches-to-art-history/tools-for-understanding-museums/museums-in-history/a/a-brief-history-of-the-art-museum-ed |
|---|
| **Learning Objective(s) Associated with Above Standards:**<br>Cite specific evidence to support analysis of primary and secondary sources. |
| **Academic Language/Terminology**:<br>Artifact<br>Oral History<br>Replicas<br>Curator<br>Fossils<br>Documents<br>Primary and secondary sources |
| **Differentiation and Other Modifications**:<br>• Remove timed elements for students with time modifications on assignments.<br>• Use recorded materials or verbal descriptions for visual components.<br>• Provide simplified step-by-step instructions. |
| **Teacher Materials and Preparation:**<br>• Test all links connected to classroom activities.<br>• Review and print needed worksheets.<br>• Review and print photographs or object images. |
| **Engage:**<br>Introduce essential questions.<br>Discuss what students know about museums and list/share examples of stories from previous visits (virtual or in-person) to a museum. |
| **Explore**:<br>Give each student one object (using the images and artifacts listed in the primary sources list) to explore using the Library of Congress Primary Source Analysis Tool to gather their observations.<br><br>Then divide students into groups of 3-4 where they each share what they observed and try to see if there may be a thread of connection between the objects. A prompt that may be used: If you were to curate these objects, which belong in the same gallery and why?<br><br>Optional extension: Have groups connect with each other to find common themes and expand the "museum galleries" with additional curated objects. |

| **Explain**: |
| --- |
| In a large group discussion, have students share observations and conclusions.<br><br>Share primary source examples and analyze them as a group.<br>Use the following questions to drive the discussion:<br>• What story is the primary source telling?<br>• How would you group objects in a collection to tell a story?<br>• Name 2-3 aspects of the primary source that support your hypothesis about what story the primary source is telling?<br>• In what ways may this story be surprising or provide new information to other information available about this time, place, person, or community, etc.?<br>• How can your own personal objects or artifacts be primary sources?<br>• Where do you think we could find out more information about the object/photo?<br><br>Then ask, What is the relationship between history and the past as it relates to the primary source? |
| **Evaluate**:<br>Survey, reflection question, and/or tools that were completed. |
| **Extend:**<br>Use a collection of personal objects/ photographs to tell a story.<br>Create your own museum in your classroom How to Make a Pop Up Museum An Organizer's Kit. |

## Lesson 3: Learning Through Observation: Objects as Texts

by HistoryMiami Museum's Education Department

This lesson introduces how museums use their collections to tell stories, foster learning, inspire a sense of place, and engage visitors. Using a popular artifact from HistoryMiami Museum, the trolley, students gain an appreciation for how an object can also be like a textbook with stories that help them learn about history, sense of place, occupation, or many other topics.

<table>
<tr><td colspan="2">Lesson Title: Objects as Texts</td></tr>
<tr><td>Time Requirement: 40 min.</td><td>Course: Middle/High School Social Studies</td></tr>
<tr><td colspan="2">Central Focus: This lesson introduces how museums use their collections to tell stories, foster learning, inspire a sense of place, and engage visitors.<br><br>Essential Questions:<br>How do museums tell stories?<br>What stories do images/objects tell?</td></tr>
<tr><td colspan="2">Academic Standards:<br>• SS.5.A.1.1: Use primary and secondary sources to understand history.<br>• SS.912.A.1.4: Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.<br><br>Use Library of Congress Primary Source Standards for better understanding of primary source analysis.</td></tr>
<tr><td colspan="2">Primary Sources in This Lesson:<br>https://tpsteachersnetwork.org/album/100760-trolleys</td></tr>
<tr><td colspan="2">Learning Objective(s) Associated with Above Standards:<br>Cite specific evidence to support analysis of primary and secondary sources.</td></tr>
<tr><td colspan="2">Academic Language/Terminology:<br>Artifact<br>Primary and secondary sources</td></tr>
<tr><td colspan="2">Differentiation and Other Modifications:<br>Use recorded materials or verbal descriptions for visual components.</td></tr>
</table>

**Teacher Materials and Preparation:**
Test all links connected to classroom activities. Check sound and image projection for two videos in primary source set.

Review and print needed worksheets.

Review and print or prepare digital photographs or object images.

**Engage:**
Assess prior knowledge by naming associations with the term "Trolley." What do students know about trolleys? Where can they be found? What can studying a trolley offer for learning about history or a sense of place? Use pair and share and then whole group discussion.

**Explore**:
Review the primary sources using the Library of Congress Primary Source Analysis Tool to gather their observations.

Then, watch the two videos curated by HistoryMiami Museum. Revisit the analysis tool and make additional notes about what you observe and what your questions might be.

**Explain**:
In a large group discussion, have students share observations and analysis.

Share primary source examples and analyze them as a group.
Use the following questions to drive the discussion:

- What story is the primary source telling?
- Name 2-3 aspects of the primary source that support your hypothesis about what story the primary source is telling?
- Where do you think we could find out more information about the object/photo?
- How does historical context deepen the observation notes we made about the object?

**Evaluate**:
Survey, reflection question, and/or tools that were completed.

**Extend:**
Identify one primary source image from the set or from another location and research how the story of that trolley or other public transportation vehicle connects to a topic of choice. Some examples might include topics found in this lesson like migration/immigration, segregation, or occupation. Other topics may include labor/unions, urban planning, and mapping.

# Photo Analysis Worksheet

**Step 1. Observation**

A. Study the photograph for 2 minutes. Form an overall impression of the photograph and then examine individual items. Next, divide the photo into quadrants and study each section to see what new details become visible.

B. Use the chart below to list people, objects, and activities in the photograph.

| People | Objects | Activities |
|---|---|---|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

**Step 2. Inference**

Based on what you have observed above, list three things you might infer from this photograph.

**Step 3. Questions**

A. What questions does this photograph raise in your mind?

B. Where could you find answers to them?

**Designed and developed by the**
**Education Staff, National Archives and Records Administration,**
**Washington, DC 20408**

# Community and Identity, Unit 4

Note About This Unit:
Our other units are particularly geared toward middle and high school courses. This unit reminds us that younger grade levels can also discover, interpret, and represent new learning through primary sources. Starting with themselves, students will build a toolkit that includes listening, observation, compare/contrast, and representation. As they gain insights into their own cultural identities, they will be more ready to engage with difference and other perspectives. (See Linda Deafenbaugh's article in Volume 10, Issue 1).

Recurring Primary Sources referenced in this unit:

- Postcards
- Maps
- House Models and Images (representative of neighborhood, region, religion, etc.)
- Self-Portraits
- Family Portraits
- Musical Instruments
- Toys and Dolls

***Community and Identity, Unit 4***


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Lesson plan by Cassandra Cruz-Dockery, Broward County teacher

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## All About Us: Me and My Community

Unit by Cassandra Cruz-Dockery, Broward County teacher

**Teaching Statement:** Using everyday concepts such as food, holidays, toys, art, and clothing, students will learn about the diverse cultures and traditions in their community, compare the past with the present, and celebrate their cultural similarities and differences. This lesson brings together primary sources with daily experiences, providing countless opportunities for learning. A Discovery Journal will keep track of students' findings along the way and create a keepsake for them to share with their classmates and/or family at the end of the unit.

**All the lessons in this unit engage the following academic standard:**
**US History-SS.K.A.21** Learn and compare children and family of today to those of the past.

**Notes to the Teacher:**

- This is a 10-week Standards-Based Lesson Study.
- It can be used during the All About Me unit at the beginning of the year (September-November) or for a Kindergarten 100th Day Project (December-February).
- It can be taught during a Social Studies, Writing, and/or ELA block.
- Each lesson is approximately 20-30 min. (longer if your school will allow it as it is cross-curricular)

**Notes to adapt to share with the students and parents:**
As a class, you will discover more about yourselves, your families, and your community. Each week you will learn about different artifacts, replicas, and documents that will help you as you discover the different types of cultures that make up your community and help you compare the past and the present and celebrate what makes your community special.

You will also create a Discovery Journal to keep your findings along the way. It will become your keepsake and/or you can use it in your showcase. At the end of the unit, you can showcase your findings and community traditions during an "All About Us!" Community Family Event.

On Fridays and/or at the event, you can bring items from home that relate to the topics or invite family members to come in and share their stories, their artifacts, their history. If they are not able to come in, it is now possible to create a Zoom Link and make it virtual! Or have them send in a recording and create a slideshow of family stories.

**Defining Family:** For most people today, family includes a range of loved ones—from children, parents, and grandparents to spouses, significant others, siblings, and close friends. A family is two or more people who are connected by strong emotional connections and sometimes they don't live together. Families can look very different from each other, but all family members usually care for one another.

| **Age:** Kindergarten | Introduction |
| --- | --- |
| **Time Requirement:** 20-30 min. | |
| **Essential Questions:**<br>Who are we?<br>What groups are we a part of in addition to our family?<br><br>**Academic Language:**<br>Culture<br>Community<br>Artifact<br>Portrait<br>Folk Group<br>Symbol<br>Primary Source | |
| **Academic Standards:** SS.K.A.21 | |
| **Learning Goals:**<br>Drawing a likeness that represents a self-portrait.<br>Identifying that an individual may be a member of many groups.<br>Connecting the idea of an artifact or a symbol to represent something bigger. | |
| **Primary Sources:**<br>• Artist Nancy Billings self-portrait art quilt<br>• Library of Congress - Image: 1996 Kids Quilt<br><br>**Other Resources:**<br>• Nancy Billings Artist-in-Residence Webpage<br><br>**Book Recommendations:**<br>• *Where Are You From?* by Yamile Saied Méndez (Author)/Jaime Kim (Illustrator)<br>• *Islandborn* by Junot Diaz | |
| **Teacher Materials and Preparation:**<br>• Send a note home prior to beginning the unit. This note may want to provide a schedule for this unit so that parents may anticipate what items from home or kinds of questions their student may be engaging through these lessons.<br>• Secure and review primary sources.<br>• Review Nancy Billings Artist-in-Residence Webpage to learn more about the artist prior to sharing the self-portrait with art quilt.<br>• Print Discovery Journal – Self-Portrait. | |
| **Engage:**<br>Introduce and review academic language. Post vocabulary terms where students can see them.<br>Introduce essential questions. | |

<table>
<tr><td colspan="2">In whole group setting, encourage students to discuss the essential questions.</td></tr>
<tr><td>Explore:<br>Students explore the Artist Self-Portrait primary source.<br>Artist Nancy Billings self-portrait art quilt<br><br>Students should work independently to draw a self-portrait.<br><br>Then, ask the students: What activity or artifact do you like so much that you would want to include it in your self-portrait? This activity might be something that tells us about a group where you are a member or where you have fun.</td><td>Teaching Tips:<br>Point out to students that the image named “Nancy Billings self-portrait” included not just the artist herself, but also an artifact and activity that she thought was so important to her, she wanted to include it in her portrait.<br><br>If students need help identifying folk groups they are members of, you might name these to help generate new ideas:<br>Cub Scouts/Girl Scouts<br>Church, synagogue, mosque<br>Sports teams<br>Afterschool clubs<br>Their own Classroom<br>Play—games like Minecraft or recess groups that play together like 4-square or jump rope.<br>Geographic groups—e.g., if a family is Haitian that student may want to draw their portrait with the Haitian flag.</td></tr>
<tr><td colspan="2">Explain:<br>Encourage students to share self-portraits. Ask students to consider what is similar and different from their portrait and the primary source they analyzed.</td></tr>
<tr><td colspan="2">Evaluate:<br>Student self-portraits are completed and include at least one element that provides additional information about who they are or a group where they are a member.</td></tr>
<tr><td colspan="2">Extend: (This would require an additional full class time, 30 min.)<br>Students will view the 1996 Kids Quilt Library of Congress - Image: 1996 Kids Quilt<br>Prompts for discussion may include:<br>What are some of the objects or symbols you recognize?<br>Why do you think kids in 1996 chose these symbols for this quilt project?<br><br>When you considered your self-portrait and an activity or artifact that you could include, like the artist Nancy Billings included a quilt, what symbol or object would you include in your class quilt?<br><br>Draw or recreate through another medium student-chosen symbols or artifacts and combine into a “quilt” for the classroom banner/board.</td></tr>
</table>

| **Age:** Kindergarten | Lesson 1: All About You |
|---|---|
| **Time Requirement:** 20-30 min. | |

**Essential Questions:**
What can we learn from a name or chosen/loved nickname?
Why was your name chosen? Or What is a favorite story about your name or a name in your family (a grandparent, a pet)?
How do you write your name?

**Note to Teacher**: Some students may be sensitive about their names. Maybe they have been called names they don't like. Maybe their family has chosen for them to use Americanized versions of their name and they are unsure if they are supposed to be ashamed of their given name. Be prepared to offer alternative prompts if a student is having a hard time with names.

**Learning Goals:**
Write your first name.
Letter formation can look different and the same across cultures. Also, names can connect to stories in some families, some names mean different or similar things across cultures.

**Primary Sources:**
- Image: Taekwondo Master Sangwon Jeong came to Miami from South Korea. His Taekwondo black belt features his name in Korean characters and the word "Korea."

**Other Resources:**
- Sangwon Jeong Artist-in-Residence Webpage

**Book Recommendations:**
- *The Name Jar* by Yangsook Choi
- *Your Name Is a Song* by Jamilah Thompkins-Bigelow and Luisa Uribe

**Teacher Materials and Preparation:**
Secure and review primary sources.
Prepare and print Discovery Journal Cover.

**Engage:**
Introduce the essential questions.
In whole group setting, encourage students to share their names.

**Explore:**

- Read aloud one of the picture books and discuss how it relates to the essential questions.
- In a whole group setting, examine the primary source image. [Image: Taekwondo Master Sangwon Jeong came to Miami from South Korea. His Taekwondo black belt features his name in Korean characters and the word "Korea."]

Use the prompts: What do you see?
What do you think?
What do you wonder?

- Students will work independently to write first names and design covers of their Discovery Journals. They might want to include a design that tells a story about their name and/or uses the letters of their name in creative ways.

**Teaching Tips:**

This photo is included in the lesson for reference. You will want to have larger copies available digitally or printed prior to using this activity.

Using the interview found on the HistoryMiami Museum website, share with students Master Sangwon Jeong's name and a little bit of his story https://historymiami.org/south-florida-folklife-center/artist-in-residence-programs/sangwon-jeong.

Ask, how can an interview help us understand more about names, how they are written, and what they mean?

**Explain:**

Students will share their front covers.

**Evaluate:**

Student understood letter formation and wrote their name on their cover.

**Extend:**

Have students find three examples of the first letter of their name around the room, at home, and in their community. Have them document through photos or drawings the letters they find. (e.g., if a student's name is Alex they might find an "A" capitalized on the bulletin board, a cursive "A" in a letter from their grandma, and a stylized "A" in a restaurant sign, like Applebee's.)

<table>
<tr><td>Age: Kindergarten</td><td>Lesson 2: All About Family</td></tr>
<tr><td colspan="2">Time Requirement: 20-30 min.</td></tr>
<tr><td>Essential Questions:<br>How do you define family?<br><br>What characteristics make a family a family—from those we are born into to those where we feel safe and loved?<br><br>Supporting Questions:<br>• How many people are in your family?<br>• What makes your family special?<br>• Have you ever had a pet?<br>• How do you communicate with family members who do not live with you?<br>• How does each member of your family contribute to the family?<br><br>Academic Language:<br>Ancestors<br>Relatives<br>Folk groups</td><td>Teaching Tips:<br>See the note about family definitions in the Unit Introduction prior to starting this lesson.<br><br>Use care with these questions. If you are unsure about some student family situations, you may want to focus this lesson more specifically on the groups that make them feel safest or loved. We call these “folk groups” and they can include family, or not. It may be their classroom and their teacher!</td></tr>
<tr><td colspan="2">Learning Goals:<br>Write your last name.<br>Learn that the ways we see and remember our ancestors and relatives are similar and different across cultures.</td></tr>
<tr><td colspan="2">Primary Sources:<br>• Miami Story: I dreamt of my great-grandfather and he told me how to fix this drum (Carlos Gonzalez)<br>    ○ Carlos talks about his family's Garifuna heritage and at 2:39 min. he starts talking about how his great-grandfather visited him in a dream and told him how to fix a drum.<br>• Library of Congress - Video: Libaya Baba: Garifuna Music & Dance from California & New York<br>    ○ Start at 3:30 min. to learn who the Garifuna group is. This information is most helpful to preview prior to showing the primary source to students.<br>    ○ For students, we recommend starting at 18:36-20:30 min.</td></tr>
<tr><td colspan="2">Teacher Materials and Preparation:<br>Secure and review primary sources. Have items cued up prior to sharing with the class. Check sound levels.<br><br>Prepare and print Discovery Journal back cover.</td></tr>
</table>

**Engage:**
Introduce the essential questions.

Listen to Carlos Gonzalez from 2:39 min.

- Miami Story: I dreamt of my great-grandfather and he told me how to fix this drum (Carlos Gonzalez)

In whole group setting, encourage students to share their last names and what they know about where their families are from.

Before you watch, discuss:
Libaya Baba means "Grandfather's Grandchildren." What does this name mean? What does it potentially tell you about this group?

Watch Libaya Baba from 18:36-20:30 min. (2 min, then fade song out)
Library of Congress - Video: Libaya Baba: Garifuna Music & Dance

Discuss—What did they see? What did they wonder?

How does the story of Mr. Gonzalez help us understand the story of Libaya Baba?
How does the music of Libaya Baba help us understand the story of Mr. Gonzalez? (Did the students see the drums? Do they wonder if they are similar to Mr. Gonzalez's?)
Did they see the conch shell and the turtle drums? Do they think this tells them something about the environment or place where this group is from? What do they wonder?

**Explore:**
With assistance from teacher, students will:

- Write their last name in the middle of the Discovery Journal back cover.
- Write the number of people in their family in upper left corner of the Discovery Journal back cover.
- Write O for only child in family or S if more than one child lives in the home in the upper right corner of the Discovery Journal back cover,
- Write where the student's family is from if they know in the bottom right corner of the Discovery Journal.

**Explain:**
Students will share back covers of their Discovery Journals.

**Evaluate:**
Student understood letter formation and wrote their name on their cover.

**Extend:**
Students will contribute family photos and assist in creating a class photo album in PowerPoint.

<table>
<tr><td>Age: Kindergarten</td><td>Lesson 3: All About Home</td></tr>
<tr><td colspan="2">Time Requirement: 20-30 min.</td></tr>
<tr><td colspan="2">Essential Questions:<br>Name what the difference is between these two questions: Where do you live, and, where are you from?<br><br>What stories remind you of yourself or others in your neighborhood?<br><br>Supporting Questions:<br>• What can you tell us about your neighborhood?<br>• What city or town is your neighborhood located in?<br>• What state is your neighborhood located in?<br>• What country is your neighborhood located in?<br>• When did you move to your neighborhood?<br>• What are your favorite things about your home?</td></tr>
<tr><td colspan="2">Primary Sources:<br>• Miami Story: The wild peacocks in my neighborhood are his favorite thing (Karin Ryner)<br>    o A short, fun story about how a mom and her son look for peacocks in their neighborhood. (40 sec.)<br>• Florida Map, Library of Congress<br>• HistoryMiami Museum Maps reproduced after this lesson for educational use:<br>    o Map of Florida, 1591<br>    o Les Antilles, 1734?<br>    o The state of Florida, 1846<br>    o The state of Florida,1890<br>    o The mouth of the Miama River : running into Key Biscayne Bay. 1849.<br>    o Cocoanut Grove 1896<br><br>Book Recommendations:<br>• Where Are You From! By Yamile Saied Méndez (Author)/Jaime Kim (Illustrator)<br>• Coquí in the City by Nomar Perez<br>• If Dominican Were a Color by Sili Recio and Brianna McCarthy</td></tr>
<tr><td>Teacher Materials and Preparation:<br>Secure and review primary sources. Check sound levels on the Miami Story recording.<br><br>Prepare materials for Me on the Map activity.</td><td>Teaching Tips:<br>Optional resource: This article may spark additional ideas about how to teach a sense of place. The maps can include many elements: nature, infrastructure, people, culture, weather, etc.<br><br>See:<br>Bowman, Paddy. 2018. Grounding Ourselves: From Here This Looks Like Me. Journal of Folklore and Education. 5.2:114-22, https://jfepublications.org/wp-content/uploads/2018/09/Bowman-Connections-JFE20185.2-2.pdf.</td></tr>
</table>

<table>
<tr><td>Prepare and print neighborhood map page for Discovery Journal.</td><td></td></tr>
<tr><td>Engage:<ul><li>Introduce the essential questions.</li><li>In whole group setting, encourage students to share where they live (neighborhood, city/town, state, country).</li><li>Students review the Primary Source maps.</li></ul></td><td>Ask students to share what they see, think, and wonder. (i.e. they may see the “Sea Monster” in the 1591 map and think that sea monsters lived here in 1591. Help them wonder, why is a sea monster in the Gulf of Mexico on this map? )<br><br>Historical maps may seem hard to navigate for a Kindergartener, but they can begin to identify what is similar and different. We encourage you to add maps from your classroom to the activity.</td></tr>
<tr><td colspan="2">Explore:<ul><li>Read aloud one of the picture books and discuss how it relates to essential questions.</li><li>With assistance from the teacher, students will complete Me on the Map.</li><li>Students will work independently to draw a personalized neighborhood map in their Discovery Journals.</li></ul></td></tr>
<tr><td colspan="2">Explain:<br>Students will share neighborhood maps.</td></tr>
<tr><td colspan="2">Extend/Evaluate:<br>Draw a place that matters to you in your neighborhood. Include at least one thing that makes it unique, or one person or animal or thing that you want to particularly show in this special place.</td></tr>
</table>

A Map Slideshow for Educational Use Compiled by HistoryMiami Museum

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# Maps

Selection of maps from the Archives and Exhibitions of HistoryMiami Museum and other sources

## Map of Florida, 1591

Le Moyne de Morgues, Jacques d. 1588. Map of Florida. [Franfurt] : [de Bry, 1591] 1 map Facsimile. Shows Florida and Cuba. Digital image. 2002. Scanned from photostat. 1946-003-4

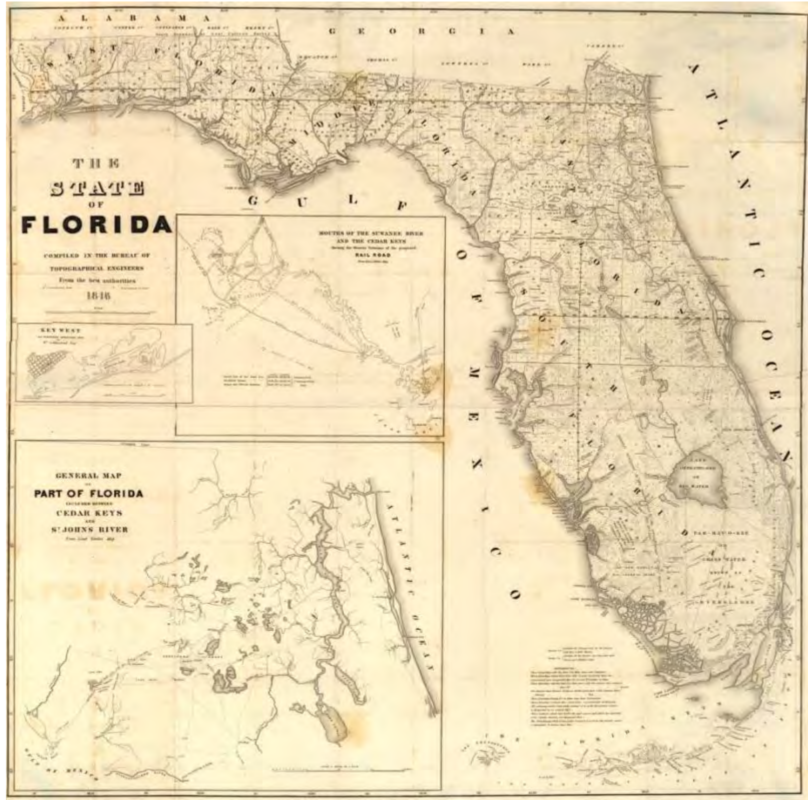
# Les Antilles, 1734 (?)

Les Antilles. [s.l. : s.n., 1734?] 1 map : hand col ; sheet 22.5 x 31 cm. All rights reserved by the source institution. Digital image. 2002. tif. Map filed in the Robert C. Rogers Collection, box 3. 1996-916-13 From the Robert C. Rogers Collection. Caribbean area Maps 18th century. The Historical Museum of Southern Florida, Miami (HistoryMiami Museum).

# Map of European settlements in the West Indies, 1750

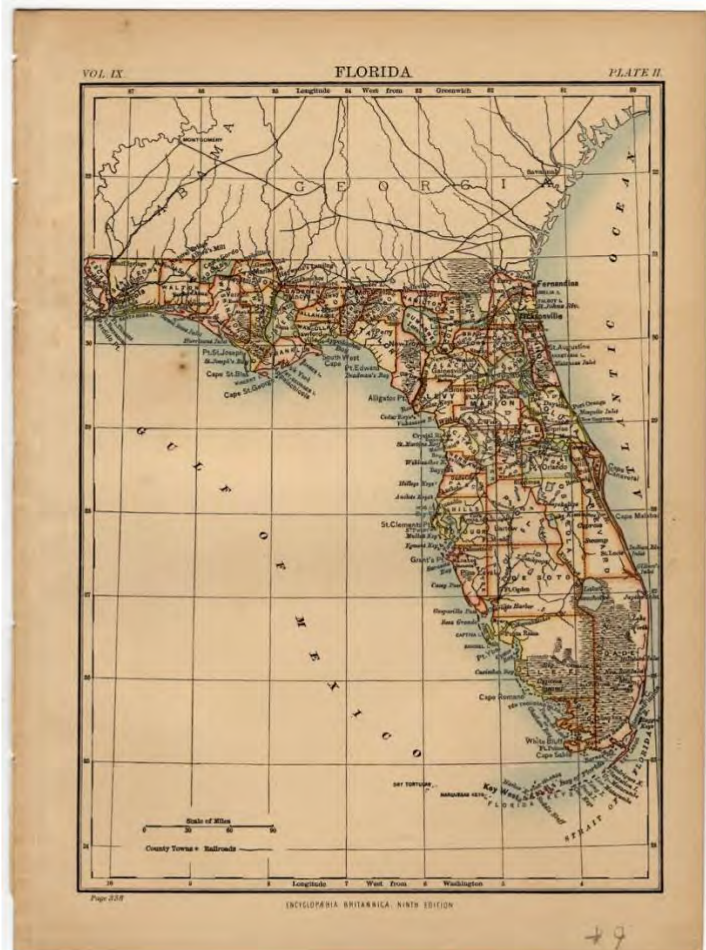
Kitchin, Thomas. Map of the European settlements in the West Indies. [London?] : Kitchin, [ca. 1750] 1 map ; sheet 21 x 30 cm., image 15.5 x 27 cm. All rights reserved by the source institution. Digital image. 2002. tif. Map filed in the Robert C. Rogers Collection, box 3. 1996-916-2

# The state of Florida, 1846




Bruff, J. Goldsborough. The state of Florida / compiled in the Bureau of Topographical Engineers from the best authorities ; by J. Goldsborough Bruff. Washington, D.C. : D. M. McClelland, 1846. 1 map : engraving Steel engraving. Shows Florida peninsula, panhandle and Keys. Series 3304. Insets: Key West as surveyed February 1829, by Wm. A. Whitehead, esq. -- General map of part of Florida included between Cedar Keys and St. Johns River, from Lieut. Blake's map. -- Mouth of the Suwanee River and the Cedar Keys : showing the western terminus of the proposed railroad, from Lieut. Blake's map. Digital image. Miami, Fla. : T-Square (for HASF), 2001.

# Florida, 1890




Florida. [s.l. : s.n., ca. 1890] 1 map, col. ; sheet 27 x 20 cm. From Encyclopaedia Britannica. 9th ed. Digital image. 2002. tif. Map filed in the Robert C. Rogers Collection.

# The mouth of the Miama River running into Key Biscayne Bay, 1849

Gerdes, L. H. The mouth of the Miama River : running into Key Biscayne Bay. 1849. 1 map : b & w ; 15 x 24 cm. From a manuscript coast survey map in the possession of the National Archives. 4 x 5 in. contact print filed under Miami--River. Digital image. 2001. Scanned from 4 x 5 contact print.

# Cocoanut Grove - 1896, Map drawn 1973

Timanus, Martha Dorn, Cocoanut Grove - 1896 Miami, Fla. : Historical Association of Southern Florida, 1973. 1 map : b & w. ; Pictorial map, shows locations of Coconut Grove residents and buildings in 1896. HistoryMiami Museum, x-1455-1. Digital image.

<table>
<tr><td>Age: Kindergarten</td><td>Lesson 4: All About Clothing</td></tr>
<tr><td colspan="2">Time Requirement: 20-30 min.</td></tr>
<tr><td colspan="2">Essential Questions:<br>How are clothing and your accessories like a book? Can you learn from clothing? What does clothing tell us?<br><br>Supporting Questions:<br>• What are some different types of clothing?<br>• What do these types of clothing look like?<br>• What do these types of clothing feel like?<br>• What types of clothing would you wear in Florida's sun and heat?</td></tr>
<tr><td colspan="2">Primary Sources:<br>• Image: Cory Osceola and a white woman examine Seminole patchwork<br>• Artifact: Patchwork Jacket – HistoryMiami Museum<br>  o HistoryMiami Museum Object Collection - Circa 1980. Purchased at Miccosukee Indian Village.<br>  o The Seminole and Miccosukee Indians, both originally part of the Creek Nation, migrated to southern Florida in the late 1700s. Blossoming around 1920, patchwork clothing items are perhaps the most iconic art form associated with both groups. This jacket was purchased at the Miccosukee Indian Village, a tourist site run by the Miccosukee Tribe of Indians of Florida.<br>• Image: Coral Gables tailor Mariano Arce, maker of custom guayabera shirts<br>  o HistoryMiami Museum Archives - Photographer, Jorge Zamanillo, 2012<br><br>Other Resources:<br>• Pedro Zepeda Artist-in-Residence Webpage<br>• The Guayabara: A Shirt's Story<br><br>Book Recommendation:<br>What We Wear: Dressing Up Around the World by Maya Ajmera, Elise Hofer Derstine, et al.</td></tr>
<tr><td>Teacher Materials and Preparation:<br>Secure and review primary sources.</td><td>Teaching Tips:<br>The primary sources offer two examples of clothing to explore: One from the Seminole Nation and a specific type of clothing called the Guayabara shirt. Students may enjoy exploring both kinds of primary sources, or choose one example for this activity.</td></tr>
<tr><td>Prepare cut-outs for dress/decorate activity.</td><td>We recommend a larger cut-out figure (8 in tall) to give students more room to build their dress ideas on the figure. These can be pre-bought or there are online templates that may be printed.</td></tr>
</table>

<table>
<tr><td>Engage:<br>• Introduce essential questions.<br><br>In whole group, hold up a pair of tennis shoes and begin to “unpack” the cultural meanings associated with them:<br><br>• What are these? What are they used for?<br>• What do these shoes tell us about the person wearing them?<br>• Who might wear them? Who wouldn’t wear them?<br>• When and where would these shoes be worn?<br>• Who made these shoes?<br>• How many of you sometimes wear tennis shoes?<br>• What other shoes do you currently have?<br>• What other shoes do other family members wear?<br>• What shoes did your ancestors wear?<br>(prompts from Wagler 2014)</td><td>Teaching Tips:<br>Reach out to your local museum or historical society to learn if they have clothing items that students could use for learning in this lesson.<br><br>Using the activity on pages 32-33, lead students through the prompts to further engage learning that clothes are more than just clothes.<br><br>Wagler, Mark. 2014. Clothes Encounters: Ten Days in Our Perpetual Study of Everyday Life. Journal of Folklore and Education. 1:25-33. https://jfepublications.org/article/clothes-encounters</td></tr>
<tr><td colspan="2">Explore:<br>Read aloud the picture book and discuss how it relates to essential questions.<br>Students will work independently to dress/decorate a cut-out person to represent themselves.<br>Students will add their cut-out person to their Discovery Journals.</td></tr>
<tr><td colspan="2">Explain:<br>Students will share decorated cut-outs. They will be prompted to use new language in their presentations, such as textile.</td></tr>
<tr><td colspan="2">Evaluate:<br>Is the cut-out complete? Did the student include at least one mention of textiles in addition to other design elements in the assignment?</td></tr>
<tr><td>Extend:<br>Take a photo of yourself wearing your favorite clothing.<br><br>Or<br><br>Have the students complete a clothes inventory:<br>Describe different kinds of clothing you have at home: What the clothes look like; where, how, and when you got them; and why your family uses these clothes.</td><td>Teaching Tips:<br>Using the activity on pages 32-33, lead students through the prompts to further explore their clothes at home.<br><br>From: Wagler, Mark. 2014. Clothes Encounters: Ten Days in Our Perpetual Study of Everyday Life. Journal of Folklore and Education. 1:25-33. https://jfepublications.org/article/clothes-encounters</td></tr>
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| | |
|---|---|
| ☐ Everyday clothes for school and home<br>☐ Dressing up for special events: suits, ties, dresses, jewelry<br>☐ Traditional, ethnic, or religious clothing<br>☐ Clothes of parents, ancestors<br>☐ Clothes from other countries<br>☐ Uniforms: teams, Scouts, choir<br>☐ Costumes: Halloween, drama, make-believe<br>☐ Clothes for special activities: work, sleeping<br>(prompts from Wagler 2014) | |

| **Age:** Kindergarten | Lesson 5: All About Food |
|---|---|
| **Time Requirement:** 20-30 min. | |

**Essential Questions:**

- What kinds of food does your family eat on holidays/special occasions?
- What traditional foods does your family enjoy?
- What are your favorite foods?

**Supporting Questions:**

- What does your family eat for breakfast? Lunch? Dinner? Snacks?
- Where do you get your food?
- Where does food come from? How can you find out if you don't know?

**Primary Sources:**

- Artifact: Caja China – HistoryMiami Museum
  - HistoryMiami Museum Object Collection - Circa 2005. Gift of Avian Guerra.
  - A caja china, or "Chinese box" in English, is used for a Cuban-style pig roast, a tradition typically practiced on Thanksgiving and Christmas Eve. In 1985, the Miami business La Caja China created their own version of the box based on memories of the wooden boxes used to roast pigs in Cuba's Chinatown. This caja china belonged to the Ortiz family and was used for years at their parties and family gatherings.

**A primary source for older students or for teacher reference related to image above:**

- Audio interview: Robert and Avian Guerra – owners of La Caja China

**Book Recommendations:**

- *Thank You, Omu!* By Oge Mora
- *My Food, Your Food, Our Food (How Are We Alike and Different?*) by Emma Carlson Berne, Sharon Sordo, et al.
- *Pies From Nowhere: How Georgia Gilmore Sustained the Montgomery Bus Boycott* by Dee Romito and Laura Freeman
- *Too Many Tamales* by Gary Soto and Ed Martinez

**Teacher Materials and Preparation:**
Secure and review primary sources.
Encourage families to submit recipes for Discovery Journals.
Prepare and print Family Recipe page for Discovery Journal.

**Engage:**
Introduce essential questions.

Encourage students to describe the foods that are special to them and to their families.

**Explore:**
Read aloud one of the picture books and discuss how it relates to essential questions.

Explore the primary source image: The Caja China.

Students will work independently to draw a picture of a food that is special to them and/or their family. Students will include the picture in their Discovery Journals.

**Teaching Tips:**

The prompts See, Think, Wonder can be useful. We also recommend prompts that can help them connect it to their own food knowledge:
How does food get warmed up in your home?
Do you have any meals that cook in a "box"?
Describe any "boxes" you might use to make food (students might say oven, microwave, Dutch oven).

Using a white paper plate can be a fun canvas for student drawings and reinforce the food topic.

**Explain:**
Encourage students to share their pictures of the foods that are special to them and/or their families.

**Extend and Ethnography:**

- Encourage families to cook a favorite meal together. Then, they can document it through photos or video. Have the students learn one thing about their favorite meal that they learned by asking someone who was preparing it or serving it (realizing that for some, a favorite meal may be out of their home!) This is an ethnography activity, where students learn from an interview.
- Ask families to contribute a recipe that will be included in each child's Discovery Journal.

<table>
<tr><td>Age: Kindergarten</td><td>Lesson 6: All About Holidays/Traditions</td></tr>
<tr><td colspan="2">Time Requirement: 20-30 min.</td></tr>
<tr><td>Essential Questions:<br>What are some of your family's holiday traditions?<br><br>Supporting Questions:<br>• What holidays does your family celebrate?<br>• What holiday traditions does your family celebrate?<br>• Who is invited to your family's celebrations?<br>• What activities do children participate in during your family's celebrations? What activities do adults participate in during your family's celebrations?<br>• What do you wear to family celebrations?<br>• When do your family's celebrations take place?<br>• Where do your family's celebrations take place?</td><td>Teaching Tips<br>Use the supporting questions to encourage students to define what is meant by "traditions."</td></tr>
<tr><td colspan="2">Primary Sources:<br>• Día de Muertos Altar – temporary display at HistoryMiami Museum<br>    o The ofrenda, or altar, is the centerpiece of Día de Muertos celebrations. The word ofrenda means "offering" in Spanish, and the altar is composed of a collection of objects offered in honor of the deceased. Celebrants display photos, personal items, and favorite foods of the person for whom the altar is dedicated. Water is offered to quench the thirst of the dead, tired from the journey to the realm of the living and to give them strength for their return. Also adorning the altar are handmade crafts such as papel picado, signifying the union between life and death, and sugar skulls, a representation of death itself. Staple items in a traditional ofrenda include a type of bread called pan de muerto and cempasuchil flowers known as Aztec marigolds, which are meant to bring the spirit of the deceased to its ofrenda.<br>    o This display was created in partnership with the Consulate General of Mexico in Miami in conjunction with HistoryMiami Museum's artist-in-residence Ameyal Mexican Cultural Organization.<br>• Artifact: Junkanoo headpiece – on display at HistoryMiami Museum<br>    o HistoryMiami Museum Object Collection - Costume. 2008. Built by Bahamas Junkanoo Revue.<br>    o Bahamian Junkanoo, traditionally a Christmas season parade, features dancing, lively music, and colorful handmade costumes. Made by members of local ensemble Bahamas Junkanoo Revue, this costume's design and colors represent the ocean, the sky, and peacefulness.</td></tr>
</table>

| **Other Resources:** |
| --- |
| • [Alfredo Martinez with Ameyal Mexican Cultural Organization Artist-in-Residence Webpage]<br>• [Bahamas Junkanoo Revue Artist-in-Residence Webpage]<br>• [Library of Congress Research Guide: Halloween & Día de Muertos Resources]<br><br>**Book Recommendations:**<br>• *Lunar New Year* by Hannah Eliot and Alina Chau<br>• *Let's Celebrate! Special Days Around the World* by Kate DePalma and Martina Peluso |
| **Teacher Materials and Preparation:**<br>Secure and review primary sources.<br>Prepare and print Holiday Celebration page for Discovery Journal. |
| **Engage:**<br>Introduce essential questions.<br>Encourage students to describe a holiday or tradition their families celebrate. (Lead the students to discover that not everyone celebrates the same holidays and that, while all families have traditions, not all families celebrate holidays.) |
| **Explore:**<br>Read aloud one of the picture books and discuss how it relates to essential questions.<br><br>Students will work independently to draw a picture of a holiday or tradition that their families celebrate. |
| **Explain:**<br>Encourage students to share their holiday/tradition pictures. |
| **Extend:**<br>Encourage students to share photographs from their family celebrations. |

| **Age:** Kindergarten | Lesson 7: All About Games and Toys |
| --- | --- |
| **Time Requirement:** 20-30 min. | |
| **Essential Questions:**<br>How are toys and games from the past different from toys and games today?<br><br>**Supporting Questions:**<br>• What is this toy called? What did/does it do?<br>• Who invented this toy?<br>• Where did you get this toy?<br>• Who gave you this toy?<br>• How would/do you use this toy? | |

**Primary Sources:**

- Artifacts: Seminole dolls – on display at HistoryMiami Museum
  - HistoryMiami Museum Object Collection
    Front: Two dolls. Circa 1939. Gift of Carol Cortelyou.
    Back left: Four dolls. 1980s. Gift of Dawn Hugh.
    Back right: One doll. 1994. Purchased by HistoryMiami.
    The Seminole and Miccosukee Indians of southern Florida make dolls not only as toys for young children, but also as souvenirs for tourists. These dolls are created from palmetto fiber husk stuffed with cotton and wrapped in patchwork cloth. They reflect traditional clothing and hairstyles from different time periods.
- Image: Seminole dolls from HistoryMiami Museum's teaching collection
- Miami Story: The Complex World of Four Square - Omariya Garnett, Trinity Thomas, Jamiyah Smiley, and Zuri Rolle
- Hopscotch: Collins, Marjory, photographer. New York, New York. Chinese-American girl playing hopscotch with friends outside her home in Flatbush. United States New York New York State, 1942. Aug.?. Photograph. https://www.loc.gov/item/2017835800.

**Teacher Materials and Preparation:**
Secure and review primary sources.
Secure materials for New Toy activity.
Prepare and print New Toy page for Discovery Journal.
Inform families about toy sharing activity. Provide guidelines for selecting a toy to share (i.e., no weapons, no expensive/irreplaceable items, etc.).

**Engage:**
Introduce essential questions.
Encourage students to share and/or describe their favorite toy. (The toy can be one the student brings from home, with permission from their parent/guardian, or one from the classroom.)

| **Explore:** | **Teaching Tips:** |
| --- | --- |
| Have the students share a favorite game they play at recess or elsewhere that doesn't require specialized equipment. (Hopscotch, tag, jump rope games)<br><br>They will draw a picture of their game to include in their Discovery Journals. | Teachers can see Simon Lichman's hopscotch article on hopscotch in multicultural intergenerational co-existence-education for additional notes about how games can lead to important learning discoveries.<br><br>Lichman, Simon. 2015. Uses of Hopscotch in Multicultural, Intergenerational Co-existence Education. *Journal of Folklore and Education*. 2:3-13, https://jfepublications.org/article/uses-of-hopscotch-in-multicultural-intergenerational-co-existence-education. |

| **Explain:**<br>After a student shares their game, ask if there are variations that other students know. This begins to create learning around the notion of variation rather than "right/wrong." |
|---|
| **Extend:**<br>Students will work independently to design a new toy. They will draw a picture of their new toy to include in their Discovery Journals. Encourage students to share the pictures of their new toys and to explain what they created.<br><br>Students will use the materials provided to build their new toys. |

| **Age:** Kindergarten | Lesson 8: All About School |
|---|---|
| **Time Requirement:** 20-30 min. | |
| **Essential Question:**<br>What makes your school culture unique?<br><br>**Supporting Questions:**<br>• Where did your family members go to school?<br>• What were these schools like? (How many students were in a class? What subjects were taught? What did the school buildings look like?)<br>• Where do you go to school?<br>• What do you like about your school?<br>• How is your school the same as/different from your family members' school(s)? | |
| **Primary Sources:**<br>• Image: Coral Gables Elementary School<br>• https://www.loc.gov/free-to-use/teachers-and-students<br><br>**Book Recommendations:**<br>• *All Are Welcome* by Alexandra Penfold and Suzanne Kaufman<br>• *I Am Ruby Bridges* by Ruby Bridges and Nikkolas Smith | |
| **Teacher Materials and Preparation:**<br>Secure and review primary sources.<br>Prepare and print All About Your School! Page for Discovery Journals. | |
| **Engage:**<br>Introduce essential questions.<br><br>Encourage students to share what they like about school through a drawing they will include in their Discovery Journals. | **Teaching Tips:**<br><br><br>A student discussion first may help students to identify the thing they wish to draw. |

| Categorize student drawings by people, places, recess, classes, or other categories that students think matter. | |
|---|---|

**Explore:**
Read aloud one of the picture books and discuss how it relates to essential questions.

Review images from the primary source sets.

**Explain:**
Encourage students to use the categories they used to organize their drawings to try to organize categories in the primary source images.

Then ask, "What images or photos do you want to draw or take to document what makes our school special?"
Discuss.

**Extend/Evaluate:**

- Take students on a walking tour of the school. Take photos based upon large group discussion. Organize photos into a digital book that tells a story about your school. Share it with the principal. It can also become a source for future students to learn from.
- Encourage students to draw a map of the school. Share a map of the school with students. (A fire drill map should be posted in most classrooms.) Encourage students to identify key locations on the map.
- Encourage families to share old yearbooks or borrow old yearbooks from the school's Media Center. Create space for the students to discuss similarities and differences between schools in the past and schools today.

| **Age:** Kindergarten | Lesson 9: All About Transportation |
|---|---|

**Time Requirement:** 20-30 min.

**Essential Questions:**
How can transportation reflect environment?

**Supporting Questions:**

- What kinds of transportation do you use?
- What kinds of transportation did your family use in the past?
- Do you always use the same transportation? What are examples of different kinds of transportation you use, and why?

**Primary Sources:**

- Image: Seminole artist Pedro Zepeda uses a curved tool called an adze to carve the inside of a canoe.
    - HistoryMiami Museum Archives - Heritage Spotlight Series; Photographer, Yamila Lomba; May 21, 2019

- Image: Seminole Indian Man poling a dugout canoe by a village
- Image: A canoe trip through the Everglades, circa 1910
- Library of Congress - Image: An airboat loaded with passengers traverses a riverway through a marsh at the Everglades Safari Park, a tourist attraction in the Everglades, an ecosystem in South Florida that is unlike any other in the world
- https://www.loc.gov/free-to-use
  - There are sets for bicycles, autos, planes, main streets, and other appropriate sets. Identify 5-10 images for classroom use.

**Other Resource:**
Pedro Zepeda Artist-in-Residence Webpage

**Book Recommendations:**
- *I Want to Ride the Tap Tap* by Danielle Joseph and Oliver Ganthier
- *Last Stop on Market Street* by Matt de la Peña

**Teacher Materials and Preparation:**
Secure and review primary sources. The first 4 images are all to showcase transportation in a specific environment. The other sets provide historical context for transportation more broadly. Identify 5-10 images for classroom use.
Prepare and print Transportation Timeline page for Discovery Journal.

**Engage:**
Introduce essential questions.

Encourage students to discuss types of transportation they see in their neighborhoods/what types of transportation they would use to go to school, the store, another city, another country, etc.

**Explore:**
Display primary source images of various forms of transportation (horse, train, car, plane). Encourage students to use visual clues to determine the order in which each form of transportation was used/invented.

Students will work independently to create a Transportation Timeline that includes a horse, a train, a car, and an airplane. In the final spot on the timeline students will draw a picture of a new type of transportation that might be used in the future.

**Teaching Tips:**
The Everglades transportation primary sources connect transportation to sense of place. What are other environments that can be identified that influence transportation (occupations, urban/rural, waterways/land, etc.)?

**Explain:**
Encourage students to share the pictures of their new types of transportation.

**Extend:**
During a walking tour of the school, encourage students to identify the types of transportation they see in the parking lot, on surrounding streets, in the air, etc.

Adapt elements for the younger student level from The Object as Artifact lesson. A central primary source in the primary source set is the Trolley from the HistoryMiami Museum.

| **Age:** Kindergarten | Lesson 10: All About Music |
|---|---|
| **Time Requirement:** 20-30 min. | |

**Essential Questions:**
- What are some different genres (kinds) of music?
- What are some different kinds of musical instruments?

**Supporting Questions:**
- What genre of music do you listen to?
- How do you listen to music?
- What genre of music does your family listen to?
- What genre of music represents your culture?
- How is current music similar to music from the past? How is it different?
- Do you play a musical instrument? What instrument do you play?
- Does someone in your family play a musical instrument? What instrument do they play?
- What musical instruments are used within your culture?

**Academic Vocabulary**
Genre—a category of music or other art form that has similar characteristics.

**Primary Sources:**
- Artifact: Tres Guitar – on display at HistoryMiami Museum
  - HistoryMiami Museum artifact collection - Tres guitar made by Leandro Rojas. 2016
  - The tres guitar originated in Cuba, and its sound has become a defining characteristic of Cuban son music. The instrument gets its name, meaning "three" in Spanish, from its three pairs of strings. Leandro Rojas is a master musician and instrument builder who specializes in making and playing this type of guitar.
- Artifact: Steel pan – on display at HistoryMiami Museum
  - HistoryMiami Museum artifact collection - Tenor pan crafted by Michael Kernahan; 1996
  - A beloved Trinidadian art form, steel pan music is associated with the celebration of Carnival. The tradition took shape during the 1940s, when it was discovered that oil barrels could be crafted into a variety of steel instruments called "pans." This tenor pan, featuring close to thirty notes, was made by Michael Kernahan, leader of local steel pan ensemble 21st Century Steel Orchestra.
- Library of Congress - Image: Steelband Playing on the Beach

**Other Resources:**
- Leandro Rojas Artist-in-Residence Webpage
- 21st Century Steel Orchestra Artist-in-Residence Webpage

**Book Recommendations:**
- *Little Melba and Her Big Trombone* by Katheryn Russell-Brown and Frank Morrison
- *Before John Was a Jazz Giant: A Song of John Coltrane* by Carole Boston Weatherford and Sean Qualls
- *When the Beat Was Born: DJ Kool Herc and the Creation of Hip Hop* by Laban Carrick Hill and Theodore Taylor, III
- *My Name Is Celia/Me llamo Celia: The Life of Celia Cruz/la vida de Celia Cruz* by Monica Brown and Rafael López

**Teacher Materials and Preparation:**
Secure and review primary sources. Check sound and video on the two artist webpages. These videos will support the student viewing of the images.

Secure materials for musical instrument activity, if completing this suggested extension.

**Engage:**
- Introduce essential questions.
- Encourage students to name different genres of music and visual art forms and to discuss what types of music and art they enjoy.

**Explore:**
Review primary sources and listen to videos that include samples of music from two cultural communities. Encourage students to discuss what they see, how it makes them feel, and the different kinds of music that can be made from different kinds of music.

**Teaching Tips:**
Partner with the music teacher in your school to access additional music samples and/or instruments.

**Explain:**
Discuss the types of instruments. Have students propose theories about why a steel drum sounds different from a stringed tres. Invite exploration of items that sound similar and different. (i.e., a clap sounds similar but different from a stomp, whistling and singing, pen tapping and ball bouncing).

**Extend:**
In a whole group setting, encourage students to participate in the creation of a class song.

Students will work independently to create musical instruments. These instruments will be used when performing the class song.

| |
|---|
| **Ethnography:**<br>Encourage students to share a song that is important to/popular within their cultural heritage. They may need to ask for help from their parents/guardians to document this song and bring that documentation to class. |

| **Age:** Kindergarten | Culminating Activity: All About Us Family Showcase |
|---|---|
| Celebrate all you've learned! Create an All About Us Family Showcase. Encourage students to showcase all the items in their Discovery Journals. Invite other classes and families to share in the experience. | |

## Discovery Journal Worksheets

# All About Us!

## Me & My Community

______________________________

Discovery Journal

______________________________

Date

Draw your self-portrait.

Draw a picture of you and your family.

**Decorate your person based on your culture.**
**Once done place your decorated person here.**

Create a map of your neighborhood.

**Draw or paint a picture that shows a special event or celebration you observe.**

**Recipe Card.**

**Draw or write your family's favorite recipe.**

**Design a "new" toy!**

## All About Your School!

## When was it built? Types of Transportation

| Transportation Type | Facts |
|---|---|
| | |
| | |
| | |
| | |

# Challenging History, Unit 5

**Challenging History:** Teaching hard history and topics that may engage unjust content.

**Challenging History:** Analyzing oral histories and primary source collections gathered through ethnographic research to discover and learn from multiple perspectives and counternarratives about an historic event or topic.

**Note for Teachers**
Folklife Education methodology, including ethnography and oral history, provides access to sources that offer multiple perspectives. This use of inquiry and documentation disrupts systems of education that center expertise in texts and curricula removed from local knowledge and cultural expertise. Within the archives of the American Folklife Center (AFC) at the Library of Congress and in other folklife collections around the nation, linguistic and cultural knowledge that is not found in other texts can offer students new perspectives, and potentially help them see themselves in history in new ways, particularly when intentionally brought into conversation with regional and local collections through our learning materials.

Through the lens "Challenging History" we engage history that may be hard to teach because of racist and unjust content, as well as "challenge" standard narratives about history to expand, through oral histories and primary sources, the multiple stories and perspectives that can be brought to the teaching and learning.

**Challenging History, Unit 5**


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# Using Primary Sources to Foster Difficult Dialogues

by Shanedra D. Nowell and Robin R. Fisher, Oklahoma State University, School of Teaching, Learning, and Educational Sciences

With candidates screaming at political opponents on the television and state legislatures across the country introducing or passing laws on how teachers speak about race and racism (Schwartz 2021), students in K–12 Social Studies classrooms need effective models of civic discourse and tough conversations even more than before. As Social Studies teachers with decades of combined experience and as teacher educators at a predominantly white midwestern university, we center our curriculum around teaching challenging and whole histories, analyzing primary sources, and creating classroom community spaces where difficult dialogues can safely happen.

In our current political and cultural climate, this approach may seem like a pie in the sky ideal, but in our Social Studies education methods courses, we use folk sources, such as oral histories from survivors, primary source photographs and news clippings of historic events, and current young adult literature, including *Dreamland Burning* (Latham 2017) and *Black Birds in the Sky* (Colbert 2021). Leveraging these resources related to the 1921 Tulsa Race Massacre, we model how to facilitate difficult dialogues or tough conversations around history, race, class, and culture in the classroom. While we primarily work with preservice and early career teachers in our 16-week Social Studies in the Elementary Curriculum and Teaching and Learning Social Studies in the Secondary School Methods courses, we feel all Social Studies educators should use strategies that get students to think deeply about historical events and their effect on our present-day social issues. Teaching with primary sources allows students to explore multiple perspectives or points of view to "relate in a personal way to events of the past," and develop "a deeper understanding of history" (Library of Congress n.d.). With growing political polarization and partisanship, we see people struggle to see each other's point of view and often lack a willingness to engage in difficult conversation in a professional manner. Primary sources "serve as points of entry into challenging subjects," as Potter shares (2011, 284). They can "get a conversation started" (2011, 284) and help students discover "little known facts and different perspectives" (2011, 285) along the way. In this article, we hope to offer educators specific teaching strategies and learning activities aimed at fostering difficult dialogues around primary sources.

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About the image: Alvin C. Krupnick Co, photographer. *Smoldering ruins of African American's homes following race massacre in Tulsa, Okla.,* In Oklahoma Tulsa, 1921. Photograph. https://www.loc.gov/item/95517072.

## Teaching the 1921 Tulsa Race Massacre

Most of the preservice teachers we train never learned about the 1921 Tulsa Race Massacre and similar events connected to the Red Summer of 1919 before entering college. Even students growing up in and around Tulsa share this knowledge gap. Most of our students identify as white and come from urban, upper-middle-class upbringings or grew up in lower- and middle-class rural communities—both often racially homogenous communities where they have faced very little discrimination or adversity in their lives based on race or culture. It is difficult for our college-age preservice teachers to understand the struggles that the residents of Greenwood (a neighborhood of Tulsa) faced or the severity of racism before, during, and after the 1921 Tulsa Race Massacre.

When teaching the history related to the Tulsa Race Massacre, we encourage students to start with Greenwood's prosperity and its nickname "Black Wall Street," a nickname purportedly assigned by Booker T. Washington (Crowe and Lewis 2021). Ottawa "O.W." Gurley and his wife Emma purchased the land that established the Greenwood District in 1906, a year before Oklahoma gained statehood (Gara 2020, Thomas 2021). They dedicated the land to be sold in parcels to African Americans only, laying the groundwork for what would become the most prosperous Black community in the United States. Before the destruction caused by the Tulsa Race Massacre, Greenwood boasted 10,000 residents and 35 square blocks of homes, businesses, churches, hospitals, libraries, and so much more (Johnson n.d.). This thriving, vibrant Black community was targeted by white Tulsans in what historians call "the single worst incident of racial violence in American history" (Ellsworth n.d.).

The Tulsa Race Massacre took place May 31 to June 1, 1921. Many pinpoint the *elevator incident* as the catalyst for the Tulsa Race Massacre, when Dick Rowland, a young Black man, was accused of assaulting a young white woman, Sarah Page. But through the *Learning Through Listening: Rumor Conspiracy Studying the 1921 Tulsa Race Massacre* lesson, local folklore presents multiple stories as possible motives for the violence. In our methods courses, students investigate the experiences of Greenwood residents during and after the Tulsa Race Massacre through primary sources, including the hundreds of photographs taken during the event. Through the work of oral history researchers to capture the memories of survivors decades after the event, we also have access to video and audio testimony of what happened in 1921. As Social Studies teacher educators, we let the primary sources do much of the teaching and allow our preservice teachers' questions to drive the learning and set the stage for difficult dialogues around this challenging history.

## Starting the Conversation

Just as literacy instructors use touchstone texts, or revisit books repeatedly to model effective literacy techniques, we use the Tulsa Race Massacre as a *touchstone event* in the methods course, revisiting the topic throughout the semester (Johnson 2009). For example, Robin Fisher's former fourth-grade students loved the book *Henry's Freedom Box: A True Story from the Underground Railroad*, and immediately became attached to Henry, his suffering, and his will to survive as an enslaved person (Levine and Nelson 2007). Using this as a touchstone text meant referring to this book throughout the school year and connecting back to Henry as we covered other topics, such as discussing creative introductions and the way the authors intentionally used their words to elicit emotion and hook the reader into the story. As a touchstone event, teaching about the 1921 Tulsa

Race Massacre and preparing our preservice teacher candidates to handle difficult dialogues around racially charged historical events in their future classrooms are pillars of our Social Studies methods courses. When we poll students at the beginning of the semester, uncomfortable conversations are something students are most concerned about. Many do not know how to approach teaching the Tulsa Race Massacre, while others are terrified of backlash from parents. The introduction of anti-Critical Race Theory (CRT) legislation across the country includes Oklahoma House Bill 1775 (OK HB1775) that bans "teaching about white supremacy, patriarchy, implicit bias, unconscious bias, structural racism, and even empathy towards oppressed groups" (Bronstein et al. 2023, 34). Since the passage of this law in 2021, many educators question if it is even appropriate to teach the complex and racially charged history surrounding the 1921 Tulsa Race Massacre. Those willing to do so struggle to select instructional strategies that "embrace multiple perspectives, narratives, and interpretations of a shared U.S. history" that align with Social Studies education demands (Bronstein et al. 2023, 33). Preparing future educators to teach in this hostile climate endows us with an even stronger responsibility to help our teacher candidates navigate difficult dialogues and challenging topics.

Before digging into history of the Tulsa Race Massacre we begin with two short writing prompts in which we ask students to check for their blind spots by evaluating their inner circle to understand where their personal beliefs come from and by identifying other perspectives around a challenging topic. We discovered that many of our college-aged teacher candidates had really never thought about how their opinions and views were influenced by those close to them. We want students to look at their own inner circles to see how their thoughts, impressions, and beliefs are influenced by those they value most. This activity, loosely based on an Inclusion Works protocol, asks students to do three things:

1. List the five people closest to them. These are the people they turn to when things go wrong or they need to make a decision.
2. Next students are instructed to place a checkmark next to the person's name when they have something in common with them. We ask such things as age, gender identity, race/ethnicity, sexual orientation, socioeconomic status, and religion.
3. Students are then given time to reflect privately and ask themselves a series of questions:
    a. Did you realize your close circle was so like or different than you?
    b. How does this knowledge influence your thinking?
    c. Why do you think it is important to recognize this as a teacher?
    d. How might someone with a very different circle of people see things from a completely different perspective?
    e. How does perspective influence relationships and dialogues among people?

    (Hive Learning n.d.)

Through our experiences with preservice teachers, we found that allowing students to be introspective before tackling such a racially charged historical event led them to be more open-minded and to interrogate their personal biases. By gently exposing these introspections at the start of the conversation, we are able to move forward and navigate the hard history.

While the inner circle activity is great to expose possible biases, it could make people self-conscious. In the second short writing activity, taken from a Facing History lesson titled *Preparing*

Students for Difficult Conversations, our future teachers first write a private journal entry about what feelings they think people in the room might be having. Next they respond to a very short writing prompt: "I *mostly* feel ________ when discussing [the Tulsa Race Massacre], because ___________" (Facing History 2016). None of the students' "I feel" statements are shared publicly. Next, students are asked to brainstorm what feelings they think *others* might be feeling in the room. Typically, students share common words or feelings in response to the Tulsa Massacre such as sad, confused, angry, horrified, nervous, and uncomfortable. To wrap up the activity, we open up the classroom to a short discussion about what the words shared have in common, where these feelings might have come from, and which words or opinions might be the most valid. Guess what? *All feelings* are valid. This strategy has been powerful for students in our Social Studies teaching methods courses to see that others feel the same way about this topic.

As we complete the post-writing reflection discussion, our teacher candidates comment that they appreciate the pressure being taken off them by asking what others might be feeling. There is a general consensus that they might not participate in the difficult dialogue had they been put on the spot with their own feelings. In many instances, this activity exposes feelings of white guilt with our preservice teachers expressing anger and shame over the events of the past, remorse over the lives lost, curiosity if their families were involved in the atrocities, and fear of repercussions even 100 years later. We reiterate that all these feelings are valid and lead to fruitful conversations about the influence of race, racism, socioeconomics, and history on our lives today. As with most activities in a teaching methods course, we discuss how this strategy might be helpful in their PK–12 classrooms. With the restrictions surrounding OK HB1775 and similar anti-CRT laws, we do caution teacher candidates about using these activities in the classroom. Despite the heightened political climate, each school culture is different, and this material has proven to be effective and appropriate for curricular standards. Our preservice teachers agree this would be a gentle way to lead into difficult content and conversations.

**Centering Primary Sources**

As we dive into the history surrounding the 1921 Tulsa Race Massacre throughout the semester, we use several activities that interact, analyze, and respond to primary sources. Often at the beginning of our study, we use a "Connect, Correct, Collect" graphic organizer to activate students' prior knowledge about the Tulsa Massacre (Neuhaus Education Center 2023). This chart is a variation of a KWL, which asks students what they already Know, Want to Know, and, after the lesson, what they Learned. Through "Connect, Correct, Collect" students connect their prior knowledge about the Tulsa Race Massacre to their knowledge of history past and present (Figure 1). While students learn new information in their daily lessons or throughout the semester, they add information to the Collect category. If students find information that contradicts what they thought they knew (or misconceptions), they cross out the misinformation from the Connect or Collect columns and place accurate information in the Correct column. The strength of this graphic organizer lies in the Correct column as it asks students to physically cross out misinformation or misconceptions and helps to solidify the correct information in their minds. Often this leads to great conversations about the importance of reliable sources, and preservice teachers quickly realize the most accurate information comes from primary source documents because corrections often need to be made when relying too much on secondary sources. After completing this activity, we ask students to reflect on their PK–12 Social Studies education, the teaching strategies and activities used, and if they were taught whole histories through this kind of inquiry and primary

source analysis. Many come to realize how little they know about U.S. or World History and begin to research historical events independently to see if they truly know what happened in Tulsa in 1921 and beyond. These future teachers translate the principles of this learning activity as they design lessons of their own, often replacing textbooks with oral histories, newspaper articles, and primary source photographs accessed through cultural or historical societies, museums, and archives.



Figure 1. Connect, Collect, Correct graphic organizer activity allows students to list what they already know about the 1921 Tulsa Race Massacre, add additional information as they continue to learn more throughout the lesson, and correct any misconceptions they may have about the event. Adapted from Neuhaus Education Center 2023.

We also center primary sources by exploring the experiences of the victims of the Tulsa Massacre. Oral histories recorded decades after the event give teachers and students a glimpse into what happened over 100 years ago. These oral histories are available through Voices of Oklahoma, the John Hope Franklin Center for Reconciliation, and the Tulsa Historical Society, as well as our folksources.org website and connected lesson plans. Another learning activity we frequently use with preservice teacher candidates, adapted from Rethinking Schools (Christensen 2012), asks participants to put themselves into the role of a Tulsa Race Massacre survivor and share what they saw or experienced in a Dinner Party or Mixer role-play activity. The curated roles contain first-person narratives from real people who witnessed the event. The narratives are based on primary sources and secondary sources taken from books by Tulsa Race Massacre historians. In small groups, teacher candidates mingle and share the stories and perspectives of Greenwood residents and what happened during the Tulsa Race Massacre. The conversations fostered when debriefing the role-play activity reveal lesser-known stories of the Massacre and help students understand the motivations, conflicts, and consequences of this event on the community. Most importantly, students ask hard questions, such as "Who bears the blame for the destruction of Greenwood?" and "Why did law enforcement deputize a mob?" We often pair the debrief activity with primary source photographs and maps to give students a more complete understanding of what happened in 1921. The Library of Congress analysis tools that ask students to observe, reflect, and question work well with the primary source photographs of the Tulsa Race Massacre available from folksources.org, the Oklahoma Historical Society, and Oklahoma State University.

**Challenging Questions Lead to Difficult Dialogues**
Throughout the Social Studies methods courses, our preservice and early career teachers learn hard history and how to teach it through these strategies, but the most important teaching strategy we model is inquiry—to let questions drive Social Studies learning. Often students will come up with their own questions, but it is also important that the instructor be prepared with questions to jumpstart meaningful conversations. As students gain more knowledge about the 1921 Race Massacre, the history of Greenwood, and the effects of this historical event on the community, city, state, and nation, we use discussion prompts, such as the questions listed below, to delve deeper and push their understanding beyond the simple questions of who, what, where, and when and toward the more complex questions of why and how. We have used these questions in our Social Studies methods courses to foster deeper understanding and difficult dialogues about the Tulsa Race Massacre:

- Should we call this event a riot or massacre?
- What motivated the perpetrators to attack the thriving Greenwood district?
- What role did the press play in the events of the Tulsa Race Massacre? Does the press bear any responsibility?
- What responsibility does the city/state have to revitalize Greenwood and North Tulsa?
- What are the lasting effects (economic, political, social) of this event on Tulsa? Oklahoma? The United States?
- What is the difference between "not racist" and "anti-racist"?
- How is being a "colorblind" teacher hurtful to students of color?
- What recent events in Oklahoma and the nation can we teach in connection with the 1921 Race Massacre? How are these connections relevant to students' lives?

As students learn more about Greenwood and the Tulsa Race Massacre, the more questions they ask about why this history continues to be hidden. When PK–12 students and university teacher candidates start to ask challenging questions and seek out historical connections between people, places, and events across time periods, we believe this shift demonstrates their readiness for difficult dialogues about hard history. These same questions may come up in the upper elementary, middle school, and high school classrooms we are preparing teacher candidates to step into one day, and they need to be prepared to handle challenging questions and the conversations that follow.

We model difficult dialogues in our Social Studies methods courses to equip preservice teachers to have hard conversations about history with their future students. As we shared in this article, educators should prepare their students to engage in difficult dialogues by creating a safe classroom community, teaching students to activate listening and critical-thinking skills, and leading students to evaluate their own thinking and biases before entering challenging conversations. Teaching through inquiry, modeling primary source analysis, and encouraging students to use texts, oral histories, photographs, and visual sources as evidence when responding to challenging questions allows students to participate in difficult dialogues in the classroom without it devolving into a shouting match (Center for Excellence in Teaching and Learning n.d.). While we do our best to prepare effective Social Studies teachers and fully acknowledge the challenges educators face today, we hope the strategies presented here will encourage them not to back down from teaching challenging topics out of fear or lack of knowledge.

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by Shanedra D. Nowell and Robin R. Fisher, Oklahoma State University, School of Teaching, Learning, and Educational Sciences

## Lesson 1: Evaluating Primary Sources: A Lesson on Critical Language Use

by Sarah Milligan with Teaching Tips from Brandy Perceful and Shanedra Nowell

How can teachers use archival documents in the classroom not only to teach about a historical event, but also to strengthen students' critical inquiry skills? This lesson aims to help students develop critical inquiry skills by examining how historic images and objects are framed in institutional contexts. Students will examine historic "captions" of postcards created of the 1921 Tulsa Race Massacre and how personal perspective shapes the way we view historic objects. At the end of the lesson, students will gain a deeper understanding of the 1921 Tulsa Race Massacre by interrogating the documentation of this event and reinforce the need to think critically about how information is generated and shared.

<table>
<tr><td colspan="2">Lesson Title: Evaluating Primary Sources: A Lesson on Critical Language Use</td></tr>
<tr><td>Time Requirement: 50-60 min.</td><td>Suggested Courses: U.S. History (1878–Present), AP U.S. History, Oklahoma History, African American History</td></tr>
<tr><td colspan="2">Central Focus:<br>This lesson offers a general overview of primary source context. It includes a discussion of the positionality of people who have institutionalized the care and access of primary source material over time and explores how language matters. Explore the slide deck created by our classroom teacher:<br>https://docs.google.com/presentation/d/1CPBhyr8iqvJ12hiL7Ru1_t3tiuZzy0UUZEeklbb32G8/edit?usp=share_link<br><br>Essential Questions:<br>What are primary sources and how are they created and "institutionalized?" What could be missing? How does language describing this material accurately represent the cultural context of the object?<br><br>For the Teacher:<br>For an overview of the 1921 Tulsa Race Massacre, see the digital exhibition from the Tulsa City-County Library: https://www.tulsalibrary.org/1921-tulsa-race-massacre.<br><br>For an overview of understanding and talking about bias, see this resource from the Smithsonian National Museum of African American History: https://nmaahc.si.edu/learn/talking-about-race/topics/bias.<br><br>For more on the history of sharing images taken during and in the wake of the 1921 Tulsa Race Massacre, see:<br><br>World Literature Today. 2021. Volume 95(2, Spring). Photographing the Tulsa Massacre: A Conversation with Karlos K. Hill by Daniel Simon:<br>https://www.worldliteraturetoday.org/2021/spring/photographing-tulsa-massacre-conversation-karlos-k-hill-daniel-simon.</td></tr>
</table>

For more depth: *The 1921 Tulsa Race Massacre: A Photographic History* by Karlos K. Hill: https://www.oupress.com/9780806168562/the-1921-tulsa-race-massacre.

See this article detailing the 2021 petition by University of Oklahoma librarians to update the terminology for the Tulsa Race Massacre within the Library of Congress subject headings https://www.ou.edu/web/news_events/articles/news_2021/library-of-congress-accepts-ou-libraries-proposal-to-change-subject-heading-to-tulsa-race-massacre.

*Tips for checking bias in archival descriptions:*
Use these examples from the *Anti-Racist Description Resources* describing how to be more accurately descriptive of context in framing archival or primary source records. For example, when it is clearly demonstrated or understood that there is action happening, do not try to make it a passive description. Looking at the example from the first exercise under "Engage," assigning the term rioters to people in the car is accurate to the historic understanding of what happened and demonstrates relevance to the event it represents rather than describing people as passively "riding in a car."

From the *Anti-Racist Description Resource*s Created by Archives for Black Lives in Philadelphia's Anti-Racist Description Working Group: https://archivesforblacklives.files.wordpress.com/2019/10/ardr_final.pdf.

Suggestions for evaluating and thinking critically about how primary source descriptions can impact our understanding or assumptions about a source:

- Unlearn the "neutral" voice of traditional archival description.
- "Is the descriptive language I am using respectful to the larger communities of people invested in this record?"
- Decenter "neutrality" and "objectivity" in favor of "respect" and "care."
- Avoid passive voice when describing oppressive relationships, for example, identifying a "slave" vs. "enslaved person."
- Use active voice to embed responsibility within description.

For example, consider the difference between these two sentences:

1) "Four Kent State University students were killed on May 4, 1970, during a clash between the Ohio National Guard and a crowd gathered to protest the Vietnam War."

2) "Members of the Ohio National Guard killed four Kent State University students during a mass protest against the Vietnam War."

**Oklahoma Academic Standards:**

Social Studies Practices

- 2.A.6-8.2 Compare points of agreement from reliable information and interpretations associated with discipline-based compelling and supporting questions.
- 2.A.9-12.2 Compare points of agreement and disagreement from reliable information and expert interpretations associated with discipline-based compelling and supporting questions.

- 2.A.6-8.3 Develop deeper levels of understanding by questioning ideas and assumptions and identifying inconsistencies or errors in reasoning.
- 2.A.9-12.3 Reinforce critical thinking by evaluating and challenging ideas and assumptions; analyze and explain inconsistencies in reasoning.
- 3.A.6-8.1 Gather, compare, and analyze evidence from primary and secondary sources on the same topic, identifying possible bias and evaluating credibility.
- 3.A.9-12.1 Gather, organize, and analyze various kinds of primary and secondary source evidence on related topics, evaluating the credibility of sources.
- 3.A.6-8.3 Use multiple historical or contemporary primary sources to identify further areas of inquiry and additional relevant sources.
- 3.A.9-12.3 Develop questions about multiple historical and/or contemporary sources to pursue further inquiry and investigate additional sources.
- 3.A.6-8.7 Describe multiple factors that influence the perspectives of individuals and groups during historical eras or toward contemporary situations.
- 3.A.9-12.7 Analyze complex and interacting factors that influence multiple perspectives during different historical eras or contemporary events.
- 4.A.6-8.3 Acquire, determine the meaning, and appropriately use academic vocabulary and phrases used in social studies contexts.

Oklahoma History

- OKH.5.2. Examine multiple points of view regarding the evolution of race relations in Oklahoma, including:
  - A. growth of all-black towns (1865–1920)
  - B. passage of Senate Bill 1 establishing Jim Crow Laws
  - C. rise of the Ku Klux Klan
  - D. emergence of “Black Wall Street” in the Greenwood District
  - E. causes of the Tulsa Race Riot and its continued social and economic impact.
  - F. the role labels play in understanding historic events, for example “riot” versus “massacre”.

United States History (1878–Present)

- USH.4.1 Examine the economic, political, and social transformations between the World Wars.
  - B. Describe the rising racial tensions in American society including the resurgence of the Ku Klux Klan, increased lynchings, race riots as typified by the Tulsa Race Riot, the rise of Marcus Garvey and black nationalism, and the use of poll taxes and literacy tests to disenfranchise blacks.

**Primary Sources in this Lesson:**

Historic Postcard with the caption, "Captured Negros on Way to Convention Hall - During Tulsa Race Riot, June 1, 1921." Courtesy of Tulsa Historical Society and Museum https://tulsahistory.pastperfectonline.com/photo/CD1D200D-B47C-48AF-A96D-223155630968.

Historic Postcard with the caption, "Tulsa Negro Uprising. West Side of Greenwood, at Archer." Courtesy of Tulsa Historical Society and Museum https://tulsahistory.pastperfectonline.com/Photo/4A7C3B36-A640-41C3-A526-061926545403.

Historic Postcard with the caption, “Scene from Tulsa Race Riot June 1st 1921.” Collection of the Smithsonian National Museum of African American History and Culture http://n2t.net/ark:/65665/fd53fef46c1-75d7-4379-9f5b-ebb257182653.

“Burning of church where amunition [sic] was stored - during Tulsa Race Riot.” American National Red Cross photograph collection, Library of Congress https://www.loc.gov/pictures/item/2017679767.

**Common Misconceptions and How You Plan to Address Them**:

Objects and artifacts in museums, historical societies, libraries, and archives are presented as neutral pieces of representative evidence of our cultural past, but in reality they are collected or framed by individuals with often limited ties or understanding to the community or culture the sources represent. One way to more accurately engage with primary source materials is to understand the processes in which they are created, collected, and presented to the public.

**Lesson Objectives:**

After completing this lesson, students will be able to:

- Cite specific evidence to support analysis of primary sources.
- Identify aspects of a text (audio or written) that reveal an author’s point of view or purpose (e.g., loaded language, inclusion, or avoidance of particular facts).

**Academic Language/Terminology**:

- Implicit bias: a bias or prejudice that is present but not consciously held or recognized (Merriam Webster dictionary)
- Primary source: raw materials of history—original documents and objects that were created at the time under study (Library of Congress)

**Differentiation and Other Modifications**:

This lesson uses visual materials that may be a challenge for visually impaired students. Aid these students with thick description of the photographs that engages other senses.

Teachers may remove timed elements for students with time accommodations on tests or assignments.

**Teacher Materials and Preparation:**

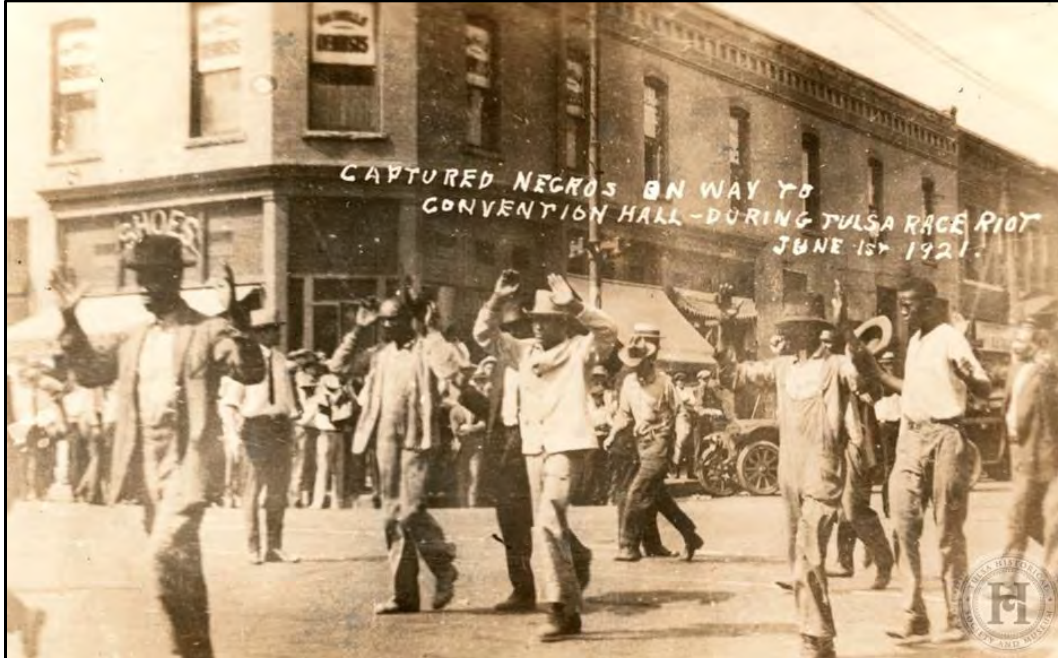
Test all links connected to classroom activities. Review and print needed worksheets.

**Context:**

For more information on how language creation happens related to primary source material, see the Digital Public Library of America’s “Statement on Potentially Harmful Content” https://dp.la/about/harmful-language-statement.

| 5E Instructional Model | |
|---|---|
| **Engage: Visualize This** (2-5 min.)<br>Objective: Reflect on subjectivity in archival metadata and how subjectivity can influence a researcher's framing of an archival object.<br><br>Action:<br>Read the first archival description of an image and ask the group to visualize this image. Then read the second and third description and ask to visualize the image. Then reveal that both descriptions are descriptions of the same image. Open a discussion on whether they had a different or similar image visualized for both descriptions. Does it matter?<br><br>1) "A group of Caucasian men in a car during the 1921 Tulsa Race Massacre. One man stands on the car's running board. One man at the rear carries a rifle or shotgun." (see object in this digital exhibition).<br><br>2) "A photographic reproduction of a photo taken of a 'skirmish car' with ten white men with firearms driving through a neighborhood" (see object in this digital collection).<br><br>3) "A group of armed white rioters in a car with one occupant holding a gun and another man standing on the running board from the Tulsa Race Massacre, 1921" (see object in this digital collection).<br><br> <br>Thumbnail image for reference. Find image reproduced at end of lesson.<br><br>Ask to think about or discuss the difference in the three descriptions. Discuss how an image or artifact is described in collections and how the language of that description can also affect an individual's assumptions and experience when interacting with it in an archive or museum. | **Teaching Tips:**<br><br>Spend time defining the word bias for students. Lead a discussion with students focusing on how narratives around important historical events are formed. Encourage them to think about power differentials in this process of shaping the narrative that is presented to the general public. This could also continue into an engagement in a brief discussion about immigration and the various ways different politicians and news organizations discuss the topic. At the conclusion of this discussion, ask students to stop and think about the social and political landscape of Oklahoma and the United States as a whole in 1921 and discuss it with a partner for a few minutes and then share what they discussed with the class. This served as my lead-in to the lesson's activity. |

| **Explore and Explain: Description Activity**<br>(5 min. per image, 5-10 min. for reporting)<br>Objective: Think critically about how the framing of a primary source object can change over time and be intentionally or unintentionally biased based on the author's subjectivity. Think critically how to be more transparent in accurate descriptions for researchers.<br><br>Review: Context statement front the Smithsonian Museum of African American History on historic postcards depicting scene from the 1921 Tulsa Race Massacre [http://n2t.net/ark:/65665/fd53d6610f6-6326-4f08-8be6-0b6fde8f5111](http://n2t.net/ark:/65665/fd53d6610f6-6326-4f08-8be6-0b6fde8f5111)<br><br>On May 31 and June 1, 1921, in Tulsa, Oklahoma, mobs of white residents brutally attacked the African American community of Greenwood, colloquially known as "Black Wall Street," in the deadliest racial massacre in U.S. history. Amidst the violence, both white rioters and the Oklahoma National Guard rounded up black residents of Greenwood and forced them to detention centers. More than 6,000 African Americans were interned at the Convention Hall, the Tulsa County Fairgrounds, and the baseball stadium McNulty Park. Some were held for as long as eight days.<br>Photo postcards of the Tulsa Race Massacre were widely distributed following the massacre in 1921. Like postcards depicting lynchings, these souvenir cards were powerful declarations of white racial power and control. Decades later, the cards served as evidence for community members working to recover the forgotten history of the riot and secure justice for its victims and their descendants.<br><br>Action: Break into small groups. Have each group look at one of the 1920s handwritten captions on the image turned postcard and as a group create new descriptions. Think about how language affects the audience's perception of what is happening and focus specifically on how bias might come into play. What do you see? What do you know? What questions do you still have? | **Teaching Tips:**<br>Students may struggle with the racial terms used on the images and in texts that describe the incident. Explain to students that some terms are outdated (such as Negro), but not necessarily offensive for the time period.<br><br>Have students consider the connection between bias and point of view. Use contemporary examples to help students understand that their bias toward their favorite brands or foods influences their point of view or perspective on topics.<br><br>Consider having students analyze and evaluate the reasons these photographs were taken. Discussion questions could include: "Was the photographer concerned with capturing and cataloging a historic event?" and "Who do you think wrote the captions on the photographs? The photographer? The postcard salesman? Someone else?"<br><br>The See, Think, Wonder visual thinking strategy would work well with this activity.<br><br>These photos are included in the lesson for reference. You may want to have larger copies available digitally or printed prior to using this activity in your course. |
|---|---|




"Captured Negros on Way to Convention Hall - During Tulsa Race Riot, June 1, 1921."
1984.002.071 - American Red Cross | Tulsa Historical Society

"Tulsa Negro Uprising. West Side of Greenwood, at Archer."
1984.002.071 - American Red Cross, Tulsa Historical Society

"Scene from Tulsa Race Riot June 1st 1921"
[2011.175.10 - Collection of the Smithsonian National Museum of African American History and Culture]

"Burning of church where amunition [sic] was stored during Tulsa Race Riot"
[2017679767 - American National Red Cross photograph collection (Library of Congress)]

| **Extension: Continuation of Description Activity:**<br>(5 min. per image, 5-10 min. for reporting)<br>Objective: Think critically about how the framing of a primary source object can change over time and be intentionally or unintentionally biased based on the author's subjectivity. Think critically how to be more transparent in accurate descriptions for researchers.<br><br>Create captions for the provided unidentified images. Ask "What do you see? What do you know? What questions do you still have?" | **Teaching Tips:**<br>As an extension to this lesson, students in a high school classroom also discussed the 2020 Ahmaud Arbery murder. |
|---|---|

**Evaluate:**
Students will complete a Reflection Exit Ticket. Ask students to write three things they learned about evaluating primary source information and identifying bias in primary source materials.

**Sources:**

Digital exhibition from the Tulsa City-County Library https://www.tulsalibrary.org/1921-tulsa-race-massacre

Smithsonian National Museum of African American History, Talking About Race: Bias
https://nmaahc.si.edu/learn/talking-about-race/topics/bias

*World Literature Today.* 2021. Volume 95 (2, Spring). Photographing the Tulsa Massacre: A Conversation with Karlos K. Hill by Daniel Simon
https://www.worldliteraturetoday.org/2021/spring/photographing-tulsa-massacre-conversation-karlos-k-hill-daniel-simon

*The 1921 Tulsa Race Massacre: A Photographic History* by Karlos K. Hill
https://www.oupress.com/9780806168562/the-1921-tulsa-race-massacre

March 22, 2021 press release: *Library of Congress Accepts OU Libraries' Proposal to Change Subject Heading to "Tulsa Race Massacre"*
https://www.ou.edu/web/news_events/articles/news_2021/library-of-congress-accepts-ou-libraries-proposal-to-change-subject-heading-to-tulsa-race-massacre

*Anti-Racist Description Resources* Created by Archives for Black Lives in Philadelphia's Anti-Racist Description Working Group
https://archivesforblacklives.files.wordpress.com/2019/10/ardr_final.pdf

Digital Public Library of America's "Statement on Potentially Harmful Content"
https://dp.la/about/harmful-language-statement

1) "A group of Caucasian men in a car during the 1921 Tulsa Race Massacre. One man stands on the car's running board. One man at the rear carries a rifle or shotgun." (see object in this digital exhibition).

2) "A photographic reproduction of a photo taken of a 'skirmish car' with ten white men with firearms driving through a neighborhood" (see object in this digital collection).

3) "A group of armed white rioters in a car with one occupant holding a gun and another man standing on the running board from the Tulsa Race Massacre, 1921" (see object in this digital collection).

## Lesson 2: Learning Through Investigating: Evaluating Point of View in Understanding History of the U.S. Federally Run Native American Board School

By Lisa Lynn Brooks, Montclair State University, adapted by Sarah Milligan, with Teaching Tips from Dee Maxey, Brandy Perceful, and Shanedra Nowell

How can teachers use a variety of primary source materials in the classroom to introduce students to the long and complicated history of federally controlled Native American boarding school history in the U.S.? This lesson aims to help students develop critical inquiry skills by examining how historic speeches, newspaper accounts, and oral history interviews frame perspectives on federally controlled Native American education from the 1880s to the mid-1900s. Students will explore a variety of sources for researching perspectives, writing down quotes and phrases that make an impression on them and making connections between the reported accounts in order to better understand the concepts of point of view and differing perspectives. At the end of the lesson, students will have a deeper understanding of the history of federally controlled Native American boarding schools in the U.S. by closely evaluating sources of information, a skill needed both inside and outside the classroom.

<table>
<tr><td colspan="2">Lesson Title: Evaluating Point of View in Understanding the History of U.S. Federally Run Native American Board Schools</td></tr>
<tr><td>Time Requirement: up to two 50-60 min. sessions</td><td>Suggested Courses: U.S. History (1878–Present), AP U.S. History, Oklahoma History, Native American History</td></tr>
<tr><td colspan="2">Central Focus:<br>This lesson explores primary source material related to the history of federally controlled Native American Boarding Schools. By evaluating various documented points of view related to this history, students will engage in critical thinking, close listening, and media literacy skills.<br><br>Essential Questions:<br>What was being said (students, parents, Bureau of Indian Affairs, and government officials more broadly) about Native American education from the 1880s to mid-20th century?<br>What are legacies of Indian education policy in the U.S. exist today?<br><br>For the Teacher:<br>To learn more about the history of Native American boarding schools in the U.S. see Chapter 3 of the Smithsonian's National Museum of the American Indian's Native Words, Native Warriors series: https://americanindian.si.edu/nk360/code-talkers/boarding-schools</td></tr>
<tr><td colspan="2">Oklahoma Academic Standards:<br>Social Studies Practices<br>● 2.A.6-8.2 Compare points of agreement from reliable information and interpretations associated with discipline-based compelling and supporting questions.</td></tr>
</table>

- 2.A.9-12.2 Compare points of agreement and disagreement from reliable information and expert interpretations associated with discipline-based compelling and supporting questions.
- 2.A.6-8.3 Develop deeper levels of understanding by questioning ideas and assumptions and identifying inconsistencies or errors in reasoning.
- 2.A.9-12.3 Reinforce critical thinking by evaluating and challenging ideas and assumptions; analyze and explain inconsistencies in reasoning.
- 3.A.6-8.1 Gather, compare, and analyze evidence from primary and secondary sources on the same topic, identifying possible bias and evaluating credibility.
- 3.A.9-12.1 Gather, organize, and analyze various kinds of primary and secondary source evidence on related topics, evaluating the credibility of sources.
- 3.A.6-8.3 Use multiple historical or contemporary primary sources to identify further areas of inquiry and additional relevant sources.
- 3.A.9-12.3 Develop questions about multiple historical and/or contemporary sources to pursue further inquiry and investigate additional sources.
- 3.A.6-8.5 Distinguish between long-term causes and triggering events on historical developments or contemporary events.
- 3.A.6-8.7 Describe multiple factors that influence the perspectives of individuals and groups during historical eras or toward contemporary situations.
- 3.A.9-12.5 Evaluate how multiple, complex events are shaped by unique circumstances of time and place, as well as broader historical contexts.
- 3.A.9-12.7 Analyze complex and interacting factors that influence multiple perspectives during different historical eras or contemporary events.
- 4.A.6-8.2 Integrate the use of visual information (e.g. maps, charts, photographs, videos, political cartoons) with textual information from primary and secondary sources.
- 4.A.9-12.2 Analyze information from visual, oral, digital, and interactive texts (e.g. maps, charts, images, political cartoons, videos) in order to draw conclusions and defend arguments.
- 4.A.6-8.3 Acquire, determine the meaning, and appropriately use academic vocabulary and phrases used in social studies contexts.

**Oklahoma History**

- OKH.5.1: Examine the policies of the United States and their effects on American Indian identity, culture, economy, tribal government and sovereignty including:
  - A. passage of the Indian Citizenship Act of 1924
  - B. effects of the federal policy of assimilation including Indian boarding schools (1880s–1940s)
  - C. authority to select tribal leaders as opposed to appointment by the federal government
  - D. exploitation of American Indian resources, lands, trust accounts, head rights, and guardianship as required by the Bureau of Indian Affairs.

**United States History (1878 - Present)**

- USH.1.3: Analyze the impact of westward expansion and immigration on migration, settlement patterns in American society, economic growth, and American Indians.

- C. Examine the rationale behind federal policies toward American Indians including the establishment of reservations, attempts at assimilation, the end of the Indian Wars at Wounded Knee, and the impact of the Dawes Act on tribal sovereignty and land ownership.
- D. Compare viewpoints of American Indian resistance to United States Indian policies as evidenced by Red Cloud in his Cooper Union speech, Quanah Parker, and Chief Joseph as expressed in his I Will Fight No More Forever speech.

- USH.4.1 Examine the economic, political, and social transformations between the World Wars.
  - C. Assess the impact of the Indian Citizenship Act of 1924 on the American Indian nations.

**Primary Sources in This Lesson:**
1892 excerpt of a speech given to the National Conference of Charities and Correction by Captain Richard Henry Pratt on "The Indian Policy."
https://carlisleindian.dickinson.edu/sites/default/files/docs-resources/CIS-Resources_PrattSpeechExcerptShort_0.pdf.

*The Helena Independent.* (Helena, Mont.) 07 Sept. 1890. "Flathead Kindergarten," *Chronicling America: Historic American Newspapers*. Lib. of Congress.
https://chroniclingamerica.loc.gov/lccn/sn83025308/1890-09-07/ed-1/seq-7

*The News-Herald.* (Hillsboro, Highland Co., Ohio), 23 Nov. 1899. "Indian Affairs" *Chronicling America: Historic American Newspapers*. Lib. of Congress.
https://chroniclingamerica.loc.gov/lccn/sn85038161/1899-11-23/ed-1/seq-6

*Webster City freeman.* (Webster City, Hamilton County, Iowa), 08 Aug. 1911. "Indians No Like School." *Chronicling America: Historic American Newspapers*. Lib. of Congress.
https://chroniclingamerica.loc.gov/lccn/sn85050913/1911-08-08/ed-1/seq-6

*The North Platte semi-weekly tribune.* (North Platte, Neb.), 25 Feb. 1916. "Uncle Sam's Indian Wards." *Chronicling America: Historic American Newspapers*. Lib. of Congress.
https://chroniclingamerica.loc.gov/lccn/2010270504/1916-02-25/ed-1/seq-6

*The Tomahawk.* (White Earth, Becker County, Minn.), 14 June 1917. "Impure of Heart and Mind." *Chronicling America: Historic American Newspapers*. Lib. of Congress.
https://chroniclingamerica.loc.gov/lccn/sn89064695/1917-06-14/ed-1/seq-1

1928 report "The Problem of Indian Administration" also known as the "Meriam Report." See the section, "Findings and Recommendations: Formal Education of Indian Children," pp. 11–14.
https://babel.hathitrust.org/cgi/pt?id=coo.31924014526150&view=1up&seq=39&skin=2021

1932 ethnographic account “A Picture of Northwest Indians” by R.G. Stillman with George Anton (Nooksack) for the U.S. Work Projects Administration, Federal Writers’ Project. https://www.loc.gov/item/wpalh002771

Section of an interview with Jim Baker, a former student at Chilocco Indian Agricultural School from 1958–1962 from the Chilocco History Project (https://chilocco.library.okstate.edu) at Oklahoma State University. https://oohrp.library.okstate.edu/Access/render.php?cachefile=okso_sok_252_Baker.xml#

**Other Resources:**
Graphic novel *Chilocco Indian School: A Generational Story:* https://chilocco.library.okstate.edu/items/show/3867

Timeline of U.S. Indian Policy from the Native American Boarding School Coalition 2020 Newsletter, Timeline of U.S. Indian Policy, p 4: https://secureservercdn.net/198.71.233.187/ee8.a33.myftpupload.com/wp-content/uploads/2021/09/NABS-Newsletter-2020-7-1-spreads.pdf

Timeline depicting the history of Native American people in the U.S. after the arrival of Europeans in the 15th century: https://www.loc.gov/classroom-materials/immigration/native-american/removing-native-americans-from-their-land.

**Common Misconceptions and How You Plan to Address Them**:
One common misconception held by many is that Native American culture and lifeways are relegated to the past. By examining the history of the federal government’s failed attempts to suffocate Native American cultural traditions through controlling Indigenous education, students can learn about the continued way Indigenous people thrive today, despite these attempts. This also combats another common misconception of Native American disappearance, the idea that Native Americans do not exist anymore or disappeared from the Americas during the 1800s. Be aware that your own classroom may include Native students.

Want to know more about the use of language regarding Native American people and culture? See the Smithsonian’s National Museum of the American Indian “Am I Using the Right Word” tip sheet.

**Lesson Objectives:**
After completing this lesson, students will be able to:

- Identify evidence from primary and secondary sources.
- Cite specific evidence to support analysis of primary and secondary sources.
- Identify aspects of a text (audio or written) that reveal an author’s point of view or purpose (e.g., loaded language, inclusion, or avoidance of particular facts).

**Academic Language/Terminology**:
Ethnographic account: "Ethnography, simply stated, is the study of people in their own environment through the use of methods such as participant observation and face-to-face interviewing" (from the National Park Service).

Assimilation: In anthropology and sociology, the process whereby individuals or groups of differing ethnic heritage are absorbed into the dominant culture of a society (Britannica)

**Differentiation and Other Modifications**:
This lesson uses recorded materials that include transcripts so students with hearing impairments may read along as they review the primary source materials. Students with reading difficulties can listen to the recordings or use the transcripts to support their reading skills.

Teachers may remove timed elements for students with time accommodations on tests or assignments.

**Teacher Materials and Preparation:**
Test all links connected to classroom activities. Review and print needed worksheets.

**Context:**
A brief summary of the history of assimilationist policies toward Native Americans and the history of boarding schools and its effect on present-day Native Americans can be seen in this short documentary video: https://youtu.be/UGqWRyBCHhw.

| **5E Instructional Model** | |
|---|---|
| **Engage:**<br>Ask students for examples of informal and formal learning, for example learning to cook a meal from a family member or learning chemistry in a school classroom. Have a discussion to compare the differences in how and what is learned in both settings. Who decides what education looks like? | **Teaching Tips:**<br>Consider ways both informal and formal learning connect to students' cultural and ethnic backgrounds. |
| **Explore:**<br>Before watching the 28-minute documentary on the history of the Chilocco Indian Agriculture School https://www.youtube.com/watch?v=LuQtljaCYzo, a federal Native American boarding school in North Central Oklahoma, students will explore a few other secondary sources to expand their understanding of the history of Native American boarding schools. | **Teaching Tips:**<br>Expose students to topics of Native American boarding school history through reading *I Am Not a Number*, by Jenny Kay Dupuis and Kathy Kacer, illustrated by Gillian Newland, and/or *When We Were Alone*, by David A. Robertson, illustrated by Julie Flett |

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| First, students will read a short timeline depicting the history of Native American people in the U.S. after the arrival of Europeans in the 15th century.<br><br>Also, have students review the Timeline of U.S. Indian Policy from the Native American Boarding School Coalition 2020 Newsletter, Timeline of U.S. Indian Policy, p 4.<br><br>After watching the documentary and reviewing the historical information, students will be ready to read the graphic novel *Chilocco Indian School: A Generational Story.*<br><br>Read the following primary source set. Have students take notes of what message they encounter related to federal Native American boarding schools, including the time period, location, the role and perspective of the person or people being represented, and if their account is being shared firsthand or reinterpreted through another source. Students can use the Library of Congress Primary Source Analysis Tool to take notes or evaluate sources.<br><br>Source A: 1892 excerpt of a speech given to the National Conference of Charities and Correction by Captain Richard Henry Pratt on "The Indian Policy."<br><br>Source B: *The Helena Independent*. Helena, Mont., 07 Sept. 1890. "Flathead Kindergarten," *Chronicling America: Historic American Newspapers*. Lib. of Congress.<br><br>Source C: *The News-Herald*. Hillsboro, Highland Co., Ohio, 23 Nov. 1899. "Indian Affairs" *Chronicling America: Historic American Newspapers*. Lib. of Congress.<br><br>Source D: *Webster City Freeman*. Webster City, Hamilton County, Iowa, 08 Aug. 1911. "Indians No Like School." *Chronicling America: Historic American Newspapers*. Lib. of Congress. | Discussion Questions: What ages/grades do you think are appropriate for these books? Explain.<br><br>Why would it be important to tell this story to both Native American people and non-Native American people?<br><br>If needed, add more secondary sources aimed at older students/adults to further deepen understanding.<br><br>---<br>If students are not familiar with graphic novels or comic books, be prepared to show them "how to" read them. Check out How to Read a Graphic Novel for helpful hints on how graphic novels differ from conventional books.<br><br>Ask students to examine a number of primary source objects posted around the room from the LOC, including newspaper articles, a political cartoon, and images. Give them a "what makes you say that?" structure (https://pz.harvard.edu/projects/visible-thinking), which connects well with "Claim Evidence Reasoning" or CER (https://www.edutopia.org/blog/science-inquiry-claim-evidence-reasoning-eric-brunsell) models students might use in in Science and in Social Studies courses.<br><br>Give students 10–15 minutes to wander and examine with the directive in mind and determine what the primary sources say about how people felt or thought during the represented time period. Students then return to their table to complete a CER worksheet (like this: https://wpvip.edutopia.org/wp-content/uploads/2022/10/edutopia-brunsell-claims-evidence-reasoning- |

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|---|---|
| Source E: *The North Platte Semi-weekly Tribune.* North Platte, Neb., 25 Feb. 1916. *Chronicling America: Historic American Newspapers*. Lib. of Congress.<br><br>Source F: *The Tomahawk.* White Earth, Becker County, Minn., 14 June 1917. "Impure of Heart and Mind." *Chronicling America: Historic American Newspapers*. Lib. of Congress.<br><br>Source G: 1928 report "The Problem of Indian Administration" also known as the "Meriam Report." See the section, "Findings and Recommendations: Formal Education of Indian Children," pp. 11–14.<br><br>Source H: 1932 ethnographic account "A Picture of Northwest Indians" by R.G. Stillman with George Anton (Nooksack) for the U.S. Work Projects Administration, Federal Writers' Project.<br><br>Source I: Interview with Jim Baker, a former student at Chilocco Indian Agricultural School from 1958–1962 from Chilocco History Project. | graph.pdf). Require 3 different sources to support their claim.<br><br>Using a "Think, Pair, Share" framework, ask students to think about all the interactions that Indigenous Americans have had with the U.S. Government after engaging secondary sources, then answer the following question: "Were these interactions positive or negative?" Ask students to think about, discuss, and share their conclusions with paired partners. After larger class discussion, have students write a paragraph describing their reasoning behind their position, including supporting material for their argument. |
| **Explain:**<br>Write or create student discussion groups based on the notes students took while reading the public accounts. After students share their ideas in a whole class or small group discussion, ask "How do you piece together these different accounts over different time periods to make a bigger picture of this history?" | **Teaching Tips:**<br>Have students return to their notes or LOC Analysis Guides and use them as evidence to support their discussion claims. |
| **Extend:**<br>Hang a large piece of butcher paper, poster size sticky note, or a classroom whiteboard on the wall. Using individual words, quotations, questions, drawings or symbols, have students share their feelings, responses, and questions related to the perspectives shared in the various sources. Facilitate a class discussion based on the points shared on the wall. | **Teaching Tips:**<br>Also consider assigning students to write a one- page Claim, Evidence, Reasoning paper that answers the question "Based on the definition provided by the text, does the act of forcing indigenous children to attend Native American Boarding Schools fit the definition of Cultural Genocide?" |

| | |
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| | Students are required to support their claim with evidence from the "'Kill the Indian, Save the Man.' An Introduction to the History of Boarding Schools," the "*Chilocco Through the Years*" documentary, and one other approved source of their own. |

**Evaluate:**
Students will complete a Reflection Exit Ticket. Ask students to write three things they learned about the history of federal Native American boarding schools in the U.S. or about understanding a story over time.

**Sources:**
Library of Congress, Immigration and Relocation in U.S. History; Native American: https://www.loc.gov/classroom-materials/immigration/native-american

*Chilocco Through the Years* documentary: https://www.youtube.com/watch?v=LuQtljaCYzo

*Chilocco Indian School: A Generational Story* graphic novel: https://chilocco.library.okstate.edu/items/show/3867

Library of Congress Primary Source Analysis Tool https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Primary_Source_Analysis_Tool_LOC.pdf

*Healing Voices Volume 1: A Primer on American Indian and Alaska Native Boarding Schools in the U.S.*: https://secureservercdn.net/198.71.233.187/ee8.a33.myftpupload.com/wp-content/uploads/2021/09/NABS-Newsletter-2020-7-1-spreads.pdf

Smithsonian's National Museum of the American Indian, "Native Words, Native Warriors" series: https://americanindian.si.edu/nk360/code-talkers

## Lesson 3: Learning Through Evaluating Expression

By Lisa Lynn Brooks, adapted by Sarah Milligan, with Teaching Tips from Angela DeLong, Dee Maxey, and Shanedra Nowell

How can teachers use historic yearbooks to teach not only about a historical event, but also strengthen student's observation and critical inquiry skills? This lesson seeks to help students draw connections between character representation, humor, and irony in historic narrative by evaluating generations of student-created yearbook art from a historic Native American boarding school in the U.S. Students will create their own character sketches and discuss ways representation is found in primary source objects. At the end of the lesson, students will have a greater understanding of the history of Native American boarding schools in the U.S. and practice close observation and critical inquiry skills.

Chilocco Senior Class Annual, 1930, p. 18: https://catalog.archives.gov/id/2745609

<table>
<tr><td colspan="2">Lesson Title: Point of View in Understanding the History of U.S. Federally Run Native American Board Schools</td></tr>
<tr><td>Time Requirement: 50-60 min.</td><td>Suggested Courses: U.S. History (1878–Present), AP U.S. History, Oklahoma History, Native American History</td></tr>
<tr><td colspan="2">Central Focus (Purpose): This lesson explores primary source material related to the history of federally controlled Native American boarding schools. By evaluating various documented points of view related to this history, students will engage in critical thinking, close listening, and media literacy skills.<br><br>Essential Questions: How can education be considered assimilation? What does the individual and a Tribe gain and lose from assimilation?<br><br>For the Teacher:<br>For a concise overview of the history of federal policies and impact for Native American education, see: Healing Voices Volume 1: A Primer on American Indian and Alaska Native Boarding Schools in the U.S.<br>https://secureservercdn.net/198.71.233.187/ee8.a33.myftpupload.com/wp-content/uploads/2021/09/NABS-Newsletter-2020-7-1-spreads.pdf</td></tr>
</table>

Watch the short (28 min.) documentary *Chilocco Through the Years* for a general overview of the history of federal Indian boarding schools in the U.S. through the lens of the Chilocco Indian Agricultural School, open between 1884 and 1980 in North Central Oklahoma. https://youtu.be/LuQtljaCYzo

**Oklahoma Academic Standards:**

**Social Studies Practices**

- 2.A.6-8.2 Compare points of agreement from reliable information and interpretations associated with discipline-based compelling and supporting questions.
- 2.A.9-12.2 Compare points of agreement and disagreement from reliable information and expert interpretations associated with discipline-based compelling and supporting questions.
- 2.A.6-8.3 Develop deeper levels of understanding by questioning ideas and assumptions and identifying inconsistencies or errors in reasoning.
- 2.A.9-12.3 Reinforce critical thinking by evaluating and challenging ideas and assumptions; analyze and explain inconsistencies in reasoning.
- 3.A.6-8.1 Gather, compare, and analyze evidence from primary and secondary sources on the same topic, identifying possible bias and evaluating credibility.
- 3.A.9-12.1 Gather, organize, and analyze various kinds of primary and secondary source evidence on related topics, evaluating the credibility of sources.
- 3.A.6-8.3 Use multiple historical or contemporary primary sources to identify further areas of inquiry and additional relevant sources.
- 3.A.9-12.3 Develop questions about multiple historical and/or contemporary sources to pursue further inquiry and investigate additional sources.
- 3.A.6-8.7 Describe multiple factors that influence the perspectives of individuals and groups during historical eras or toward contemporary situations.
- 3.A.9-12.7 Analyze complex and interacting factors that influence multiple perspectives during different historical eras or contemporary events.
- 4.A.6-8.3 Acquire, determine the meaning, and appropriately use academic vocabulary and phrases used in social studies contexts.

**Oklahoma History**

- OKH.5.1: Examine the policies of the United States and their effects on American Indian identity, culture, economy, tribal government and sovereignty including:
  - A. passage of the Indian Citizenship Act of 1924
  - B. effects of the federal policy of assimilation including Indian boarding schools (1880s-1940s)
  - C. authority to select tribal leaders as opposed to appointment by the federal government
  - D. exploitation of American Indian resources, lands, trust accounts, head rights, and guardianship as required by the Bureau of Indian Affairs.

**United States History (1878–Present)**

- USH.1.3: Analyze the impact of westward expansion and immigration on migration, settlement patterns in American society, economic growth, and American Indians.

- C. Examine the rationale behind federal policies toward American Indians including the establishment of reservations, attempts at assimilation, the end of the Indian Wars at Wounded Knee, and the impact of the Dawes Act on tribal sovereignty and land ownership.
    - D. Compare viewpoints of American Indian resistance to United States Indian policies as evidenced by Red Cloud in his Cooper Union speech, Quanah Parker, and Chief Joseph as expressed in his I Will Fight No More Forever speech.
- USH.4.1 Examine the economic, political, and social transformations between the World Wars.
    - C. Assess the impact of the Indian Citizenship Act of 1924 on the American Indian nations.

**Primary Sources in this lesson:**

Chilocco Senior Class Annual**,** 1930, p. 18: https://catalog.archives.gov/id/2745609
Chiloccoan, 1947, p. 21: https://catalog.archives.gov/id/2745626
Chiloccoan, 1950, p. 14: https://catalog.archives.gov/id/2745629
Chiloccoan, 1969, p. 11: https://catalog.archives.gov/id/2745648
Chiloccoan, 1972, p. 61: https://catalog.archives.gov/id/2745651
Chiloccoan, 1975, p. 39: https://catalog.archives.gov/id/2745654

**Common Misconceptions and How You Plan to Address Them**:

Understanding historical events does not come from one single perspective. This lesson addresses the importance of investigating historical events from multiple perspectives to better understand a larger history of the creation and implementation of a 19th century education policy generational effect. By investigating primary source objects, such as yearbooks, students exercise skills in critical thinking around media and information literacy.

**Lesson Objectives:**

After completing this lesson, students will be able to:
- Recognize satire and humor using historic analysis
- Identify aspects of a text or images that reveal an author's point of view or purpose (e.g., juxtaposition of contextual imagery, intentional inaccuracies)

**Academic Language/Terminology**:

Assimilation: In anthropology and sociology, the process whereby individuals or groups of differing ethnic heritage are absorbed into the dominant culture of a society (Britannica)

Symbolism: The art or practice of using symbols, especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations (Merriam-Webster)

**Differentiation and Other Modifications**:
Teachers may remove timed elements for students with time accommodations on tests or assignments.

This lesson uses visual materials that may be a challenge for visually impaired students. Aid these students with thick description of the photographs that engages other senses.

**Teacher Materials and Preparation:**
Test all links connected to classroom activities. Review and print needed worksheets.

**Context:** Read the graphic novel *Chilocco Indian School: A Generational Story* for an introduction of federal Indian boarding schools in the U.S. through the lens of the Chilocco Indian Agricultural School, open between 1884 and 1980 in North Central Oklahoma. And/or watch a 28-minute documentary, *Chilocco Through the Years* for more detailed history.
https://youtu.be/LuQtljaCYzo

A brief summary of the history of assimilationist policies toward Native Americans and the history of boarding schools and their effect on present-day Native Americans can be seen in this short documentary video: https://youtu.be/UGqWRyBCHhw

| 5E Instructional Model | |
|---|---|
| **Engage:**<br>Native American students survived attending boarding school, or off-reservation schools by remembering who they were, even when the school wanted to turn them into something else. They expressed themselves through dance, song, and art. Look at the cartoons Chilocco Indian Agricultural students drew for school yearbooks characterizing a group stereotype juxtaposed with contemporary environments. What symbolism do you see? What might be ironic? What message might different "readers" take away?<br><br>Examples of student art from the *Chiloccoan* yearbook: *Chiloccan* yearbook series is found in the National Archives online catalog: https://catalog.archives.gov/search?q=chiloccan | **Teaching Tips:**<br>Expose students to topics of history of Native American boarding school through reading *I Am Not a Number*, by Jenny Kay Dupuis and Kathy Kacer and Illustrated by Gillian Newland, or *When We Were Alone* by David A. Robertson, Illustrated by Julie Flett<br><br>Remind students that primary sources convey:<br>1. A more comprehensive reflection of the time period and how people felt and thought about the issues of the day<br>2. That they are biased and the language used is often not appropriate for the modern time period. |

| | |
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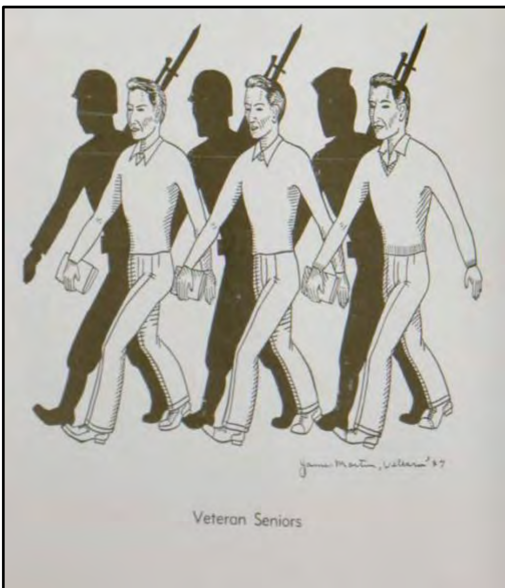
| 1930: https://catalog.archives.gov/id/2745609 1947 https://catalog.archives.gov/id/2745626  Veteran Seniors | These photos are included in the lesson for reference. You will want to have larger copies available digitally or printed prior to using this activity in your course. |

| | |
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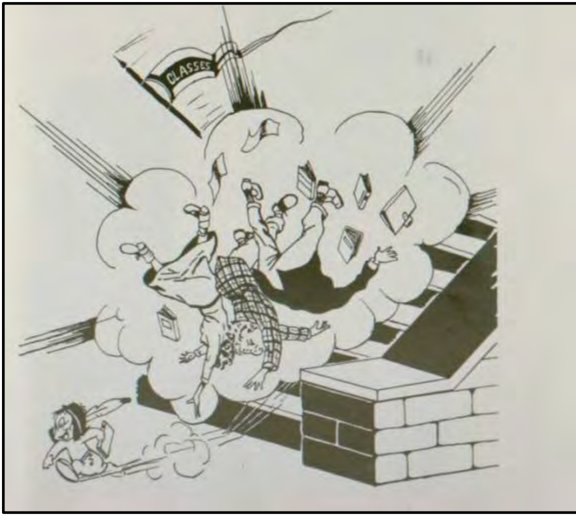
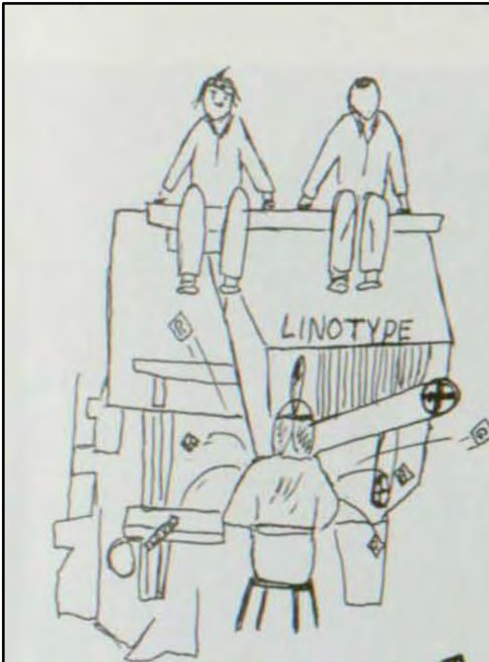
| 1950 https://catalog.archives.gov/id/2745629   1969 https://catalog.archives.gov/id/2745648   | |

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| 1972 https://catalog.archives.gov/id/2745651<br> <br><br>1975 https://catalog.archives.gov/id/2745654<br> <br> | |
| **Explore:**<br>Draw a picture of yourself in class, but add details that make sure everyone knows who you are.<br><br>Discuss drawings in class or small groups. | **Teaching Tips:**<br>Before moving this part of the lesson, students should compare/contrast ways their own school's yearbooks choose to represent students and students' lives. |
| **Explain:**<br>Write or create student discussion groups on the self-portrait activity. Invite discussion on what a stereotype they were working to counter through their cartoon might have been and why that felt important to include. Help draw connections between Chilocco yearbook cartoons and student's own drawings. After students share their ideas in a whole class or small group discussion, ask students: *How can humor and artistic expression help counter stereotypes of a community or culture?* | **Teaching Tips:**<br>Use a template worksheet that follows this lesson to track the steps in this learning activity. |

| **Extend:** What function can artistic expression (music, art, dance) play in being comfortable in a potential uncomfortable space? | **Teaching Tips:**<br>Explore political propaganda cartoons from WWII.<br>Give students 5 minutes to write an analysis of the cartoon.<br><br>Play soft music from 1920s–1950s (such as the Bygone Era on Spotify) in the background.<br><br>Follow up discussion: What did they see? What symbolism was there? What was ironic? What was the purpose? (5–7 minutes) |
|---|---|
| **Evaluate:**<br>Reflection Exit Ticket or homework to identify artistic expressions they use to feel closer to home or community. | |
| **Sources:**<br>*Chiloccan* yearbook series is found in the National Archives online catalog: https://catalog.archives.gov/search?q=chiloccan<br><br>Documentary "Chilocco Through the Years" https://youtu.be/LuQtljaCYzo<br><br>Graphic novel "Chilocco Indian School: A Generational Story" https://chilocco.library.okstate.edu/items/show/3867<br><br>*Healing Voices Volume 1: A Primer on American Indian and Alaska Native Boarding Schools in the U.S.* https://secureservercdn.net/198.71.233.187/ee8.a33.myftpupload.com/wp-content/uploads/2021/09/NABS-Newsletter-2020-7-1-spreads.pdf | |

## Self-portrait Template Worksheet: Evaluating Artistic Expression

**Student questions for reflection:**
How can education be assimilation?

What does the individual and tribe gain and lose from assimilation?

| Cartoon | What Do You See? | What Does It Mean? |
|---|---|---|
| **1930** | | |
| **1947** | | |
| **1950** | | |
| **1969** | | |
| **1972** | | |
| **1975** | | |

In the box below, create a drawing of yourself. Add any background and/or objects that would make it more clear that it is you.

Explain your drawing:

What function can artistic expression (music, art, dance) play in being comfortable in a space?
OR
How does art (visual, music, dance, etc) make you feel more at home? Give a personal example.

## Lesson 4: Exploring Counternarratives in Vermont’s Agricultural Life

by Alexandra S. Antohin and Mary Wesley with Teaching Tips from Mary Rizos

Oral histories can be considered primary sources: first-hand accounts or evidence of an event or time created by people who had direct experience of that time. They are different from secondary sources: accounts that retell, analyze, or interpret events, usually at a distance of time or place. Some primary sources are created as a byproduct of people simply living their lives: account ledgers, diaries, postcards or personal correspondence. Some are official documents such as census data or news reports. Oral histories are unique as primary sources because they are first-hand accounts created with intention and usually in collaboration with the person recording the oral history (a researcher, a family member, a friend).

**Teacher Statement by Mary Rizos:** “I was anchored in those questions from the lesson plans: What do you get from listening to the recording? What do you get from reading the transcript? Compare those experiences…They [the students] were really curious about the material. I didn’t have to structure it much for them to get something out of it. I think that using these materials, particularly with my 10th grade students, it did a lot for me in terms of how I understand their lives and their experience here…They had the same kind of language learning stuff that the younger kids did. They were like, we don't understand this… They did a better job, though, of listening to the recording, picking out words and guessing at meaning. And so, then when they got the transcript, it all came together for them really well. So as a language learning experience, as a language practicing experience, it was great. It was very valuable.”

| **Course**: Middle/High School Social Studies, History, Language/World Language | **Lesson Title:** Exploring Counternarratives in Vermont’s Agricultural Life |
|---|---|
| **Time Requirement**: 1–2 sessions | |

**Central Focus (Purpose)**: This lesson introduces the key terms of narratives and oral history documentation to deepen understanding about community life. Students will explore life experiences and personal perspectives that can offer counter narratives to dominant stories about Vermont’s agricultural life.

**Essential Questions:** How can an oral history interview create documentation on missing perspectives? How can an oral history recording create new knowledge?

**For the Teacher:** Depending on the population of your students, your dominant narrative about place might not be the same as your students. Consider opening this lesson by learning from them what narratives they have about local places.

As a way to introduce how narratives are shaped by individual perspectives and vantage points, listen to “The Danger of a Single Story” by Chimamanda Adichie.

To learn more about counternarratives, see Raúl Alberto Mora’s description from the Center for Intercultural Dialogue

**Vermont Academic Standards:**
**World Language Proficiencies:**
*From ACTFL (the American Council on the Teaching of Foreign Languages) World Readiness Standards for Learning Languages:*

- ACTFL Standard 1.2 (Communication; Communicate in Languages Other Than English): Students understand and interpret written and spoken language on a variety of topics.
- ACTFL Standard 4.1 (Comparisons; Develop insight Into the Nature of Language and Culture): Students demonstrate understanding of the nature of language through comparisons of the language studied and their own.
- ACTFL Standard 5.1 (Communities; Participate in Multi-Lingual Communities and Home & Around the World)

**Social Studies Proficiencies:**
*From the NCSS C3 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.His.10.6-8. Detect possible limitations in the historical record based on evidence collected from different kinds of historical sources.
- D3.1.6-8. Gather relevant information from multiple sources while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.

**Transferable Skills:**
Vermont Transferable Skills: Informed and Integrative Thinking
Vermont Transferable Skills: Responsible and Involved Citizenship

**Suggested Primary Sources in This Lesson:**

- Farm owner discusses his experiences with migrant workers
- Gertrude "Gert" Lepine on the freedom afforded by farming
- Euclid and Priscilla Farnham on Changes to Dairy Farming Practices
- Migrant farm worker, "This is What You Lack"
- Migrant farm worker, "We're Trapped"
- Farm owner, "They're Scared"

**Learning Objectives:**
After completing this lesson, students will be able to:

- Cite specific evidence to support analysis of primary sources.
- Identify aspects of a text (audio or written) that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

**Academic Language/Terminology**:
Dominant Narratives: Stories or explanations that are created and upheld (consciously or unconsciously) to convey the progress, success, and power of a dominant group, society, or nation.

| Counternarratives: Stories usually not included in a dominant narrative, focused on individual or group struggle, resistance, conflict, contradictions, and injustice as well as joy, celebration and resilience. | |
|---|---|
| **Differentiation and Other Modifications**:<br>• Use recorded materials that also include transcripts so students may also/instead read primary source materials.<br>• Remove timed elements for students with time modifications on tests or assignments.<br>• Primary sources can be swapped out with maple sugar collection and/or local agriculture collection to explore similar dominant and counter narratives.<br>• For a World Language class, feature interview excerpts in Spanish language ("This is What You Lack"; "We're Trapped") and adjust the amount of replays of clips depending on grade level. | |
| **Teacher Materials and Preparation:**<br>Test all links connected to classroom activities and that your classroom technology can play audio recording (e.g. speakers, headphones).<br>Review and print the Primary Source Analysis worksheet, 1962 Vermont Life cover, and transcripts for all primary sources.<br>Review Circle of Viewpoints protocol from Project Zero. | |
| **5E Instructional Model** | |
| **Engage:**<br>Ask students to share what they know to be a narrative. Have you ever had to tell or write one?<br><br>Narratives come from stories that are shared, retold, and preserved. This can appear in places such as news media, literature, movies as well as urban legends, songs, jokes, gossip and rumors, and murals. | |
| **Explore**:<br>Present the 1962 cover of *Vermont Life* (credit: "Marshfield"by Bruce O. Nett) as an example of a dominant narrative about Vermont life.<br><br>Use the Library of Congress Primary Source Analysis Tool to gather observations.<br><br>Follow up with the following questions:<br>• What do these images communicate to you? | **Teaching Tips:**<br>To help introduce the idea of local narratives, have students create maps of the places most important to them. What are some common themes? What are some differences between the students' maps?<br><br>Have students do a Google image search using the keywords "Vermont", "Vermont life." What are the results that you see? How do the images relate to ideas about Vermont from the *Vermont Life* cover? |

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| • What words would you use to describe these images?<br>• How are people's lives represented?<br>• What is absent from the images? | Have students do a Library of Congress image search with the same keywords for additional material to compare. |
| **Explain**:<br>Divide the students into three groups. Each group will listen and reflect on the following narratives:<br>• Farm owner discusses his experiences with migrant workers<br>• Gertrude "Gert" Lepine on the freedom afforded by farming<br>• Euclid and Priscilla Farnham on Changes to Dairy Farming Practices<br><br>Use the following questions to drive the discussion:<br>• In a few sentences, describe this person's perspective on farming.<br>• Thinking back to the images we looked at, how does this person's narrative about farming relate to those images?<br>• What questions are you left with after hearing this short clip? | **Teaching Tips:**<br>To explore the idea that narratives are shaped by individual experience, have students read "The Body Rituals of the Nacirema" by Horace Mitchell Miner. What is being described? Who is this about? What connections did you make when reading this description? Would you describe some of those connections as assumptions?<br><br>Note: a few students might figure out this description is about American life. Once you reveal that Nacirema is America spelled backwards, discuss what influenced your initial thoughts and impressions. How does perspective matter when presenting narratives about people and places? |
| **Elaborate:**<br>For the three perspectives featured in the clips, complete the following sentence starters for each individual, using the Circle of Viewpoints protocol:<br>• I am thinking of [the topic] from the viewpoint of [the viewpoint you've chosen].<br>• I think [describe the topic from your viewpoint].<br>    ○ *Be an actor—take on the character of your viewpoint.* | |

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|---|---|
| • A question I have from this viewpoint is [ask a question from this viewpoint]. | |
| **Evaluate**:<br>Exit ticket: Reflect on this quote from Greg Sharrow: "...truth from my point of view is a chorus. It's a chorus of 10 people, or a chorus of a thousand people, where some people are singing in unison, some people are singing in harmony, and some people are singing in disharmony.*"*<br><br>What "sources" exist in your life/community that you're curious to learn from? How might you act on that curiosity? | **Teaching Tips:**<br>Have students return to the introductory questions about narratives about local places. Offer an opportunity to write what they know now about agriculture locally and regionally (e.g. Vermont vs New Hampshire). |
| **Archival Connections:**<br>• Vermont Folklife Farming and Foodways Primary Source Set<br>• Occupational Folklife Project, Library of Congress<br>• "Who Farms" Project Interviews<br>• Finding Roots: Asian American Farmers in Contemporary America: Occupational Folklife Project, 2020-2021 | |

The *Journal of Folklore and Education* (ISSN 2573-2072) is a publication of
*Local Learning: The National Network for Folk Arts in Education*

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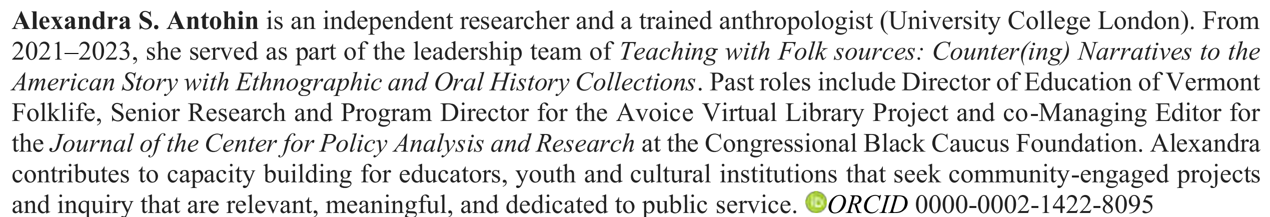
**We are grateful to our Advisory Committee and Teaching with Primary Sources project team for their input on this special issue**:

**Guest Editor**



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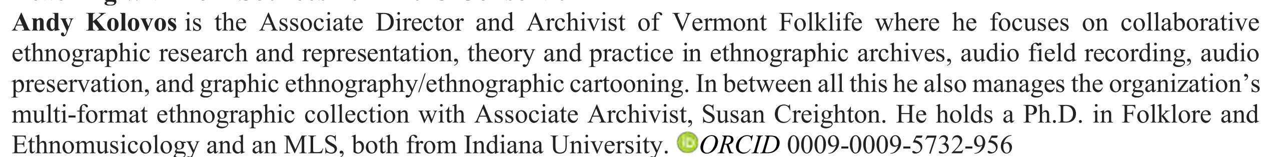
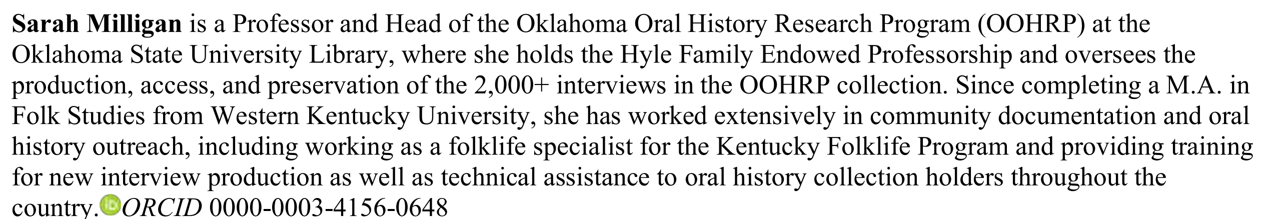
**Teaching with Folk Sources 2022-2023 Consortium**

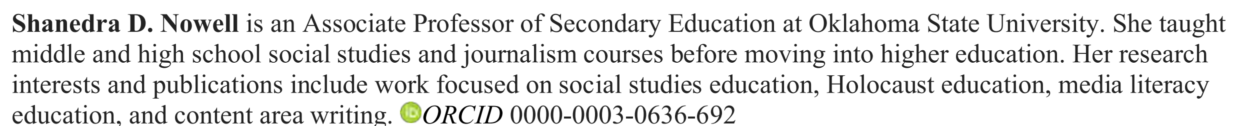


**Andy Kolovos** is the Associate Director and Archivist of Vermont Folklife where he focuses on collaborative ethnographic research and representation, theory and practice in ethnographic archives, audio field recording, audio preservation, and graphic ethnography/ethnographic cartooning. In between all this he also manages the organization's multi-format ethnographic collection with Associate Archivist, Susan Creighton. He holds a Ph.D. in Folklore and Ethnomusicology and an MLS, both from Indiana University. *ORCID* 0009-0009-5732-956

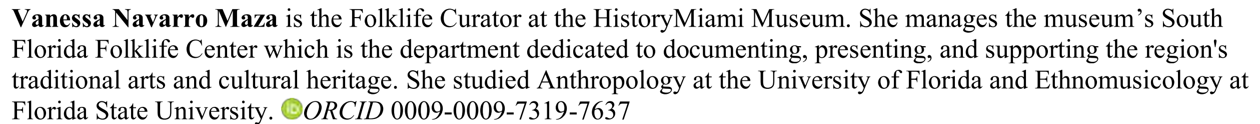
**Mary Wesley** is a digital storyteller and explorer of Vermont culture. She has a background in Anthropology and completed post-graduate training at the SALT Institute for Documentary Studies in audio production and multimedia storytelling. Currently Mary serves as the Director of Education and Media for Vermont Folklife supporting public learning opportunities centered around ethnographic learning and media production.



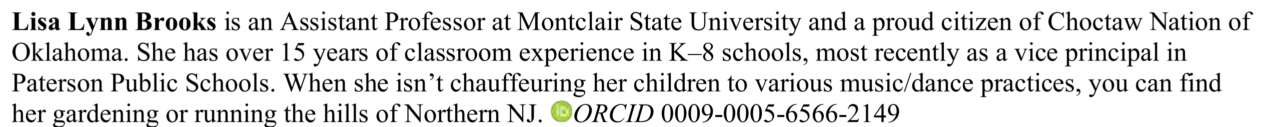
**Sarah Milligan** is a Professor and Head of the Oklahoma Oral History Research Program (OOHRP) at the Oklahoma State University Library, where she holds the Hyle Family Endowed Professorship and oversees the production, access, and preservation of the 2,000+ interviews in the OOHRP collection. Since completing a M.A. in Folk Studies from Western Kentucky University, she has worked extensively in community documentation and oral history outreach, including working as a folklife specialist for the Kentucky Folklife Program and providing training for new interview production as well as technical assistance to oral history collection holders throughout the country. *ORCID* 0000-0003-4156-0648



**Shanedra D. Nowell** is an Associate Professor of Secondary Education at Oklahoma State University. She taught middle and high school social studies and journalism courses before moving into higher education. Her research interests and publications include work focused on social studies education, Holocaust education, media literacy education, and content area writing. *ORCID* 0000-0003-0636-692


**Vanessa Navarro Maza** is the Folklife Curator at the HistoryMiami Museum. She manages the museum's South Florida Folklife Center which is the department dedicated to documenting, presenting, and supporting the region's traditional arts and cultural heritage. She studied Anthropology at the University of Florida and Ethnomusicology at Florida State University. *ORCID* 0009-0009-7319-7637

**Suarmis Travieso** is the Assistant Director of Education at HistoryMiami Museum. She manages the museum's Education Department, which is committed to serving South Florida's students, teachers, caregivers, and adult learners and to bringing over 10,000 years of South Florida history to life through school programs, outreach, adult and family programs, and city tours. She has an MA in History from Florida International University.


**Lisa Lynn Brooks** is an Assistant Professor at Montclair State University and a proud citizen of Choctaw Nation of Oklahoma. She has over 15 years of classroom experience in K–8 schools, most recently as a vice principal in Paterson Public Schools. When she isn't chauffeuring her children to various music/dance practices, you can find her gardening or running the hills of Northern NJ. *ORCID* 0009-0005-6566-2149

**Thank you to these teachers who piloted, wrote, and shaped the curriculum found in this issue:**
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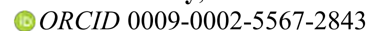
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**Dee Maxey** is the Head of Middle School at Riverfield Country Day School in Tulsa and also teaches 8th-grade Humanities. Her teaching experience is varied and began as an English teacher in Japanese public schools, before she moved to the private sector, creating and conducting continuous education classes for pilots and flight attendants at an airline. She moved into secondary education with a master's degree from Antioch University in Seattle and taught Japanese and Humanities Blocks for several years in Washington before moving to Tulsa and finding a home in the progressive, learner-centered philosophy of Riverfield Country Day School. She is married with 2 children and 4 rescue pups!
**Brandy Perceful** has been teaching for twelve years. She spent her first ten years teaching English grades nine, ten, and eleven at Woodward High School in Woodward, Oklahoma. She currently teachers Oklahoma History at Santa Fe South High School in Oklahoma City, Oklahoma.

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**About the Editors**
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