

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.

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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.
-

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.

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.

<p>Main story or idea The “heart of the story”...</p>	
<p>First main point (or event)</p>	
<p>Second main point (or event)</p>	
<p>Third main point (or event)</p>	
<p>One surprising or interesting discovery</p>	

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.

Course: Middle School/High School Geography or Social Studies	Thinking Geographically: Celebrating the F.A.C.E.S. of Miami
Time Requirement: Varies	
Central Focus: Just like the United States is a nation of immigrants, Miami is a city of immigrants and migrants. People come to Miami from many places and for many reasons. Immigrants and migrants contribute to Miami in many ways.	
Essential Questions: What groups have made Miami their home? Where did these groups come from? How did members of these groups come to Miami? Why did these groups come to Miami? How do immigrants and migrants contribute to making Miami the city it is?	
Academic Standards: <ul style="list-style-type: none">SS.8.A.1.2: Analyze charts, graphs, maps, photographs, and timelines; analyze political cartoons; determine cause and effect.	

- 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>

<p>Teacher Materials and Preparation:</p> <ul style="list-style-type: none"> • Review primary sources and additional resources provided. • Print images from primary sources list if not relying on digital copies for the categorization activity below. • Provide students with online access to primary sources and HistoryMiami Museum Miami Stories Collection. • Communicate with families about <i>Celebrating the Many F.A.C.E.S. of Miami</i> Pop-Up Museum. • Schedule field trip to HistoryMiami Museum (or your local museum). • Secure chart paper and markers for Gallery Walk Discussion. 	
<p>Academic Language/Terminology: Immigrant Migrant Social relationship Political relationship Legal relationship Economic relationship Sociocultural Artifact Contribution Primary source</p>	
<p>Engage:</p> <ul style="list-style-type: none"> • Introduce essential questions. • Introduce the acronym F.A.C.E.S (Food/Faith, Art, Clothing, Entertainment, Sports/Spirituality). Share worksheet and discuss examples of each element. • In the whole group setting, create a concept web for immigrant and migrant contributions (i.e., foods, music, religion, etc.). • 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. 	<p>Teaching Tips:</p> <p>Look for relationships in this concept web that use the vocabulary for this lesson.</p> <p>If you are outside the Miami area, you may want to identify photos that connect to your local community.</p> <p>Additional images may be sourced from the Internet, magazines, or brought in by students.</p>
<p>Explore: To better understand the various contributions made by Miami’s diverse citizenry, students will explore stories from HistoryMiami’s</p>	<p>Optional extension: Students may conduct research to locate images, artifacts, and/or newspaper articles</p>

<p>Miami Stories Collection. https://historymiami.org/collections/miami-stories.</p> <p>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.</p>	<p>that represent the elements of F.A.C.E.S. in the stories.</p> <p>Some resources that might be useful for this activity are named as “Other Resources” and “Book Recommendations” above.</p>
<p>Explain: 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.</p>	
<p>Extend/Evaluate:</p> <ul style="list-style-type: none"> • 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? • 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 <i>Celebrating the Many F.A.C.E.S. of Miami</i> Pop-Up Museum. • Students will share artifacts for inclusion in a <i>Celebrating the Many F.A.C.E.S. of Miami</i> 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 style="list-style-type: none"> ○ https://www.santacruzmah.org/pop-up-museum ○ http://musingsmmst.blogspot.com/2014/11/a-step-by-step-guide-on-how-to-create.html 	



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.

Lesson Title: How Do Museums Tell Stories?	
Time Requirement: 40 min.	Course: Middle/High School Social Studies
Central Focus: This lesson introduces how museums use their collections to tell stories, foster learning, inspire a sense of place, and engage visitors.	
Essential Questions: What is a museum? What do museums collect and why? How do museums tell stories? What stories do images/objects tell? What is the difference between history and the past?	
Academic Standards: <ul style="list-style-type: none">• SS.5.A.1.1: Use primary and secondary sources to understand 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. Use Library of Congress Primary Source Standards for better understanding of primary source analysis.	
Primary Sources in This Lesson: <ul style="list-style-type: none">• Image: Cory Osceola and a white woman examine Seminole patchwork• Artifact: Patchwork Jacket – HistoryMiami Museum<ul style="list-style-type: none">○ 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.	

- [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:

Cite specific evidence to support analysis of primary and secondary sources.

Academic Language/Terminology:

Artifact
Oral History
Replicas
Curator
Fossils
Documents
Primary and secondary sources

Differentiation and Other Modifications:

- Remove timed elements for students with time modifications on assignments.
- Use recorded materials or verbal descriptions for visual components.
- Provide simplified step-by-step instructions.

Teacher Materials and Preparation:

- Test all links connected to classroom activities.
- Review and print needed worksheets.
- Review and print photographs or object images.

Engage:

Introduce essential questions.
Discuss what students know about museums and list/share examples of stories from previous visits (virtual or in-person) to a museum.

Explore:

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.

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?

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.

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?
- How would you group objects in a collection to tell a story?
- Name 2-3 aspects of the primary source that support your hypothesis about what story the primary source is telling?
- In what ways may this story be surprising or provide new information to other information available about this time, place, person, or community, etc.?
- How can your own personal objects or artifacts be primary sources?
- Where do you think we could find out more information about the object/photo?

Then ask, What is the relationship between history and the past as it relates to the primary source?

Evaluate:

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

Extend:

Use a collection of personal objects/ photographs to tell a story.

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.

Lesson Title: Objects as Texts	
Time Requirement: 40 min.	Course: Middle/High School Social Studies
Central Focus: This lesson introduces how museums use their collections to tell stories, foster learning, inspire a sense of place, and engage visitors.	
Essential Questions: How do museums tell stories? What stories do images/objects tell?	
Academic Standards: <ul style="list-style-type: none">• SS.5.A.1.1: Use primary and secondary sources to understand 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. Use Library of Congress Primary Source Standards for better understanding of primary source analysis.	
Primary Sources in This Lesson: https://tpsteachersnetwork.org/album/100760-trolleys	
Learning Objective(s) Associated with Above Standards: Cite specific evidence to support analysis of primary and secondary sources.	
Academic Language/Terminology: Artifact Primary and secondary sources	
Differentiation and Other Modifications: Use recorded materials or verbal descriptions for visual components.	

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?