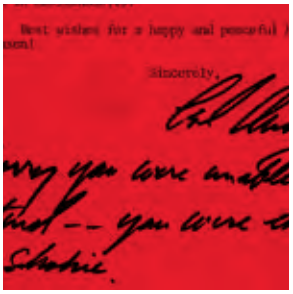
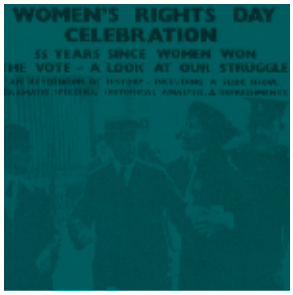
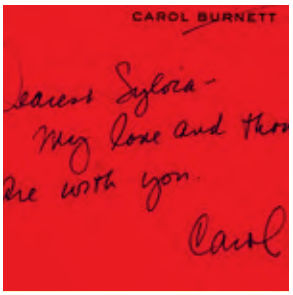
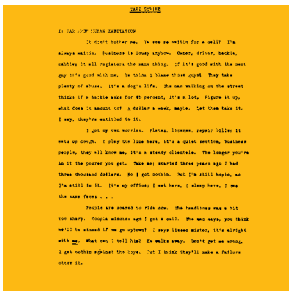







GUIDE TO STUDENT RESEARCH AND HISTORICAL ARGUMENTATION

LIBRARY OF CONGRESS

NHD NATIONAL HISTORY DAY

LIBRARY OF CONGRESS EDITORS

Vivian Awumey
Cheryl Lederle
Stacie Moats

NATIONAL HISTORY DAY EDITORS

Cathy Gorn, Ph.D.
Lynne M. O'Hara, National Board Certified Teacher
Becky Butz
Ashley Foley Dabbraccio
Christopher Hamner, Ph.D.
Marion Touzel

THIS BOOK WAS CO-PRODUCED BY THE LIBRARY OF CONGRESS AND NATIONAL HISTORY DAY

LIBRARY LIBRARY OF CONGRESS

NHD NATIONAL HISTORY DAY®

4511 Knox Road
Suite 205
College Park, MD 20740
Phone: 301-314-9739
Fax: 301-314-9767
Email: info@nhd.org
Website: nhd.org
/nationalhistoryday @nhdcontest @nationalhistory /nationalhistoryday

ISBN: 978-1-7350104-6-5

AUTHORS

The Library of Congress and National History Day are grateful for the teachers who developed the content for this guide.

Jill Berge, National Board Certified Teacher
Lake Washington High School
Kirkland, Washington

Erin Coggins, Ed.S.
Sparkman High School
Harvest, Alabama

Aditi Doshi
Van Nuys High School
Van Nuys, California

Wendy Harris
Metro Deaf School
St. Paul, Minnesota

Melissa Lawson, National Board Certified Teacher
Folsom Middle School
Folsom, California

Jean Molloy
Irving A. Robbins Middle School
Farmington, Connecticut

Lisa Prueter, Ed.D.
Newark Charter School
Newark, Delaware

Liz Taylor
Julia R. Masterman Laboratory and Demonstration School
Philadelphia, Pennsylvania

Brian Weaver
Central Bucks High School West
Doylestown, Pennsylvania

Aerial view of the Library of Congress Thomas Jefferson Building, Washington, D.C., 2007. Library of Congress (2007684212).

TABLE OF CONTENTS

INTRODUCTION

CHRISTOPHER HAMNER, Ph.D., GEORGE MASON UNIVERSITY

YOU LIKE HISTORY. In fact, if you are dedicated enough to teach it, you probably *love* history.

I would be willing to bet that somewhere along the way, you had a fantastic encounter with the past that brought it to life for you.

Sitting down to read a great book, listening to a thoughtful lecture about history, or discovering a primary source image is, in many ways, like sitting down to an incredible meal in a fancy restaurant. Everything is perfect. The chef prepared the entrée exquisitely. The flavors in the side dishes meld perfectly with the main course. The plating is impeccable. Every part of the experience works toward a singular goal: creating a superlative meal for guests to savor. The unanswered question is, *How does that happen?*

Demystifying the process of historical research is much like stepping from the dining room into the kitchen, where a helpful team of chefs stands waiting to explain each part of their process. This book is a collaborative effort between the Library of Congress and National History Day® (NHD). The Library of Congress (**loc.gov**) is the largest library in the world, with more than 170 million items including books, sound recordings, motion pictures, photographs, maps, and manuscripts. NHD (**nhd.org**) is a non-profit organization that annually engages over a half-million middle and high school students worldwide in conducting original research.

From developing a research question to finding sources to making an argument to organizing the ideas into a coherent project, the authors of these chapters—with more than a century of classroom experience among them—will help you explain the components of historical research to your students and guide them over the hurdles they are likely to encounter along the way.

Reading a well-written piece of history is a magical experience. It can be inspiring to have your eyes opened to the past by an extraordinary book or an exceptionally gifted teacher. The experience can be both thrilling and life-changing. But for students attempting their *own* research projects, the experience can be frustrating. It is not unlike our enthusiastic diner, who tries to prepare the meal on his or her own. The gap between the starting point and the desired end product is enormous, mysterious, and even a little scary.

For students who have encountered research only as consumers of history, the challenge of becoming producers of history can be frustrating at times. This book provides a recipe that breaks down the processes into simplified steps that make sense. It provides a set of concrete steps that *anyone* can practice to become a better historian and a better researcher—and, in the end, to produce better research projects.

If you want to start at the beginning and read straight through, you will follow a complete step-by-step guide to learning the process of historical research. If, however, a particular part of the process challenges your students, feel free to jump straight to that chapter.

Every chapter includes activities that explore some of the incredible sources available from the Library of Congress. Also, all of the examples in these chapters are templates. You can drop in a different set of sources and use the same basic activity structure with your students. For instance, if your curriculum does not include the Harlem Renaissance, the model template will work just as well with sources from the Progressive Era, the War of 1812, or the Emancipation Proclamation. Look for sidebars and hints throughout the chapters to help you search the Library of Congress and integrate its primary and secondary sources into your lessons and your students' research.

The first two chapters provide an overview of the inquiry process and resources available through the Library of Congress as well as strategies for developing research questions and inquiry plans. The next five chapters explore the role of primary and secondary sources in research. These chapters cover locating and making smart use of both primary and secondary sources in a research project, and then focusing on historical thinking skills. They are followed by two chapters that exemplify how to build a historical argument based on research—both the process of thinking through ideas and claims and the nuts-and-bolts work of crafting an argument in different mediums. The concluding chapter explains the value of reflecting on the research process and how it is part

of the long-term endeavor to become a more careful and critical thinker. The final chapter contains an opportunity for teachers to reflect at each stage of the research process to consider logistics, pedagogy, and equity issues.

You also will find four Skills Spotlight features throughout the book. These activities focus on skills that often challenge students, including narrowing down a research topic, distinguishing primary and secondary sources, using primary sources to draw connections across time, and developing historical empathy.

We hope the resources collected in these pages help you share with your students the satisfaction of performing their *own* historical research and the excitement of making their *own* discoveries while minimizing the confusion and frustration they encounter in the process. That satisfaction, the sensation that physicist Richard Feynman called "the pleasure of finding things out," is one of the greatest gifts that those of us who love history can share with our students.

View from above the Main Reading Room showing researcher desks in the Thomas Jefferson Building of the Library of Congress in Washington, D.C., 2007. Library of Congress (2007687187).

CHAPTER ONE: RESEARCHING WITH THE LIBRARY OF CONGRESS

Imagine yourself researching a historical topic in the world's largest library. What do you envision? For teachers and students alike, historical research often brings to mind a lone scholar sitting at a desk, perhaps with a laptop, surrounded by stacks of books and papers.

Our experiences as Library of Congress educators, working with the Library's universal collections and world-renowned experts, continuously inform our understanding of research. Whether engaging with students or teachers, we frequently describe the research process using words like *creative*, *reflective*, *collaborative*, and *iterative*. Of course, the strongest characteristic of research is *inquiry*. Curiosity sparks and sustains research, yet as learners we all sometimes overlook the importance of asking questions—of documents and of experts—in our quest for knowledge.

Student researchers embark on a National History Day® (NHD) project with varying levels of experience and understanding of the research process. Explicitly introducing these foundational building blocks will help students better understand how to shape a research question; select and use primary and secondary sources; think like a historian; consider multiple perspectives; and engage in a community of scholars.

In this chapter, we will define primary and secondary sources and their roles in research, explore effective research strategies, and offer considerations for finding primary sources from the Library of Congress.

INQUIRY MODELS

C3 FRAMEWORK

The *College, Career, and Civic Life (C3) Framework for Social Studies Standards: Guidance for Enhancing the Rigor of K 12 Civics, Geography, and History* provides a framework to help educators understand the inquiry arc. National Council for the Social Studies (NCSS) is a Library of Congress Teaching with Primary Sources (TPS) Consortium member. To learn more, visit **socialstudies.org/standards/c3.**

STRIPLING MODEL OF INQUIRY

Using primary sources with inquiry empowers students to ask their own questions, construct their own understandings, draw conclusions, create new knowledge, and share the knowledge with others. Barbara Stripling, former Director of Library Services for the New York City Department of Education and past president of the American Library Association, discusses why primary sources are essential to the inquiry process. To watch the video, visit **loc.gov/item/webcast-7037**.

USING PRIMARY SOURCES IN ORIGINAL RESEARCH

The Library of Congress describes primary sources as "the raw materials of history—original documents and objects that were created at the time under study. They are different from secondary sources, accounts that retell, analyze, or interpret events, usually at a distance of time or place."[1] What does that mean for a researcher? What can be learned from each type of source? How can a

1 "Getting Started with Primary Sources," Library of Congress, accessed February 26, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

researcher most effectively use each type of source? What roles can the collections and expertise of the Library of Congress play in developing a National History Day project?

One key to unlocking the power of primary sources is understanding the phrase "at the time under study." Interpreting primary sources requires understanding them in the context of the time in which they were created. It is more helpful for a researcher to think about the context of an item and its relationship to the time under study in order to get to the crucial questions: What could the person creating the item have known about the event or topic being represented? Was the creator's perspective representative of the time and place under study?

WHEN IS A SOURCE A PRIMARY SOURCE?

This example, *The Declaration Committee* (**loc.gov/item/91795008/**), was published by Currier & Ives in 1876. Drawing on prior knowledge or quick research in secondary sources situates the signing of the Declaration of Independence in 1776, 100 years before the image was created. A researcher might consider:

- What would the artist have known about the drafting of the Declaration of Independence?
- Where did the artist get that information?
- How did the centennial anniversary influence the artist's choices?

Most researchers would conclude that because the image was not created at the time of the event, it would not be considered a primary source for learning about drafting of the Declaration. On the other hand, a researcher comparing how people regarded the work of the Declaration Committee on the centennial of the event to current views on the topic might find this depiction very useful. As it was created at the time of the centennial, it would be a primary source for learning about attitudes and perspectives from 1876.

Because individual primary sources are incomplete, they can be very engaging, like a puzzle, and also frustrating because they often raise more questions than they answer. Primary sources can humanize history in a way that secondary sources cannot and foster authentic learning. Investigating and analyzing multiple primary sources with different points of view further enriches and complicates the narrative, offering both layers of evidence and multiple perspectives. Each primary source snippet represents a mystery that invites students to seek additional evidence, either in other primary sources or in secondary sources. Knowing how to use each type of source will help researchers to fill in gaps of understanding, generating more questions to focus and direct additional research.

Teachers and students alike may be familiar with a research approach that relies on consulting secondary sources before primary sources to identify existing historical arguments and context. After all, why piece together information when someone more qualified has already done that thinking?

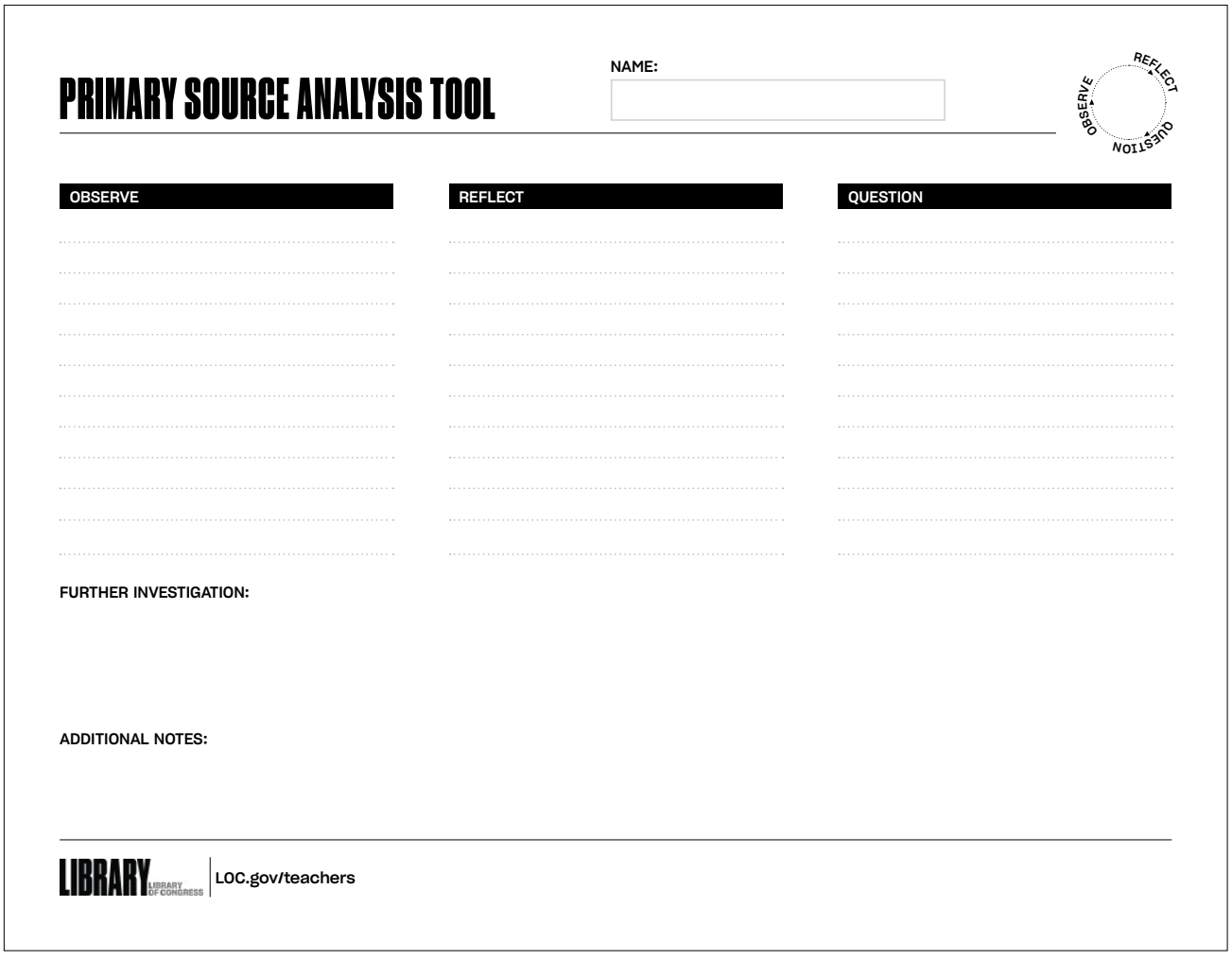
On the other hand, this is precisely why primary sources are crucial both to original research and to students' development as researchers. Primary sources have not been interpreted by someone else. They offer opportunities for students to develop deep understandings and ask questions, unmediated by another's opinion, yet informed by secondary sources and other primary

sources. Teachers can guide students to primary sources not only to support student explorations, but also to help students develop researchable questions and defensible arguments.

Teachers can guide students through secondary sources to see what other scholars have concluded to put ideas in context. Secondary sources are crucial for filling in background, developing context, and understanding how communities of scholars have interpreted events. Examining a variety of secondary sources can reveal varying interpretations of historical events and competing arguments.

EFFECTIVE RESEARCH STRATEGIES USING PRIMARY SOURCES

Analyzing primary sources is a critical step in the research process. Teachers can help students internalize the basic process of observing an item, reflecting on their own personal knowledge, and, finally, generating questions. The Library of Congress offers a Primary Source Analysis Tool for students and a related set of teacher guides with questions to focus and deepen learning and engagement.[2] Explicitly teaching additional strategies, such as those developed in other chapters of this book, can help student researchers build on that foundational analysis and construct new knowledge and understandings.



The Library of Congress Primary Source Analysis Tool.

2 "Teacher's Guides and Analysis Tool," Library of Congress, accessed February 26, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

Questions drive successful research, whether it is for a school assignment, a National History Day project, or a major purchase. Researchers begin with a question and refine it or consider additional questions as they learn more and connect information from primary and secondary sources. Primary sources inherently pique curiosity and inspire researchers to wonder and want to learn more. Harnessing that power early in the process can inspire students to explore and learn through original research. Teachers play a crucial role in selecting and presenting intriguing primary sources and helping students shape the questions to make them researchable.

Rebecca Newland, school librarian and former teacher in residence at the Library of Congress, indicates that one effective approach for using primary sources to help student researchers develop questions is to begin with a single primary source. Allow time for students to observe the item, reflect on their thinking about it, and record questions sparked by the primary source. Then introduce additional information, such as the item record and related primary sources, to deepen inquiry and understanding. This approach immediately engages students in deep thinking and slows and structures their thinking.[3]

Applying historical thinking skills of sourcing and contextualizing can help researchers situate each resource in time and place. Ask students: *Who created this? Why was it created? What qualifications does the person who created this have that give them credibility and authority?* This approach is particularly helpful when weighing conflicting accounts.[4]

As researchers delve into additional resources, they might discover primary sources that present conflicting accounts. Encourage student researchers to use the conflicts to think more deeply and investigate each information source, gleaning evidence to support and strengthen their thesis. Newland calls such conflicts "productive discrepancies."[5] Grappling with primary sources that present multiple perspectives offers opportunities to evaluate the sources themselves and the implications for the research. Encountering these complexities can engage and promote critical thinking skills and support researchers in recognizing bias in the sources and in their own work.

Comparing accounts and corroborating with other sources can help researchers develop a more complete understanding of a complicated narrative, informed by the richness of complex primary sources. Slowing down and questioning assumptions can focus a researcher's thinking and lend purpose to further research. Teachers can guide and encourage student researchers to refine their initial thesis as they learn more about their topics and gather evidence to reconcile discrepancies.

PRIMARY SOURCES AND RESEARCH

To learn more about the role of primary sources in research, visit the Teaching with the Library of Congress Blog for a three part series of posts written by Rebecca Newland. The series explores inspiring research questions, sourcing and contextualizing to strengthen analysis, and evaluating sources using evidence.

Rebecca Newland, "Inspiring Research Questions with Library of Congress Primary Sources" (February 20, 2014)
blogs.loc.gov/teachers/2014/02/library-of-congress-primary-sources-inspiring-research-questions/

Rebecca Newland, "Primary Sources and Research Part II: Sourcing and Contextualizing to Strengthen Analysis" (March 6, 2014)
blogs.loc.gov/teachers/2014/03/primary-sources-and-research-part-ii-sourcing-and-contextualizing-to-strengthen-analysis/

Rebecca Newland, "Primary Sources and Research Part III: Evaluating Sources and Using Evidence" (February 20, 2014)
blogs.loc.gov/teachers/2014/05/primary-sources-and-research-part-iii-evaluating-sources-and-using-evidence-2

To explore information they might find in different types of resources, ask students first to look at this diary page (**loc.gov/resource/mtaft.mtaft3/?sp=104**). Scanning the page for names and dates can help them situate it at the end of the American Civil War. Focusing on the final entry on the page offers insights into the writer's visceral response to the assassination of Abraham Lincoln. Students might read both the handwritten original and the text transcription (**loc.gov/resource/mtaft.mtaft3/?sp=104&st=text**) and discuss their reactions to each. They might also compare the private response of the diary entry to excerpts from this speech (**loc.gov/resource/lcrbmrp.t0c12/?sp=14**) by Frederick Douglass, a public response, created much later than the diary page.

3 Rebecca Newland, "Inspiring Research Questions with Library of Congress Primary Sources," Teaching with the Library of Congress Blog, February 20, 2014. https://blogs.loc.gov/teachers/2014/02/library-of-congress-primary-sources-inspiring-research-questions/.

4 Chapter Nine expands on ways to help student researchers develop these skills.

5 Rebecca Newland, "Primary Sources and Research Part III: Evaluating Sources and Using Evidence," Teaching with the Library of Congress Blog, May 6, 2014. https://blogs.loc.gov/teachers/2014/05/primary-sources-and-research-part-iii-evaluating-sources-and-using-evidence-2/.

Finally, students might look up how the assassination is described in secondary sources, such as a textbook or encyclopedia. Ask them to reflect on what they did—and did not—learn from each source, and each type of source, and how each item contributed to their understanding. How might that guide their research for an NHD project?

FINDING RESOURCES FROM THE LIBRARY OF CONGRESS

The Library of Congress is the main research arm of the U.S. Congress and the home of the U.S. Copyright Office. The largest library in the world, it has millions of books, recordings, photographs, newspapers, maps, and manuscripts on more than 850 miles of shelves. Millions of those items have been digitized and are freely available online at **loc.gov** to users everywhere.

Successful searches of the online collections of the Library of Congress, as with any archival research institution, begin with an understanding of what is likely to be found. Many considerations, including copyright, collection strengths, and how materials were acquired, factor into what can be digitized and made available online. Understanding these considerations can help guide researchers in finding primary sources.

The Library's digitized collections are strongest in the nineteenth and early part of the twentieth century. Many older items did not survive, either because they were fragile or because at the time they did not meet the criteria of collection policies. The physical collections are up-to-date, with approximately 10,000 items being added each working day. Digitization decisions, however, are guided in part by copyright, which protects intellectual property rights. The Library does not own the rights to most of those items, and so it cannot make them available online.

SHORTCUTS TO FINDING PRIMARY SOURCES

Useful shortcuts for finding primary sources in a variety of formats, including photographs, maps, newspapers, and sound recordings include:

Primary Source Sets—sets of primary sources on specific topics
loc.gov/programs/teachers/classroom-materials/primary-source-sets/

Free to Use and Reuse—themed content that is in the public domain
loc.gov/free-to-use/

Topics Guides in Chronicling America—expert guides to select topics in historical newspapers
guides.loc.gov/newspapers-periodicals

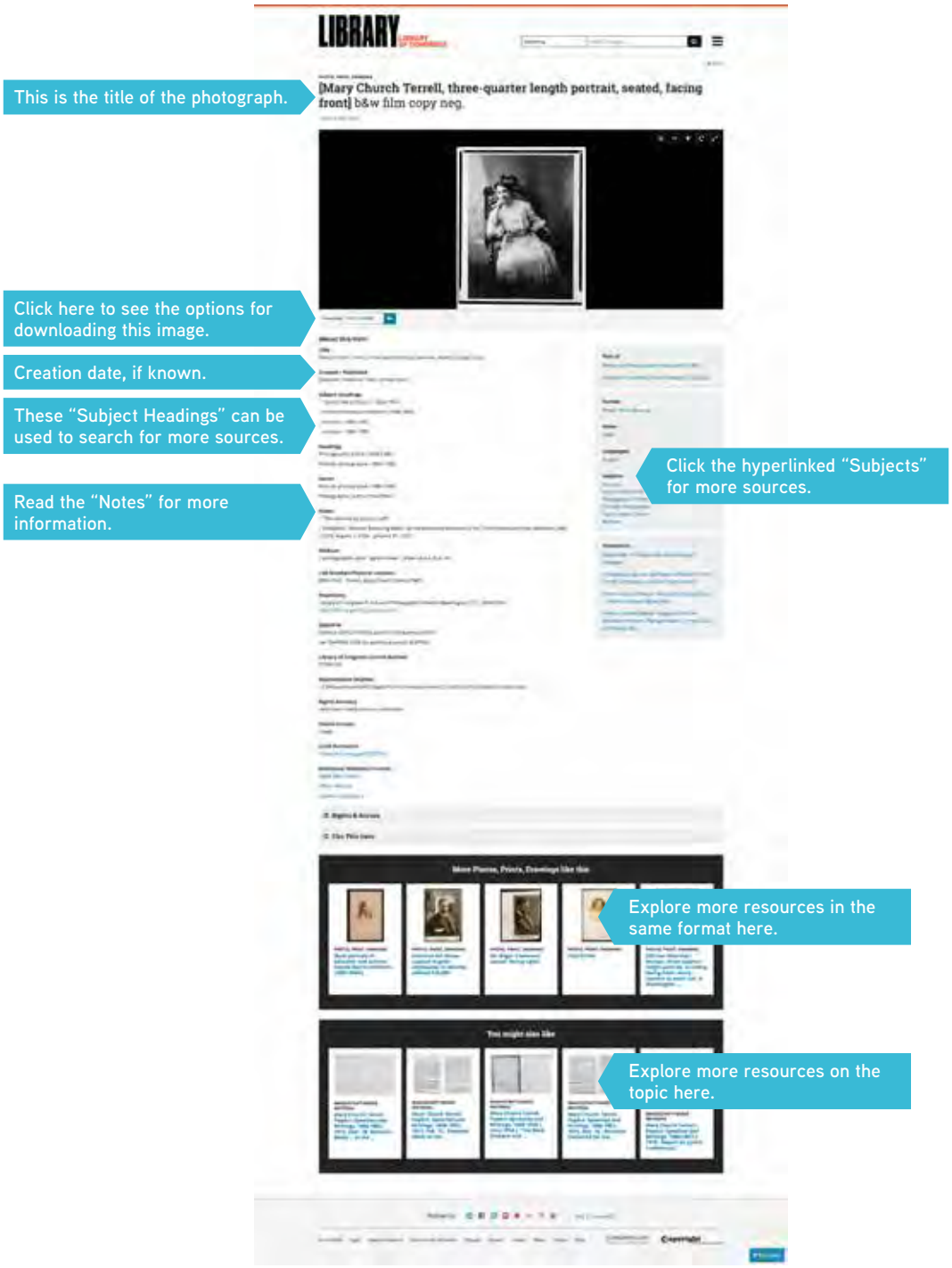
Be aware that students exploring the Library's collection are likely to encounter adult content that could be disturbing even for mature high school students. To prepare students for content they might encounter when searching an archival collection, emphasize that primary sources reflect the time in which they were created, and may or may not reflect modern norms or attitudes. Depending on the individual student, the online research experience may need to be scaffolded or monitored.[6]

Searching **loc.gov** for primary sources using keywords may seem like the fastest and most direct shortcut to finding primary sources, but such searches often produce overwhelming results, especially for a researcher in the early stages of a project. The Library's collection includes some useful approaches for finding items and shaping a research topic.

Today in History (**loc.gov/collections/today-in-history/about-this-collection/**) offers an accessible entry point into the Library's digital collections with expert commentary. Each entry, as the name suggests, describes historical events by date. This collection highlights items from across Library collections paired with brief essays written by experts on staff, fact-checked and updated regularly, with search tips and links to more resources. *Today in History* can be valuable to researchers seeking to identify or define a topic as well as to researchers seeking more information on a topic.

Another strategy is to start with an item from a defined set of materials, such as those listed in the "Shortcuts" sidebar. In addition to analyzing the item, researchers can mine the item record for information. Possible information might include who created the item, when it was created, why it was created, and perhaps notes to help put the item into context. All of that is useful for better understanding the value of the primary source and can contribute to shaping a research question and strategy.

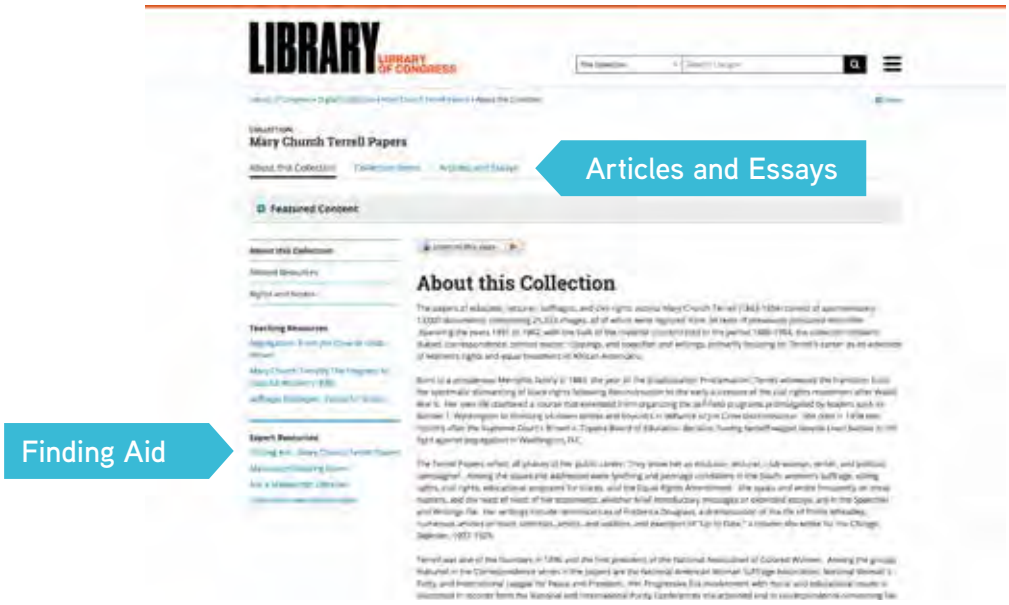
6 Chapter Nine provides resources for teaching about challenging topics in history.



To find additional items, a researcher might use other features of the item record. For example, most records include "Part of" and "Subject" terms that can be clicked to explore a collection or a set of items on the same subject. Each item also includes suggestions of "More like this" for additional items in the same format and "You might also like" for items related by topic. Exploring and sifting and analyzing these items can help a researcher refine his or her thinking and identify key words for further searches.

When selecting or scaling a topic, first consider what the Library has in its collections. Of course, more current topics have roots in the past that might inform the shape of research and of a project. One approach, then, to searching the Library's online collections is to think about those historical roots. For example, understanding the role of Bolsheviks in the Russian Revolution contributes to understanding some of the events that led to the Cold War.

Primary sources within Library of Congress collections are presented without alteration. The materials may be in an unfamiliar language or in cursive writing without a transcription available. Keyword searching will not work for those materials. In such instances, it may be helpful to think of the searching process as similar to a researcher browsing through a folder, page by page in a physical archive. In those cases, researchers might turn to the finding aids developed by Library experts that accompany many collections. Look for Finding Aids in the "Expert Resources" section on the home page of collections that have them. These guides to the contents of a collection can help to identify a folder as a starting place. Though paging through folders takes more time than a keyword search, it can also lead to rich and unexpected discoveries.



Library experts are as valuable a resource to researchers as the materials in the collections. In addition to Finding Aids, Library experts develop secondary sources to guide researchers, including interpretive materials accompanying online collections. Digital collections typically include a description of the scope of the collection and many collections also include articles and essays, which can be invaluable for understanding collection strengths.

Student researchers always have the option of tapping into the expertise of Library of Congress reference librarians and other specialists by using the "Ask a Librarian" feature (**ask.loc.gov/**). Frequently asked questions are available for browsing but specific questions can be directed to specialists by subject and format. A few areas even offer online chat services during select times. Library staff will not do the research but rather will help to inform the process by offering suggestions and resources for further investigation.

In addition to the "Ask a Librarian" service, hundreds of research guides created by Library of Congress subject experts are available (**guides.loc.gov/**). These guides may be searched by subject, research center, or keyword. Researchers should note, however, that these guides include materials that are not digitally available. Such information can still be valuable to researchers in providing search terms, related collections, and more. National History Day students may find it helpful to reference "Using the Library of Congress Online: A Guide for Middle and High School Students" for helpful tips on accessing and using the Library's digital primary and secondary sources at **guides.loc.gov/student-resources**.

COPYRIGHT AND NATIONAL HISTORY DAY PROJECTS

Students and teachers who want to use or reuse materials found on **loc.gov** need to be aware of copyright and other rights restrictions. Copyright is a type of intellectual property that protects original works of authorship as soon as an author fixes the work in a tangible form of expression for a period of time. The online record for each digitized item includes a rights statement. Researchers must decide whether the chosen materials are allowed to be used under copyright laws.

For more about copyright, visit **loc.gov/programs/teachers/getting-started-with-primary-sources/copyright/**.

CONCLUSION

Many of the techniques introduced in this chapter are applied systematically in the remainder of this book. National History Day teachers have proven these methods for incorporating primary sources into research to be effective based on their collective experience and expertise working with students on NHD projects nationwide. For more teaching strategies, primary sources, and related materials, subscribe to the Teaching with the Library of Congress Blog (**blogs.loc.gov/teachers/**) or check out professional development live events and recordings available at **loc.gov/programs/teachers/professional-development/**.

The research process can be both frustrating and rewarding, carefully constructed yet often serendipitous, and ultimately lead to as many questions as answers. Encouraging students to embrace the complex, iterative nature of research may help them to see history and the work of historians in a new light. As Jason Reynolds, the National Ambassador for Young People's Literature, described so eloquently, ". . . let's not just give presentations on the great people who have shaped our country and our world; let's also work to figure out what questions they may have asked to do so, and what questions we should be asking now—right now—to make history ourselves, every day."[7]

COMING NEXT

With the introduction to the resources of the Library of Congress, teachers will now share strategies to help students narrow down their topic and develop research questions.

7 Jason Reynolds, "Jason Reynolds: Grab the Mic Newsletter, Black History Month Edition," Teaching with the Library of Congress Blog, February 2, 2021. https://blogs.loc.gov/teachers/2021/02/jason-reynolds-grab-the-mic-newsletter-black-history-month-edition/.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTION

Today in History. Collection. Library of Congress. https://loc.gov/collections/today-in-history/about-this-collection/.

MANUSCRIPT

The Diary of Horatio Nelson Taft, 1861–1865. Volume 3, January 1, 1864–May 30, 1865. Diary Entry. April 6, 1865. Library of Congress (mtaft.mtaft3). https://www.loc.gov/resource/mtaft.mtaft3/?sp=104.

MANUSCRIPT TRANSCRIPTION

The Diary of Horatio Nelson Taft, 1861–1865. Volume 3, January 1, 1864–May 30, 1865. Transcription of diary entry. April 6, 1865. Library of Congress (mtaft.mtaft3). https://www.loc.gov/resource/mtaft.mtaft3/?sp=104&st=text.

PRINT

Currier & Ives. *The Declaration Committee*. Print. 1876. Library of Congress (91795008). https://www.loc.gov/item/91795008/.

SPEECH

Douglass, Frederick. *Oration by Frederick Douglass, delivered on the occasion of the unveiling of the Freedmen's Monument in memory of Abraham Lincoln, in Lincoln Park, Washington, D.C., April 14th, 1876*. Transcript of a speech. April 14, 1876. Reprinted in the Daniel Murray Pamphlet Collection, Library of Congress (12006733). https://www.loc.gov/resource/lcrbmrp.t0c12/?sp=14.

SECONDARY SOURCES

BLOG POSTS

Newland, Rebecca. "Inspiring Research Questions with Library of Congress Primary Sources." Teaching with the Library of Congress Blog. February 20, 2014. http://blogs.loc.gov/teachers/2014/02/library-of-congress-primary-sources-inspiring-research-questions/.

Newland, Rebecca. "Primary Sources and Research Part II: Sourcing and Contextualizing to Strengthen Analysis." Teaching with the Library of Congress Blog. March 6, 2014. http://blogs.loc.gov/teachers/2014/03/primary-sources-and-research-part-ii-sourcing-and-contextualizing-to-strengthen-analysis/.

Newland, Rebecca. "Primary Sources and Research Part III: Evaluating Sources and Using Evidence." Teaching with the Library of Congress Blog. February 20, 2014. http://blogs.loc.gov/teachers/2014/02/library-of-congress-primary-sources-inspiring-research-questions/.

Reynolds, Jason. "Jason Reynolds: Grab the Mic Newsletter, Black History Month Edition," Teaching with the Library of Congress Blog. February 2, 2021. https://blogs.loc.gov/teachers/2021/02/jason-reynolds-grab-the-mic-newsletter-black-history-month-edition/.

BOOK

College, Career & Civic Life C3 Framework for Social Studies State Standards. Silver Spring: National Council for the Social Studies, 2017. https://www.socialstudies.org/sites/default/files/c3/c3-framework-for-social-studies-rev0617.pdf.

RESEARCH GUIDES

"Index of Library of Congress Research Guides." Library of Congress. Accessed February 26, 2021. https://guides.loc.gov/.

"Newspapers & Current Periodicals." Library of Congress. Accessed February 26, 2021. https://guides.loc.gov/newspapers-periodicals.

"Using the Library of Congress Online: A Guide for Middle and High School Students." Library of Congress. Accessed February 26, 2021. https://guides.loc.gov/student-resources.

VIDEO

Teacher Resource: Inquiry & Primary Sources Overview. Video [3:39]. November 19, 2015. Library of Congress. https://www.loc.gov/item/webcast-7037.

WEBSITES

"Ask a Librarian." Library of Congress. Accessed February 26, 2021. https://ask.loc.gov/.

"Citing Primary Sources." Library of Congress. Accessed February 26, 2021. https://loc.gov/programs/teachers/getting-started-with-primary-sources/citing/.

"Copyright and Primary Sources." Library of Congress. Accessed February 26, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/copyright/.

"Free to Use and Reuse Sets." Library of Congress. Accessed February 26, 2021. https://www.loc.gov/free-to-use/.

"Getting Started with Primary Sources." Library of Congress. Accessed February 26, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

"Primary Sources Sets." Library of Congress. Accessed February 26, 2021. https://www.loc.gov/programs/teachers/classroom-materials/primary-source-sets/.

"Teacher's Guides and Analysis Tool." Library of Congress. Accessed February 26, 2021. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

SKILLS SPOTLIGHT: NARROWING DOWN A RESEARCH TOPIC

The Bonus Army encampment in Washington, D.C., June 14, 1932. Library of Congress (2017648540).

SELECTING A TOPIC FOR FURTHER INQUIRY

Intrigued by primary sources, students will start to develop their historical curiosity. The next step is to help them narrow down a topic for further inquiry. To move forward, students must decide what they want to learn about.

Sometimes students start with a time period. They want to know more about the French Revolution, the American Civil War, the Progressive Era, or the Great Depression. Other times they start from a broader interest, perhaps the history of sports, fashion, or the military. Or, they might be inspired by a book, movie, or television show.

Primary sources might catch a student's eye. Perhaps they might see a source in class that intrigues them, or they want to learn more about a particular type of source (such as World War II propaganda posters or letters from explorers). Sometimes students are captivated by powerful secondary sources—a book or a lecture they saw at the local historical society or on YouTube. No matter the inspiration, they need to funnel a broad topic into a manageable sub-topic to begin learning more.

One way to gauge this knowledge is to start a unit with a survey or K-W-L activity.[1] The purpose is to find what interests students most about a topic. After establishing students' prior knowledge, a funnel chart can help students brainstorm keywords and develop questions to research.

Remind students that early in the process, all topics are tentative. Often a student's topic will be refined or adjusted during the inquiry process. Sometimes the topic will change completely. Help students understand that these shifts are part of the process, and research is often a pathway that shifts in directions that the researcher never imagined.

To learn more about literacy strategies developed by the National Council of Teachers of English, a Library of Congress TPS Consortium member, visit **readwritethink.org/**.

ACTIVITY ALERT!

In this activity, teachers will model funneling a research topic based on a current unit of study with students. Students can then apply this model to help narrow down a topic that they would like to research.

1 A K-W-L chart is What you Know, What you Want to Know, and What you Learned. To learn more and download an organizer to use this strategy, visit "K-W-L Chart," ReadWriteThink, National Council of Teachers of English, updated 2020, accessed September 4, 2020. http://www.readwritethink.org/classroom-resources/printouts/chart-a-30226.html.

ACTIVITY: FUNNELING THE TOPIC

ACTIVITY TIME: 60 MINUTES

PRIMARY SOURCE

Photograph, [*Bonus Army encampment in Washington D.C.: rude huts, squalid living conditions*], June 14, 1932
Underwood & Underwood
Library of Congress (2017648540)
https://www.loc.gov/item/2017648540/

LIBRARY OF CONGRESS MATERIALS

Primary Source Analysis Tool
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

TEACHER CREATED MATERIALS

Funneling a Topic Research Graphic Organizer
Funneling a Topic Research Graphic Organizer Sample Key

ACTIVITY PREPARATION

- Make two copies of the Funneling a Topic Research Graphic Organizer for each student (or distribute electronically).
- Test all online resources before class.

ACTIVITY PROCEDURE

BRAINSTORMING AND MODELING (30 MINUTES)

- Distribute one copy of the Funneling a Topic Research Graphic Organizer to each student. Project the organizer to the class.
- Model the process with the students to brainstorm and complete the graphic organizer using a current or recently completed unit of study. A Funneling a Topic Research Graphic Organizer Sample Key is provided as a model for teachers or students as needed.
- Allow students to use textbooks, secondary sources, or internet research at each stage to help brainstorm potential topics and potential subtopics.
- Allow the class to lead the direction, select a topic, and then select a subtopic.
- Project the Library of Congress website (**loc.gov**). Using the class topic, model how to find a primary source and allow students to generate questions from that source.

APPLICATION (30 MINUTES)

- Distribute one copy of the Funneling a Topic Research Graphic Organizer to each student. Allow students to work in groups or individually (at teacher's discretion).
- Allow students time and resources to brainstorm and funnel a potential topic for a National History Day project. Use the funnel created by the class as a model.
- Once a student selects a primary source from the Library of Congress, distribute the Library of Congress Primary Source Analysis Tool. Instruct students to use the tool to analyze their source and add additional questions to their graphic organizer.

For ideas on how to introduce primary source analysis, see "Core Strategies for Working with Primary Sources: Primary Source Analysis" **blogs.loc.gov/teachers/2020/04/core-strategies-for-working-with-primary-sources-primary-source-analysis/.**

Need help searching the Library of Congress? See Chapters Five and Six for search strategies.

ADAPTATIONS

Some students may need additional support to generate keywords. Consider providing a few examples to get students started or have some students work directly with a school librarian or paraprofessional to help guide this process.

FUNNELING A TOPIC RESEARCH GRAPHIC ORGANIZER

Overall Topic:

Potential Key Words or Subtopics		

Subtopic of interest:

Keywords to Research This Subtopic	

Potential research topic:

Research questions:

Primary source that makes me want to learn more:

Questions generated by this primary source:

FUNNELING A TOPIC RESEARCH GRAPHIC ORGANIZER SAMPLE KEY

Overall Topic: Great Depression

Potential Key Words or Subtopics		
› Herbert Hoover	› Brain Trust	› Frances Perkins and the Labor Department
› Al Smith	› New Deal	› Drought and the Dust Bowl
› 1929 Stock Market Crash	› Repeal of Prohibition	› Rural electrification
› Smoot–Hawley Tariff	› Hundred Days	› Social Security
› Rugged individualism	› "Alphabet Soup" Agencies	› Wagner Act
› Hoovervilles	› Civilian Conservation Corps	› Packing the Court
› Bonus Army	› Works Progress Administration	› Keynesian economics
› Franklin D. Roosevelt		
› Eleanor Roosevelt		

Subtopic of interest:
Bonus Army

Keywords to Research This Subtopic	
› World War I veterans	› Herbert Hoover
› Bonus Expeditionary Force	› William D. Mitchell
› Executive Order 3669	› Douglas MacArthur
› World War Adjusted Compensation Act	› Dwight D. Eisenhower
› Veterans of Foreign Wars	› GI Bill
› Wright Patman Bonus Bill	

Potential research topic:
Bonus Army March on Washington, D.C.

Research questions:

- Why did veterans demand their bonus early?
- What events in 1932 led to the march?
- How did political leaders handle the marchers?
- Why did the Wright Patman Bonus Bill fail in Congress?
- What role did military leaders play in this case?
- What happened to the Bonus Marchers?
- How did this event lead to a different approach for veterans returning from World War II?

Primary source that makes me want to learn more:

Photograph, *[Bonus Army encampment in Washington D.C.: rude huts, squalid living conditions]*, June 14, 1932
Underwood & Underwood
Library of Congress (2017648540)
https://www.loc.gov/item/2017648540/

Questions generated by this primary source:

- Why did the Bonus Marchers come to Washington, D.C.?
- Did they all live like this? How long did the marchers live like this?
- What does this image show about the marchers' commitment to their cause?
- How does this image reflect order and organization?

The Great Depression was a decade long, worldwide economic downturn following the 1929 stock market crash. The Library of Congress has a variety of rich resources that catalog the American experience during the 1930s.

ARTICLES

"Art and Entertainment in the 1930s and 1940s"
loc.gov/classroom-materials/united-states-history-primary-source-timeline/great-depression-and-world-war-ii-1929-1945/art-and-entertainment-in-1930s-1940s/

"NAACP: A Century in the Fight to Freedom: The Great Depression"
loc.gov/exhibits/naacp/the-great-depression.html

"Race Relations in the 1930s and 1940s"
loc.gov/classroom-materials/united-states-history-primary-source-timeline/great-depression-and-world-war-ii-1929-1945/race-relations-in-1930s-and-1940s/

DIGITAL COLLECTIONS

Cartoon Drawings: Herblock Collection
loc.gov/collections/herblock-cartoon-drawings/?fa-access-restricted:false%7Conline-format:image&st-gallery

Great Depression and New Deal: A General Resource Guide
guides.loc.gov/great-depression-new-deal/digital-collections

PRIMARY SOURCE SETS

Dust Bowl Migration
loc.gov/classroom-materials/dust-bowl-migration/

The New Deal
loc.gov/classroom-materials/new-deal/

RIGHT SIZING THE TOPIC

The previous activity allows students to follow their interests and narrow a research topic. The abundance of primary sources can be overwhelming if the researcher does not limit his or her focus. The key is to help students find a manageable topic to begin the research process.

RESEARCH STARTER TIP

If students are struggling to find a research topic or a source from the Library of Congress, two great places to start are:

- The Library's (growing) collection of Online Exhibitions (**loc.gov/exhibits/all/**)
- Primary Source Sets (**loc.gov/programs/teachers/classroom-materials/primary-source-sets/**).

These resources give students collections of some of the Library's best resources while keeping the materials manageable and accessible.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTIONS

Cartoon Drawings: Herblock Collection. Collection. Library of Congress. https://www.loc.gov/collections/herblock-cartoon-drawings/?fa=access-restricted:false%7Conline-format:image&st=gallery.

Great Depression and New Deal: A General Resource Guide. Collection. Library of Congress. https://guides.loc.gov/great-depression-new-deal/digital-collections.

PHOTOGRAPH

Underwood & Underwood. *[Bonus Army encampment in Washington D.C.: rude huts, squalid living conditions].* Photograph. June 14, 1932. Library of Congress (2017648540). https://www.loc.gov/item/2017648540/.

PRIMARY SOURCE SETS

Dust Bowl Migration. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/dust-bowl-migration/.

The New Deal. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/new-deal/.

SECONDARY SOURCES

WEBSITES

"All Exhibitions." Library of Congress. Accessed September 8, 2020. https://www.loc.gov/exhibits/all/.

"K-W-L Chart." ReadWriteThink, National Council of Teachers of English. Updated 2020. Accessed September 4, 2020. http://www.readwritethink.org/classroom-resources/printouts/chart-a-30226.html.

"NAACP: A Century in the Fight to Freedom: The Great Depression." Library of Congress. Accessed November 19, 2020. https://www.loc.gov/exhibits/naacp/the-great-depression.html.

"Primary Source Analysis Tool." Library of Congress. Accessed September 8, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

"Race Relations in the 1930s and 1940s." Library of Congress. Accessed November 19, 2020. https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/great-depression-and-world-war-ii-1929-1945/race-relations-in-1930s-and-1940s/.

"Read Write Think." National Council of Teachers of English. Accessed September 8, 2020. http://www.readwritethink.org/.

CHAPTER TWO: IS THIS A GOOD QUESTION?: GENERATING AND REFINING QUESTIONS TO GUIDE THE RESEARCH PROCESS

IN THE LAST CHAPTER

In Chapter One, we defined primary and secondary sources and their roles in research, explored effective research strategies, and offered considerations for finding primary sources from the Library of Congress. For the research process to be effective and efficient, students need to devise and refine a research question to guide the process. In this chapter, students will engage in a model Question Formulation Technique (QFT), conduct preliminary research to determine if their research question is too broad or narrow, and then use peer editing to refine their research question.

THE IMPORTANCE OF ASKING QUESTIONS

Choosing the right topic is not only good learning but also the foundation of solid research. Students who connect to a topic they are not only interested in but also passionate about will tap into the energy and drive to persevere through the challenges of an extended research project.

However, taking a topic and turning it into a road map for research requires the critical skill of questioning. While we all know that toddlers and preschoolers are adept at asking constant questions, the irony is that middle and high schoolers often lose that willingness to voice their curiosity. *Newsweek*'s "The Creativity Crisis" found that "Preschool children, on average, ask their parents about 100 questions a day . . . By middle school they've pretty much stopped asking."[1] Yet, it is not a lack of engagement that leads to this drop in questioning, but the reverse. When students stop asking questions, they lose interest. So it becomes a critical task for teachers to engage students in the process of questioning.

As teachers, it is essential to remember that students sometimes do not have the background knowledge to know what is available for them to research. For example, Yoseph and Hannah knew they wanted to explore Native American history for their National History Day project but they were overwhelmed with options. I encouraged them to investigate a local Native American nation and contact a local cultural center for the Duwamish Tribe in Seattle. This contact opened a whole new world to them. One of the tribal elders volunteered to meet with them in my classroom, and they spent an hour questioning her about the Duwamish's experience gaining federal recognition. Ultimately, they crafted a historical performance about the Duwamish experience, taking their project to the state NHD contest. Students have a natural curiosity and engagement but need a little help in determining how to ask the right questions.

So how can we entice our students to use their interests to ask good questions? We have to give them the time and freedom to brainstorm questions before fine-tuning the questions that lead to good research. Warren Berger, a self-proclaimed questionologist, outlines four barriers to students asking quality questions:

- knowledge (already knowing everything)
- coolness (too cool to ask questions)
- fear (of speaking out)
- time (or lack of it).[2]

1 Po Bronson and Ashley Merryman, "The Creativity Crisis," *Newsweek*, July 10, 2010. https://www.newsweek.com/creativity-crisis-74665.
2 Warren Berger, *Nurturing the Ability to Question*, video file, Avenues: The World School, March 9, 2018. https://www.youtube.com/watch?v=P-8nBo1WTf4.

Addressing these challenges with effective teaching strategies can help students learn the critical thinking skill of asking questions.

GENERATING QUESTIONS

Just as brainstorming is an essential part of choosing a topic, so is generating questions. The Library of Congress TPS Consortium member, The Right Question Institute, adapted the Question Formulation Technique (QFT) to help students through the questioning process. QFT is an excellent strategy to help students generate questions. It guides students through a process of encouraging all questions, thereby addressing the fear of speaking out and motivating students to push past the feeling that they already know enough. Engaging students in questioning as a group helps overcome the feeling of being too cool to participate.

The QFT is useful because it focuses students on the questioning process. It encourages divergent thinking (thinking creatively or differently), convergent thinking (categorizing information and making connections), and metacognitive thinking (prioritizing their questions and determining their relative values).[3] While teachers often feel limited in time, using one class period to help students engage in the QFT process will pay off in the quality of questions students craft and help build an action plan for their research.

RIGHT QUESTION INSTITUTE

To learn more about the Question Formulation Technique, visit the Right Question Institute at **rightquestion.org/what-is-the-qft/**. The Institute allows teachers to access materials with a free login.

When considering sources for the QFT process, make sure they are accessible and appropriate. Longer narrative pieces or very complicated image sources might overwhelm students. The example used in this activity is a political cartoon on the Napoleonic Wars. The Library of Congress Prints and Photographs Division contains one of the largest collections of British political cartoons in the United States. The activity highlights one of the many primary sources available in the collection. To find more, visit **loc.gov/collections/british-cartoon-prints/about-this-collection/**. The *Political Cartoons and Public Debates* Primary Source Set (**loc.gov/classroom-materials/political-cartoons-and-public-debates**) also contains some options for this activity.

ACTIVITY ALERT!

In Activity One, students will use the Question Formulation Technique to formulate a list of questions about a primary source. They will then evaluate and prioritize their questions.

3 "What is the QFT?," Right Question Institute, updated 2020, accessed November 19, 2020. https://rightquestion.org/what-is-the-qft/.

ACTIVITY ONE: QUESTION FORMULATION TECHNIQUE

TIME: 45 MINUTES

PRIMARY SOURCE

Political Cartoon, *The Plumb-pudding in danger, or, State epicures taking un petit souper*, February 26, 1805
James Gillray (engraver)
Library of Congress (2001695072)
https://www.loc.gov/item/2001695072/

ACTIVITY PREPARATION

- Organize students into groups of four or five students each.
- Test all online resources before class.

ACTIVITY PROCEDURE

PROVIDE BACKGROUND AND GENERATE QUESTIONS (15 MINUTES)

- Explain to students that today they will practice the critical skill of asking questions. Explain that changing questions is essential in any research project.
- Review the rules for formulating questions with students.
  - *Ask as many questions as you can.*
  - *Do not stop to answer, judge, or discuss.*
  - *Write down every question exactly as stated.*
  - *Change any statements into questions.*
- Project a copy of the political cartoon, *The Plumb-pudding in danger, or, State epicures taking un petit souper.*
- Allow each group five minutes to independently generate as many questions as they can. Ask students to number their list of questions (1. What is . . . ?, 2. Is this . . . ?, etc.).

WORK WITH CLOSED AND OPEN-ENDED QUESTIONS (10 MINUTES)

- Explain the difference between closed-ended questions and open-ended questions.
  - Closed-ended questions can be answered with a yes, no, or one-word answer.
  - Open-ended questions require more explanation and tend to be more thought-provoking questions.
- Ask groups to label their questions as "C" for closed-ended or "O" for open-ended.
- Discuss with students the advantages of closed-ended questions and open-ended questions.
  - Ask each group to take one closed-ended question and change it into an open-ended question.
  - Ask each group to take one open-ended question and change it into a closed-ended question.
  - Discuss the process students chose to accomplish this task. Ask students why they made the changes they did.
  - Reinforce with students that this step of the process practices intellectual flexibility. The way we phrase questions affects how they are heard and what responses they receive. Remind students that there are no good or bad questions.

OPEN AND CLOSED QUESTIONS

To learn more about open and closed questions, read Amara L. Alexander's blog post, "Helping Students to Ask the Right Questions," on the Teaching with the Library of Congress blog: **blogs.loc.gov/teachers/2020/07/helping-students-to-ask-the-right-questions/**.

REWORK AND PRIORITIZE QUESTIONS, AND THEN REFLECT (20 MINUTES)

- Give students time to review their group's list. Groups may choose to rework or edit any questions and add them to the bottom of the list.
- Ask groups to prioritize their list of questions.
  - Have each group select three priority questions they feel could guide a research project.
  - Allow time for groups to share their priority questions and the rationale for selecting those questions.
  - Ask students to reflect on the sequence of their questions in their original list. Were their priority questions at the top of the list or near the end? Why is that?
- Ask students to pause and individually reflect on the process in their groups as an exit ticket. Ask students:
  - *What did you learn?*
  - *What did you notice about the quality of your questions?*

ADAPTATIONS

- Students may need additional support during the lesson defining the types of questions that could guide research.
- Heterogeneous groups for this activity can help model brainstorming strategies. During the brainstorming process, ensure that all students have the opportunity to contribute to the group.
- For additional resources to scaffold the QFT process for students with learning challenges, see "Tips for Making the QFT Work Well for All Students" at **rightquestion.org/resources/tips-making-the-qft-work-well-for-all-students/**.

Cartoon, *The Plumb-pudding in danger, or, State epicures taking un petit souper,* February 26, 1805
James Gillray (engraver)
Library of Congress (2001695072)
https://www.loc.gov/item/2001695072/

CONDUCTING PRELIMINARY RESEARCH

Often students feel that once they have decided on a research question, they are committed to it and cannot change it. However, researchers are continually adjusting their questions based on what they uncover. Students should understand that fine-tuning and adjusting their questions is what expert researchers do.

Similar to using a topic funnel introduced in Skills Spotlight: Narrowing Down a Research Topic, students can use a similar process to fine-tune their research question. Before they do so, however, it might be helpful for them to do some preliminary research. Future chapters will focus on practical research techniques using both primary and secondary sources. An initial exploration of the topic and research question can help students identify whether they have chosen a rich enough research question.

ACTIVITY ALERT!

In Activity Two, students will survey one or two academic digital sources to determine resources available to them during their research to help them decide if their research question is suitable or needs revision.

ACTIVITY TWO: CONDUCTING PRELIMINARY RESEARCH

ACTIVITY TIME: 45 MINUTES

DIGITAL RESOURCES AND DATABASES

Digital encyclopedia database (accessed through the school or local library). An example is Britannica School.

Digital periodical database (accessed through the school or local library). Examples include ABC-CLIO, ELibrary, Opposing Viewpoints, Proquest, or SIRS.

TEACHER CREATED MATERIALS

Database Access Instruction Guide

ACTIVITY PREPARATION

- Determine which databases are available through your school portal or through open access. Familiarize yourself with how the databases operate and how to search them effectively. Ask for assistance from a librarian or fellow teacher if needed.
- Make one copy of the Database Access Instruction Guide for each student.
  - **Teacher Tip: Your school or local public librarian is your best friend. Ask this person to see what students can access using school or community resources.**

ACTIVITY PROCEDURE

MODELING (20 MINUTES)

- Explain to students the following:
  - Developing good research questions is essential to good research.
  - As we learn more through research, we will continue to adjust and fine-tune our research question.
  - Today we want to do some preliminary research to evaluate our research question.
  - Our goal is to find two secondary sources on our research question using keywords that we generate.
  - For example, if my research question was "How did European Imperialism influence the United States?," then I might decide to search using the following keywords: Europe, Napoleonic Wars, and the United States. I would focus my search from 1803 to 1815.
- Distribute one copy of the Database Access Instruction Guide to each student. Ask each student to complete Part One of the Database Access Instruction Guide.
  - **Teacher Tip: Students developed a tentative research question in Activity One of this chapter.**
- Choose one student's tentative research question to model the research process using the keywords that the class generates.
- In Part Two of the Database Access Instruction Guide, model for students how to access the database and conduct a search.
- When students find a potential source in the database, ask the following questions:
  - *Is this source relevant to my topic? Why or why not?*
  - *Does it fit the period that I am studying?*
  - *Is this source worth saving (downloading, printing, etc.) to read in more detail? Why or why not?*
- Model a source worth saving and one that would not be relevant to the research topic.

PRELIMINARY RESEARCH (25 MINUTES)

- Students will work independently in Part Three.
- Direct students to work with one database to find a source related to their research question. Monitor to assist students who struggle.
  - **Teacher Tip: Based on your students' level and their research skills, you can either give students free choice of the databases or direct students to specific databases.**
- Repeat the process with a different database. Help students evaluate which sources to explore in further depth and which to ignore.

ADAPTATION

Some databases allow for an advanced search option to sort results or limit results by reading level. If that is available, teach students how to use this feature to provide preliminary research within their reading level. That way, they can avoid frustration early in the research process.

DATABASE ACCESS INSTRUCTION GUIDE

Part One: Keywords

Write your tentative research question here:

_____

_____

What is the date range for your topic (for example, 1785–1789, 1890–1925, etc.)? _____

Brainstorm keywords to use when searching this topic:

_____

Part Two: Accessing Databases

Databases are online collections of thousands of articles from newspapers, magazines, encyclopedias, and other sources. Libraries pay a subscription to access them. Some databases contain primary sources, some secondary sources, and others include both primary and secondary sources.

Digital encyclopedia database (accessed through the school or local library).

An example is Britannica School.

Databases available at our school: _____

Digital periodical database (accessed through the school or local library).

Examples include ABC-CLIO, ELibrary, Opposing Viewpoints, Proquest, or SIRS.

Databases available at our school: _____

Notes on How to Access My School Library's Databases	Notes on How to Access My Local Library's Databases

Searching a database can be a tricky process. If you do not find what you are looking for in a database, consider the following strategies:

- If you get too many responses, type in more search terms.
- If you get too few responses, broaden your search terms, or use different keywords.
- Not all search results will work. Sometimes you need to look at a source and say no.

Remember to cite your source! Most databases have a "Cite Now" button that will format the correct citation for you in the format you choose.

Part Three: Preliminary Research

Source One

Database where you found this source: _____

Citation (copy this from the database): _____

_____

Summary: Write a two-sentence summary of this source.

_____

_____

_____

Evaluation:

Is this source relevant to my topic? Why or why not?	
Does this source fit the time I am studying?	
Is this source worth saving (downloading, printing, etc.) to read in more detail? Why or why not?	

Source Two

Database where you found this source: _____

Citation (copy this from the database): _____

_____

Summary: Write a two-sentence summary of this source.

_____

_____

_____

Evaluation:

Is this source relevant to my topic? Why or why not?	
Does this source fit the time I am studying?	
Is this source worth saving (downloading, printing, etc.) to read in more detail? Why or why not?	

FINE-TUNING QUESTIONS

Once students have completed some preliminary research, they should be ready to fine-tune their research question. Often, students start with a question that is either too broad or too narrow. It is essential to evaluate a research question for focus, feasibility, scope, and value.

- **Focus:** Is it clear what the student(s) will research? Is it too complicated? Too simplistic? Is it clear to others what the project will include?
- **Feasibility:** Is it possible to research the topic in the available time frame? Is it too broad (i.e., the Napoleonic Wars) or too narrow (i.e., one obscure conflict on one day in the American Civil War)? Is research available to support this topic?
- **Scope:** Does the question have clear parameters (start and end dates)? Is this topic local, national, or international in scope?
- **Value:** Is this project inherently interesting? Is there value in knowing the answer to the question?

DIFFERENTIATING INSTRUCTION

Note that it is appropriate to evaluate topics based on students' age and level in a class. A reasonable research question for an eleventh grade student will most likely be more sophisticated and complicated than one for a sixth grade student. Teachers can adapt complexity as a key to differentiating instruction for students and meeting individual needs.

ACTIVITY ALERT!

In Activity Three, students review each other's revised research questions in a kinesthetic fashion. Students will be encouraged to refine their research questions based on focus, feasibility, scope, and value.

ACTIVITY THREE: PEER REVIEWING THE RESEARCH QUESTION

ACTIVITY TIME: 20 MINUTES

TEACHER CREATED MATERIALS

Evaluating and Fine-Tuning a Research Question Handout

ACTIVITY PREPARATION

- Identify a space where students can line up facing each other in parallel lines.
- Make one copy of the Evaluating and Fine-Tuning a Research Question Handout for each student.

ACTIVITY PROCEDURE

- Review with students the concepts of focus, feasibility, scope, and value related to the research question.
- Distribute the Evaluating and Fine-Tuning a Research Question Handout to each student. Ask each student to write his or her research question at the top.
  - **Teacher Tip: It can be helpful for students to have clipboards or notebooks for this activity.**
- Explain the peer-review procedure to students:
  - They will line up facing each other.
  - Students on the left side will read their questions to the person facing them.
  - Students on the right side will have two minutes to ask questions about scope, feasibility, focus, and value, while the students on the left record their comments and suggestions in Part One of the handout.
  - After two minutes, roles will reverse. Students on the right will read their questions; students on the left will ask questions.
  - After both students have had a chance to hear questions and get feedback, the first student on the right will go to the end of the line, and everyone on the right side will move up one space. Students will repeat the process.
- Allow time for three to five rounds of feedback.
- Have students return to their seats. Ask them to respond to the reflection questions in Part Two of the handout and make changes to their research question.
  - **Teacher Tip: Provide teacher feedback to students after they engage in the peer-review process. Many of the comments you would make may have already been made by peers. That allows you to reinforce feedback (or offer an alternative if needed).**
- Debrief the process by asking:
  - *How many of you made changes to your research question?*
  - *Did you make changes based on focus, feasibility, scope, or value? Why?*
  - *What did you find helpful in the peer-review process?*

ADAPTATIONS

This exercise can be helpful because students get to stand up, move, and talk to each other. Students can move from desk to desk or use a speed dating style format if space constraints limit movement.

Some students may need assistance from a paraprofessional, librarian, or teacher to help interpret and implement peer feedback.

EVALUATING AND FINE-TUNING A RESEARCH QUESTION HANDOUT[4]

Your Initial Research Question:

_____

_____

Part One: Peer Review

Prompt Questions	Feedback from Peer
Focus › Is it clear what you plan to research? › Is your question complicated enough not to be answered with a simple yes or no or a factual summary? › Do others understand what you are researching?	
Feasibility › What is the length of your research project? Can you reasonably complete this project in the allotted time frame? Is it too big or too small? › Have you narrowed the topic down to a manageable sub-topic? › Is research available to support your topic (books, articles, websites)?	
Scope › Is your question specific enough? Does it define time, place, and population? › Where did your topic happen? Is it a local, national, or international event?	
Value › Who would want to know the answer to your research question? › Is this an important research question?	

4 This chart is adapted with permission from Paul Henry, "Fine-Tuning Your Research Question Presentation," Advanced Placement Summer Institute, Vancouver, Washington, August 2018.

Part Two: Reflection Questions

- Is your research question focused enough? Why or why not?

- Is your research question feasible for the period of the project? Why or why not?

- Is your research question at the right scope? Does it define the time, place, and population? Why or why not?

- Is your research question of value? Who would find it most valuable? What makes you think so?

- What changes are you making to your research question? Write your revised research question here.

- What questions did this activity generate in your mind?

IDENTIFYING YOUR RESEARCH QUESTION

For extended research projects, such as a National History Day project, determining an essential research question is crucial as it will lead to the thesis that drives the entire project. Developing a key research question deserves recognition. Consider marking the moment with an in-class celebration. This event gives students an official launch point for their research and a deadline for making a decision. While it is important to mark the moment, it is equally important that students understand that their question will continue to change along the way. As they learn and research, they should continue to adjust and fine-tune their question. That is part of the research process. So celebrate, but maintain intellectual flexibility.

Two critically important components of the research process are now complete. Students have chosen a topic based on their passion and interest. They have brainstormed various questions about that topic and then narrowed the focus to a research question that will guide them through a multi-stage research process.

REFLECTION REMINDER

After helping students generate and refine research questions, ask them to reflect on the research process:

- *What did you accomplish in these activities?*
- *How can you improve your skills to develop a strong research question?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

Now that students have generated and refined a research question through preliminary research and peer review, they are ready to begin researching. In Chapter Three, teachers will help students set up a research plan and conduct initial research into their topic.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTION

Cartoon Prints, British. Collection. Library of Congress. https://www.loc.gov/collections/british-cartoon-prints/about-this-collection/.

POLITICAL CARTOON

Gillray, James (engraver). *The Plumb-pudding in danger, or, State epicures taking un petit souper*. Political Cartoon. February 26, 1805. Library of Congress (2001695072) https://www.loc.gov/item/2001695072/.

PRIMARY SOURCE SET

Political Cartoons and Public Debates. Primary Source Set. Library of Congress. https://loc.gov/classroom-materials/political-cartoons-and-public-debates.

SECONDARY SOURCES

ARTICLE

Bronson, Po and Ashley Merryman. "The Creativity Crisis." *Newsweek*, July 10, 2010. https://www.newsweek.com/creativity-crisis-74665.

BLOG POST

Alexander, Amara L. "Helping Students Ask the Right Questions." Teaching with the Library of Congress Blog. July 14, 2020. https://blogs.loc.gov/teachers/2020/07/helping-students-to-ask-the-right-questions/.

BOOK

Berger, Warren. *The Book of Beautiful QuestionsThe Powerful Questions That Will Help You Decide, Create, Connect, and Lead.* London: Bloomsbury, 2018.

TEACHER CREATED MATERIAL

Henry, Paul. "Fine-Tuning Your Research Question Presentation." Advanced Placement Summer Institute, Vancouver, Washington. August 2018.

VIDEO

Berger, Warren. *Nurturing the Ability to Question.* Video File. Mary 9, 2018. Avenues: The World School. https://www.youtube.com/watch?v=P-8nBo1WTf4.

WEBSITES

"Right Question Institute." https://www.rightquestion.org.

"Teacher's Guides and Analysis Tool." Library of Congress. Accessed October 8, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

"Tips for Making the QFT Work Well for All Students." Right Question Institute. Accessed November 19, 2020. https://rightquestion.org/resources/tips-making-the-qft-work-well-for-all-students/.

"What is the QFT?" Right Question Institute. Updated 2020. Accessed November 19, 2020. https://rightquestion.org/what-is-the-qft/.

SKILLS SPOTLIGHT: USING PRIMARY SOURCES TO CONNECT THE PRESENT TO THE PAST

Bert the Turtle, featured in *Duck and Cover*, part of the Library of Congress National Film Registry (1836081).

Many of us have heard those dreaded three words, "history is boring." Students hear the word history, and their minds often go to memorizing people, events, and dates. They incorrectly believe that history is not relevant to them or their lives, and they tune out. In doing so, they miss the opportunity to immerse themselves in stories of people who have gone before us.

The study of history can help students connect the present to the past, learn about challenges and failures, and prepare for the future. From a teacher's perspective, the skills taught in history classes allow students to interpret evidence, explore multiple perspectives, and understand that change and continuity over time are essential.[1] For teachers, it is crucial to help students connect with history. We do not just study history for those rote skills, but rather to learn about people. When we remind students of the

1 Peter N. Stearns, "Why Study History?," American Historical Association, last modified 1998, accessed September 1, 2020. https://www.historians.org/about-aha-and-membership/aha-history-and-archives/historical-archives/why-study-history-(1998),

human connection in history, we help them see that history is relevant. If they can see these links, they are often drawn into the discussion and become engaged in the historian's process.

Getting students invested in history means they are more attentive in class as enthusiastic learners and classroom participants. Ideally, this will lead them to dig deeper into topics and materials that interest and excite them.

CONNECTING PRIMARY SOURCES TO STUDENT EXPERIENCES

Hearing a song from our past can immediately take us back in time to a particular event or experience, whether happy or sad. This is what the right primary sources can do for our students, allowing them to tap in emotionally, draw conclusions about a particular time in history, or make a connection between the past and the present.

For example, today's student is familiar with viewing safety videos and procedures. It was not any different for students in the 1950s and 1960s, living during the Cold War. *Duck and Cover*, a Civil Defense film produced in 1951, is an ideal primary source for connecting to student experiences. In this short film, students will recognize similarities and differences between the safety drills and precautions they experience today and the one students in the 1950s and the 1960s experienced. To learn more about the history of the film, read Jake Hughes' film essay for *Duck and Cover* posted by the Library of Congress National Film Registry at **loc.gov/static/programs/national-film-preservation-board/documents/duck_cover.pdf**.

ACTIVITY ALERT!

In this first activity, students will identify the similarities and differences between their experiences and the experiences of students living during the Cold War by focusing on the nuclear war safety drills of the 1950s. This activity uses a source from the past to help students connect with today's shared experiences.

ACTIVITY: THEN AND NOW

ACTIVITY TIME: 35 MINUTES

PRIMARY SOURCES

Film, *Duck and Cover*, 1951 (9:28)
United States Office of Civil Defense and Archer Productions
Library of Congress (01836081)
https://www.loc.gov/item/mbrs01836081/

TEACHER CREATED MATERIALS

Duck and Cover Graphic Organizer

ACTIVITY PREPARATION

- Make one copy of the *Duck and Cover* Graphic Organizer for each student.
- Test all online resources before class.

ACTIVITY PROCEDURE

***DUCK AND COVER* (25 MINUTES)**

- Explain to students that the atomic bombs dropped on Hiroshima and Nagasaki in August 1945 showed the enormous power of nuclear weapons. Explain that just like today's students undergo safety drills at school, students in the 1950s and 1960s drilled to prepare for an atomic bomb blast.
- Distribute the *Duck and Cover* Graphic Organizer for students to complete as they watch the short film.
- Explain that the students will complete Part One while watching the film.
- Play *Duck and Cover*.
- Provide time for students to respond to Part Two individually.
- Project the *Duck and Cover* Graphic Organizer on the board. Call on students to share their answers. Discuss student answers.
- Ask students to complete Part Three of the *Duck and Cover* Graphic Organizer.
- Lead a conversation after Part Three. What do students want to know more about? Where might they begin a search for answers?

ADAPTATIONS

A closed caption version of *Duck and Cover* is available through Wikimedia Commons at **en.wikipedia.org/wiki/File:Duck_And_Cover_(1951)_Bert_The_Turtle.webm.**

DUCK AND COVER GRAPHIC ORGANIZER

Film, *Duck and Cover*, 1951 (9:28)
United States Office of Civil Defense and Archer Productions
Library of Congress (01836081)
https://www.loc.gov/item/mbrs01836081/

Part One

List five items in the film that you would still see today.	List five items in the film that you would not see today.	List five words that the narrator uses that make you pay attention to the film.
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.

Part Two

In your own words, what is the message of this film?

_____

_____

_____

Part Three

As you viewed *Duck and Cover*, you may have laughed at the "cheesiness" of it. In the 1950s, the duck-and-cover safety drill was a serious matter. Think carefully about each statement before determining your position.

	Strongly Disagree	**Disagree**	**Neither Agree nor Disagree**	**Agree**	**Strongly Agree**
Since the creators intended the film for school children, Bert the Turtle was a good idea.					
The purpose of the film is to prepare school children for an atomic bomb attack.					
The narrator's description of the atomic bomb as "very dangerous" is accurate.					
The narrator's description of what to do if an attack occurs is good advice.					
The Civil Defense and film producers believe the facts they presented in the film.					
The purpose of the film is propaganda to ease the minds of parents and children.					

Group Discussion Questions

- What do you think is the purpose of this film?
- What questions does *Duck and Cover* generate?
- If you could modernize this safety film, what changes would you make?

BIBLIOGRAPHY

PRIMARY SOURCES

FILMS

United States Office of Civil Defense and Archer Productions. *Duck and Cover.* Film. 1951. Library of Congress (mbrs01836081). https://www.loc.gov/item/mbrs01836081/.

United States Office of Civil Defense and Archer Productions. *Duck and Cover.* Film [with closed captioning]. 1951. Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Duck_And_Cover_(1951)_Bert_The_Turtle.webm.

SECONDARY SOURCES

BLOG POSTS

Stearns, Peter N. "Why Study History?" American Historical Association. 1998. https://www.historians.org/about-aha-and-membership/aha-history-and-archives/historical-archives/why-study-history-(1998).

WEBSITE

Hughes, Jake. "*Duck and Cover*" National Film Registry, Library of Congress. Accessed October 7, 2020. https://www.loc.gov/static/programs/national-film-preservation-board/documents/duck_cover.pdf.

CHAPTER THREE: DEVELOPING A RESEARCH PLAN

IN THE LAST CHAPTER

In Chapter Two, students formulated and refined a research question based on their selected topic. This chapter will focus on the research phase of the inquiry process, where students begin identifying and gathering sources and develop a system to organize their research.

WHAT IS INQUIRY?

During the 2017–2018 school year, I mentored a group of students who created a National History Day performance on the 1962 Cuban Missile Crisis. They were engaged and invested in the study of their topic. Their initial research question asked why the John F. Kennedy and Nikita Khruschev administrations refused to compromise, driving their respective nations to the brink of war. After a few months of research through books, academic databases, government documents, and newspaper articles, the students agreed upon a thesis. They determined that both leaders headed toward the conflict to achieve advantageous strategic and political positions. The students were confident in their research and thesis and ready to begin writing their performance script.

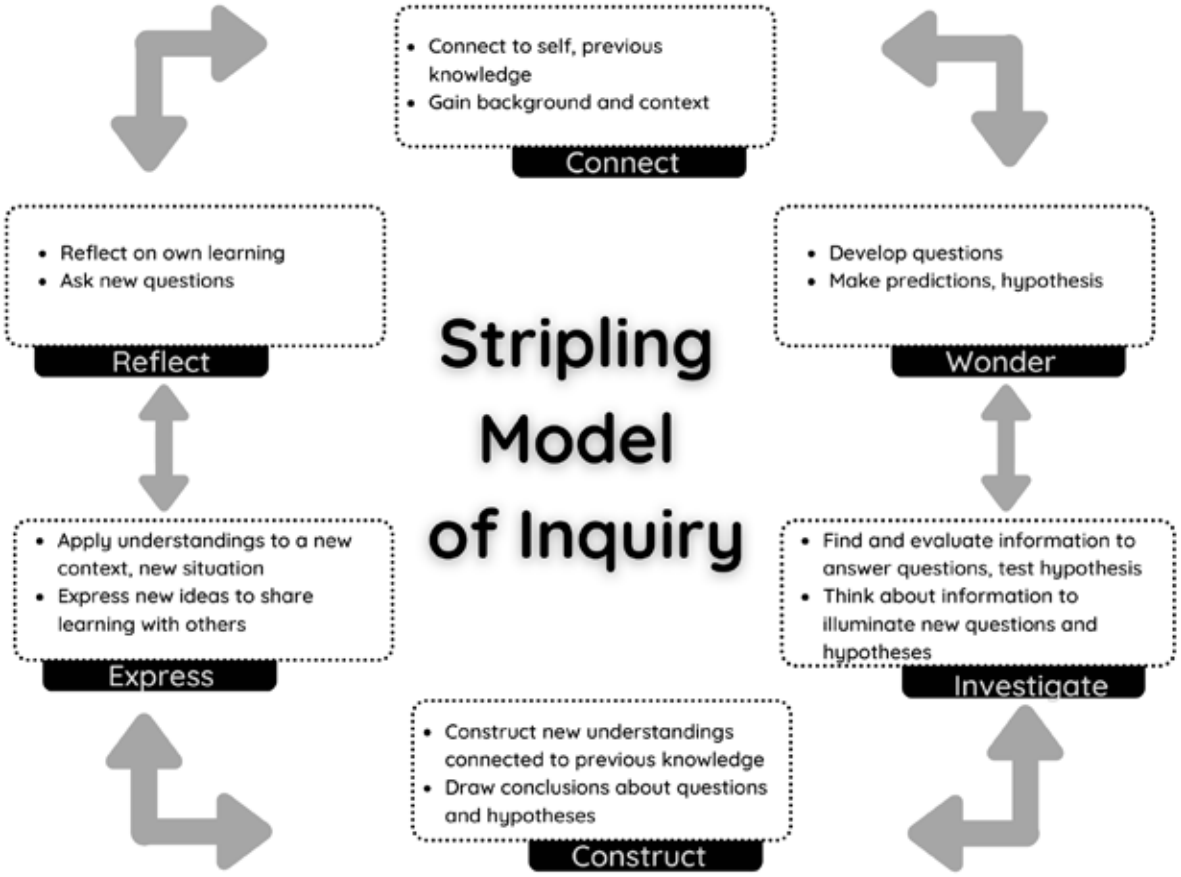
Then they spoke with an education specialist at the John F. Kennedy Presidential Library in Boston, Massachusetts. After finding additional primary source material from the library's archive, my students realized that their initial question was fundamentally flawed. Neither Kennedy nor Khruschev was unwilling to compromise, and neither wanted World War III. Instead, both men made rational decisions in support of their political and military goals without ever intending to sacrifice the lives of millions of people.

As my students learned, historical research by nature is recursive and reflective. Inquiry is a recursive practice built on repetition. What is inquiry? Former American Association of School Librarians President Barbara Stripling defines inquiry as a "process of active learning that is driven by questioning and critical thinking." She argues that "inquiry based learning empowers students to develop deep understandings of academic content and a portfolio of thinking strategies and skills that are essential for lifelong learning."[1] Students will not master these skills in one day. Students build these skills over time as they reconsider and reevaluate their ideas as their research advances.

Practicing and internalizing the inquiry process is an essential step in developing students' research and argumentation skills.

1 Barbara Stripling, "Teaching Inquiry with Primary Sources," *Teaching with Primary Sources Quarterly* 2, no. 3 (2009): 2–4. https://www.loc.gov/static/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program/documents/inquiry-learning.pdf.

THE INQUIRY PROCESS



Stripling Model of Inquiry, Library of Congress, 2009

The inquiry process is a powerful tool to undergird student historical research. It is flexible, authentic, and complex.

The Stripling Model of Inquiry includes six steps:

- **Connect:** Students identify prior knowledge on a topic and acquire contextual knowledge.
- **Wonder:** Students develop focus questions to guide their inquiry of primary sources.
- **Investigate:** Students use historical thinking skills to interpret primary sources and answer their questions.
- **Construct:** Students organize and draw conclusions from their primary source interpretations.
- **Express:** Students employ writing, speaking, visual, and technology skills to create a final project showcasing their inquiry.
- **Reflect:** Students consider what they learned and analyze their successes and challenges during the inquiry process.

This model is recursive. Students will need many opportunities to practice. Within a long-term project, students will go through the inquiry process multiple times.

ACTIVITY ALERT!

In this activity, students will engage in the Stripling Model of Inquiry using primary sources from the Harlem Renaissance Primary Source Set at the Library of Congress. They can then apply this process to the topic they are researching.

ACTIVITY ONE: INQUIRY STEP-BY-STEP

ACTIVITY TIME: 60 MINUTES

PRIMARY SOURCES[2]

Photograph, *New York, New York*. Harlem apartment house, May–June 1943
Gordon Parks
Library of Congress (2017851520)
https://loc.gov/item/2017851520/

Photograph, *Portrait of Bessie Smith*, February 3, 1936
Carl Van Vechten
Library of Congress (2004663578)
https://loc.gov/item/2004663578/

Photograph, *Portrait of Langston Hughes*, 1943
Gordon Parks
Library of Congress (2017858893)
https://loc.gov/item/2017858893/

Photograph, *Portrait of Zora Neale Hurston*, April 3, 1938
Carl Van Vechten
Library of Congress (2004663047)
https://loc.gov/item/2004663047/

Poem, "Lift Every Voice and Sing," 1938
James Weldon Johnson
Library of Congress (mfd.51004)
loc.gov/item/mfd.51004/

Poem Draft, "Ballad of Booker T," May 1, 1941
Langston Hughes
Langston Hughes Collection, Library of Congress
https://www.loc.gov/item/mcc.024/

LIBRARY OF CONGRESS MATERIALS

The Harlem Renaissance Teacher's Guide
https://www.loc.gov/classroom-materials/harlem-renaissance/#teachers-guide

Stripling Model of Inquiry, 2009
https://www.loc.gov/static/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program/documents/inquiry-learning.pdf

TEACHER CREATED MATERIALS

Student Inquiry Notes

2 All primary sources below can be accessed through *The Harlem Renaissance* Primary Source Set (https://www.loc.gov/classroom-materials/harlem-renaissance/) or downloaded as part of an ebook (https://books.apple.com/us/book/the-harlem-renaissance/id915938644).

ACTIVITY PREPARATION

- Organize students into pairs.
- Make one copy of Student Inquiry Notes and Historical Context section from the The Harlem Renaissance Teacher's Guide for each student.
- Make copies of the Library of Congress primary source sets so that each pair of students will receive one set of sources.
- Test all online resources before class.

ACTIVITY PROCEDURE

WHAT IS INQUIRY? (10 MINUTES)

- Project the Stripling Model of Inquiry for students to analyze.
- Ask students what they notice about the flowchart: *What words stand out? What do the arrows indicate?*
- Ask students to brainstorm the meanings of the word "inquiry."
- Write students' suggestions on the board. Include all critical terms to create an appropriate definition.
- Explain that students will be practicing historical inquiry, using a process that professional historians employ.

CONNECT (10 MINUTES)

- Distribute one copy of Student Inquiry Notes to each student.
- Review the Student Inquiry Notes with the students. Explain that they will be using Library of Congress primary sources about the Harlem Renaissance to practice the inquiry process's six steps.
- Model the "Connect" step of the inquiry process.
  - Ask students to discuss previous knowledge regarding the Harlem Renaissance. Is the information based on history or literature?
  - Distribute one copy of the Historical Context section from The Harlem Renaissance Teacher's Guide to each student.
  - Read aloud the Historical Context section from The Harlem Renaissance Teacher's Guide. Highlight for students the historical convergence of World War I, the Great Migration, and Black artists who came of age in the early twentieth century. Direct students to read along and take notes in the "Connect" section of their Student Inquiry Notes.

WONDER, INVESTIGATE, CONSTRUCT, EXPRESS (30 MINUTES)

- Organize chairs so that students can efficiently work with partners.
- Distribute one set of primary sources to each pair.
- Direct groups to work through the next four steps of the inquiry process (Wonder, Investigate, Construct, Express). Remind them to take notes on the Student Inquiry Notes page.
- Set a timer, giving students five minutes for each step. Explain that when using the Guiding Questions on the Student Inquiry Notes, they can discuss one, some, or all questions, depending on where the conversation takes their group.

REFLECT (10 MINUTES)

- Bring students back together to discuss the final step of the inquiry process (Reflect).
- Ask students to consider what new questions they want to ask about the Harlem Renaissance.
- Ask students to consider which inquiry skills they need to improve and why.

ADAPTATIONS

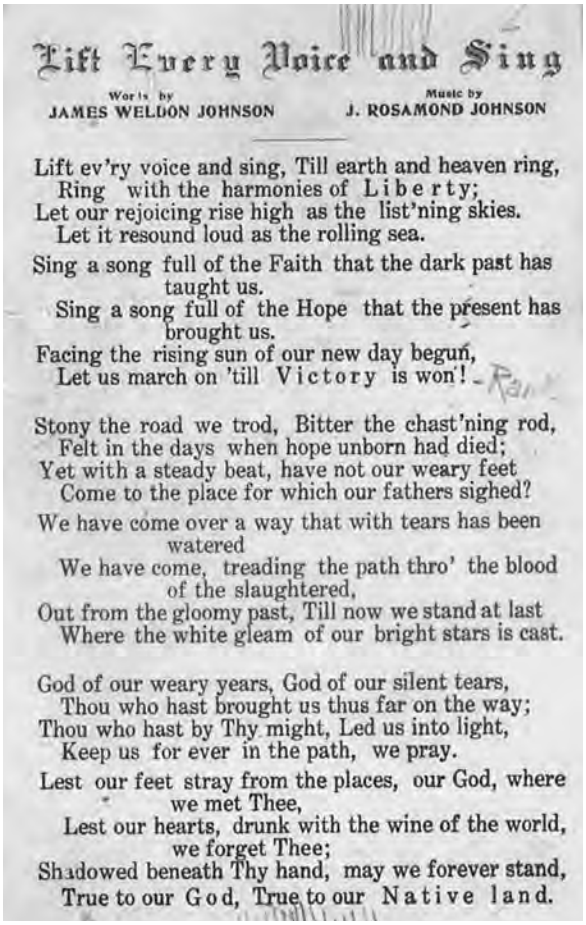
- Break up the inquiry process steps so that students focus on one or two steps per day.
- Model each step of the inquiry process using primary sources that are already familiar to students before asking students to complete the process independently.

PRIMARY SOURCE SET A

Photograph, *New York, New York*. Harlem apartment house, May–June 1943
Gordon Parks
Library of Congress (2017851520)
https://loc.gov/item/2017851520/

Photograph, *Portrait of Bessie Smith*, February 3, 1936
Carl Van Vechten
Library of Congress (2004663578)
https://loc.gov/item/2004663578/

PRIMARY SOURCE SET B



Lift Every Voice and Sing

Words by JAMES WELDON JOHNSON

Music by J. ROSAMOND JOHNSON

Lift ev'ry voice and sing, Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise high as the list'ning skies.
Let it resound loud as the rolling sea.
Sing a song full of the Faith that the dark past has taught us.
Sing a song full of the Hope that the present has brought us.
Facing the rising sun of our new day begun,
Let us march on 'till Victory is won!

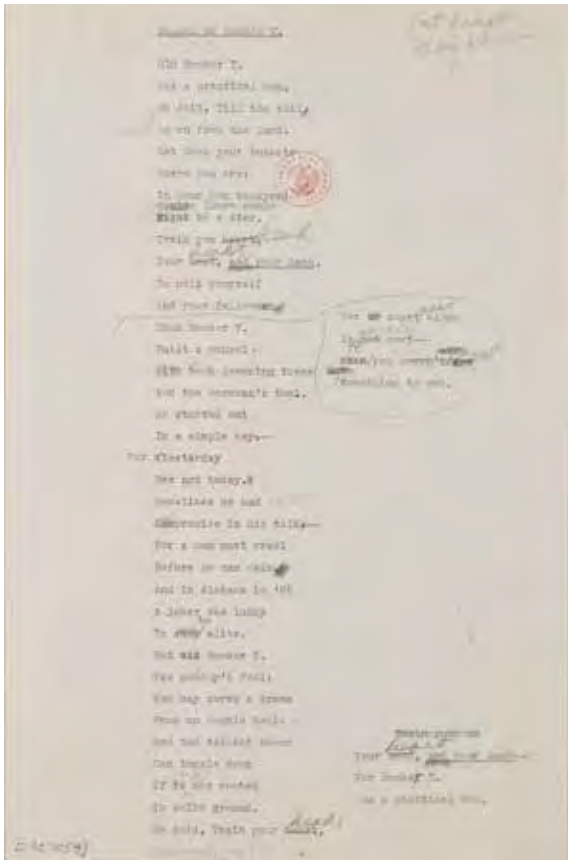
Stony the road we trod, Bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat, have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered
We have come, treading the path thro' the blood of the slaughtered,
Out from the gloomy past, Till now we stand at last
Where the white gleam of our bright stars is cast.

God of our weary years, God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might, Led us into light,
Keep us for ever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts, drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand, may we forever stand,
True to our God, True to our Native land.

Poem, "Lift Every Voice and Sing," 1938
James Weldon Johnson
Library of Congress (mfd.51004)
loc.gov/item/mfd.51004/

Photograph, *Portrait of Langston Hughes*, 1943
Gordon Parks
Library of Congress (2017858893)
https://loc.gov/item/2017858893/

PRIMARY SOURCE SET C



Poem Draft, "Ballad of Booker T," May 1, 1941
Langston Hughes
Langston Hughes Collection, Library of Congress
https://www.loc.gov/item/mcc.024/

Photograph, *Portrait of Zora Neale Hurston*, April 3, 1938
Carl Van Vechten
Library of Congress (2004663047)
https://loc.gov/item/2004663047/

THE HARLEM RENAISSANCE TEACHER'S GUIDE

HISTORICAL CONTEXT[3]

The Harlem Renaissance, also known as the New Negro Movement, was a period of great cultural activity and innovation among African American artists and writers, one that saw new artists and landmark works appear in the fields of literature, dance, art, and music. The participants were all fiercely individualistic talents, and not all of them saw themselves as being part of a movement. But in time, writers such as Countee Cullen and Langston Hughes; painters like Jacob Lawrence and Romare Bearden; and musicians and composers such as Duke Ellington and Bessie Smith became widely known as members of the Harlem Renaissance.

Much of the foundation of the Harlem Renaissance was laid by earlier generations of African American educators, students, and intellectuals. In the decades following the Civil War, many racial barriers in education were removed and African Americans took advantage of the new educational opportunities in great numbers. Dozens of African American colleges and universities were founded, and African American professors and other intellectuals took increasingly public roles. By the early 1900s, intellectual leaders like W.E.B. DuBois and James Weldon Johnson were writing, lecturing, and being published in journals such as *The Crisis* and *The Messenger.*

At the same time, African Americans were moving in huge numbers from the South to northern industrial cities, like New York, where they could find work and escape some of the institutionalized discrimination and mistreatment caused by the South's Jim Crow laws. Innovative young African American writers, painters, and musicians began gathering in a number of neighborhoods in Manhattan, including Harlem and Greenwich Village, working together, developing new ideas, and gaining national attention in the years after World War I.

Some of the most prominent works created during the Harlem Renaissance were in the field of literature. Zora Neale Hurston, Claude McKay, Jean Toomer, and Langston Hughes produced novels, poetry, short stories and memoirs.

Hurston produced important work in a number of fields. An anthropologist and folklorist, she studied with the eminent anthropologist Franz Boas at Columbia University, and used the music and stories that she collected as a folklorist to inform her novels, plays, and other books, including *Mules and Men* and *Their Eyes Were Watching God*. She also performed music based on her folkloric research, and has left a number of recordings along with her manuscripts.

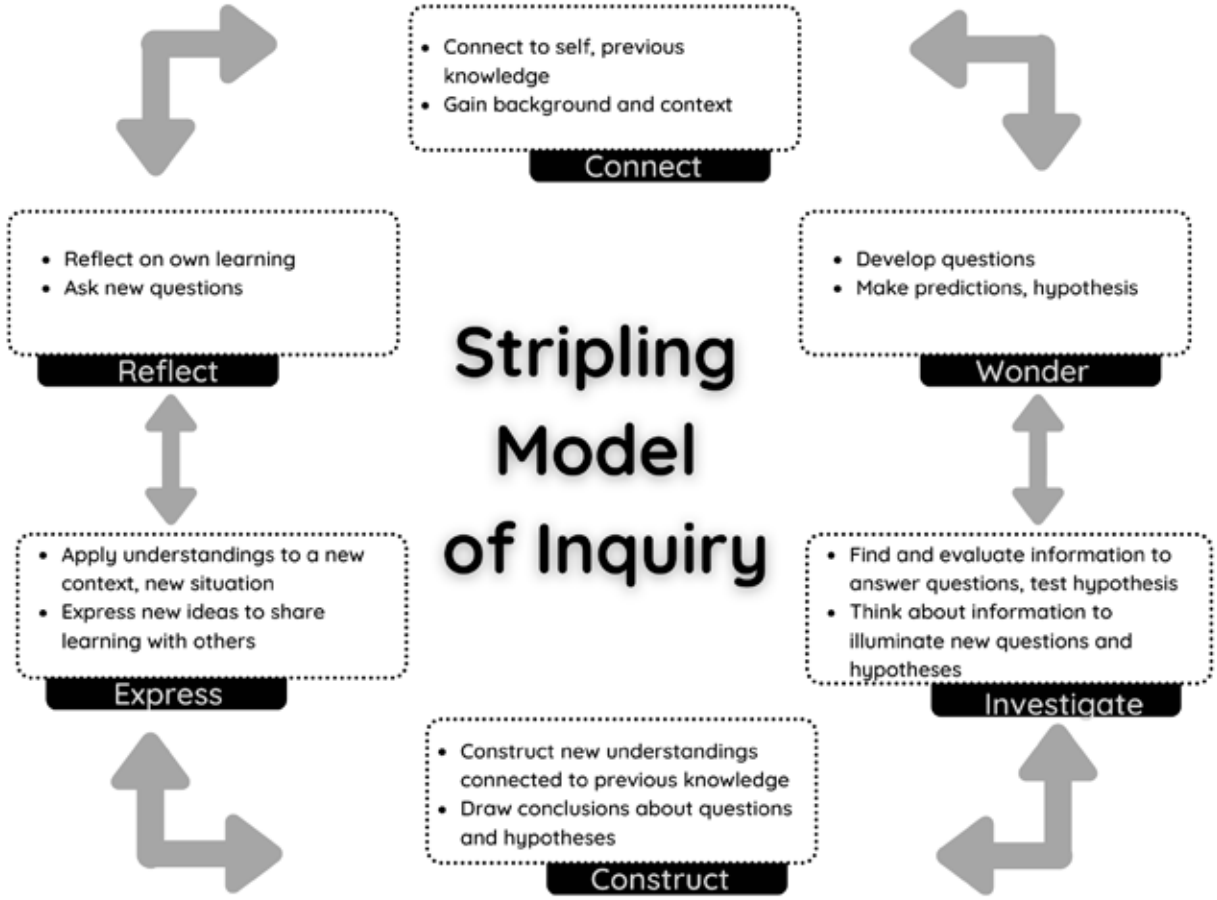
Langston Hughes, best known as a poet, also wrote plays, a novel, short stories, and an autobiography. Many of his poems were set to music by African American composers, and he collaborated with Zora Neale Hurston on a play, *Mule Bone* . . . Another artist who achieved great things in a number of fields was the multitalented Paul Robeson. An honor student and All-American athlete while at Rutgers University, Robeson went on to graduate from Columbia University Law School, and soon after became a famed concert singer, recording artist and stage and film actor. He was an impassioned advocate of political causes, and his performance tours and activism took him around the world.

Harlem was a center for musical and theatrical performance as well as literary work, as musicians drawn by the neighborhood's nightlife collaborated with writers, artists, and each other to create original works. Some of this work drew on musical forms that had grown from the African American experience—gospel, jazz, and blues. Other African American musicians worked in classical forms. Bessie Smith was a legendary blues singer, Marian Anderson broke ground as a classical contralto, and Louis Armstrong and Duke Ellington took jazz to new levels of innovation.

Eubie Blake was a prolific composer of the Harlem Renaissance, and was one of the creators of the musical revue *Shuffle Along*. This show was written and produced by African Americans, opened in New York in 1921 to great success, ran for one year in New York, and then toured for an additional two years. The visual arts were also part of the Harlem Renaissance. Among the best-known artists of the period were Aaron Douglas, Laura Wheeler Waring, Edward Harleston, and the painter and collage artist Jacob Lawrence.

3 Adapted from "The Harlem Renaissance Teacher's Guide," Library of Congress, accessed September 11, 2020, https://www.loc.gov/classroom-materials/harlemrenaissance/#teachers-guide.

STRIPLING MODEL OF INQUIRY



Stripling Model of Inquiry, Library of Congress, 2009

STUDENT INQUIRY NOTES

Guiding Questions	Student Notes
Connect What prior knowledge do you have about the topic? What knowledge did you gain about the topic from the secondary source? Was this knowledge presented from a particular point of view? What do you find most exciting or intriguing? What do you want to explore further?	
Wonder What questions do you have about the primary sources?	
Investigate What are the main ideas communicated by the primary sources? What is the point of view of each source's author? Do you see any evidence to question the sources' accuracy? How do the primary sources complement or conflict with each other?	

Construct How do the primary sources answer your "Wonder" questions?	
Express Imagine you are creating a response to one "Wonder" question that goes beyond a standard written response. What would you make? Why?	
Reflect What new questions do you now want to ask about your topic? What inquiry skills do you want to improve?	

CONDUCTING HISTORICAL RESEARCH

Applying the inquiry process to primary and secondary sources is at the heart of historical research. What is the difference between primary and secondary sources?

According to the Library of Congress, primary sources "are the raw materials of history—original documents and objects which were created at the time under study." Secondary sources are "accounts that retell, analyze, or interpret events, usually at a distance of place and time."[4] However, research topics can help determine if a source is primary or secondary.

Consider this image:

Charles Gustrine, *True Sons of Freedom*, 1918. Library of Congress (93503146).

Is this a primary or secondary source? This poster was created in 1918, during World War I. To determine whether the source is primary or secondary, students need to know the topic of the research project. If the topic was the experiences of African American soldiers in Europe during World War I, this poster is an idealized image. Further investigation would be needed. If the research question asked how governments used African Americans' heroic depictions to generate support for the war, this would clearly be a primary source from World War I.

4 "Getting Started with Primary Sources," Library of Congress, accessed November 18, 2020. https://www.loc.gov/teachers/usingprimarysources/.

As your students begin to locate primary and secondary sources, use a research plan to help them stay organized and promote thoughtful work.[5] A research plan will help students plan a strategy—what to research and where to look. A research plan also encourages students to record these decisions and modify them as they proceed with their research.

ACTIVITY ALERT!

Researching without a plan can be inefficient and slow. Students will brainstorm research topics, terms, and types of sources related to their research question in this activity. They will also brainstorm potential places to conduct research.

5 J. R. Mergendoller and J. W. Thomas, "Managing Project Based Learning: Principles from the Field," Buck Institute for Education, 2005: 15.

ACTIVITY TWO: CREATING A RESEARCH PLAN

ACTIVITY TIME: 60 MINUTES

TEACHER CREATED MATERIALS

- Student Research Plan
- Sample Student Research Plan

ACTIVITY PREPARATION

- Make one copy of the Student Research Plan for each student (or distribute electronically).
- Decide if students will work individually or in small groups.
- Test all online resources before class.

ACTIVITY PROCEDURE

WHAT IS A RESEARCH PLAN? (20 MINUTES)

- Explain that the next step in historical research involves creating a research plan.
- Discuss the goal of a research plan:
  - A research plan allows students to brainstorm keywords and concepts related to their research question.
  - A research plan helps students develop a strategy for finding relevant primary and secondary sources.
- Ask a volunteer to share a "Wonder" question from the Student Inquiry Notes they developed in Activity One.
- Lead the class to brainstorm keywords, people, events, places, ideas, or dates useful in searching for information about the question. Make a list that is visible to the students.
- Lead the class to brainstorm places where they could find primary and secondary sources. Make a list that is visible to the students.

RESEARCH PLAN COMPLETION (40 MINUTES)

- Organize students into groups if desired.
- Distribute one Student Research Plan to each student and briefly introduce the students to the questions.
- Draw attention to the fact that the last question is open-ended.
- Tell students that they will be developing a Student Research Plan.
  - Topic: Harlem Renaissance
  - Research Question: How did African Americans define cultural freedom during the Harlem Renaissance?
- Direct students to work individually or in their groups, referring to the Historical Background handout used in Activity One.
- Monitor and encourage students to choose terms that are as specific as possible. Encourage students to consider using synonyms.
- Lead a classroom discussion once students have had sufficient time to complete their plan, using the Sample Student Research Plan as your guide.
- Remind students that research and inquiry are recursive and reflective. They will be returning to and editing their research plan as they move through the research process.

STUDENT RESEARCH PLAN

Topic: _____

Research Question: _____

What are some important keywords, events, ideas, dates, and people related to your topic? These words will help you search for information. Remember to double-check your spelling.

_____ _____ _____ _____

_____ _____ _____ _____

_____ _____ _____ _____

What kind of <u>secondary sources</u> will be helpful in your research? Check the types of sources you will search for below. List your own as well.

- ☐ book
- ☐ database article
- ☐ website
- ☐ academic journal
- ☐ documentary film
- ☐ biographies
- ☐ textbook
- ☐ newspaper articles

_____ _____ _____ _____

What kind of <u>primary sources</u> will be helpful in your research? Check the types of sources you will search for below. List your own as well.

- ☐ newspaper articles
- ☐ diary/journal
- ☐ government documents
- ☐ photographs
- ☐ speeches
- ☐ autobiographies
- ☐ material objects
- ☐ sheet music/song lyrics
- ☐ films
- ☐ letters
- ☐ eyewitness interviews
- ☐ legal records

_____ _____ _____ _____

<u>Where</u> can you find these secondary and primary sources?

_____

_____

_____

_____

_____

_____

STUDENT RESEARCH PLAN

Topic: The Harlem Renaissance

Research Question: How did African Americans define cultural freedom during the Harlem Renaissance?

What are some important keywords, events, ideas, dates, and people related to your topic? These words will help you search for information. Remember to double-check your spelling.

New Negro	Harlem	1920s	Langston Hughes
Bessie Smith	Zora Neale Hurston	James Weldon Johnson	Carl Van Vechten
Great Migration	Jazz	Blues	New York City

What kind of <u>secondary sources</u> will be helpful in your research? Check the types of sources you will search for below. List your own as well.

☑ book	☑ database article	☑ website	☑ academic journal
☑ documentary film	☑ biographies	☑ textbook	☑ newspaper articles
museum guides	exhibition materials	literary analysis	museum blog

What kind of <u>primary sources</u> will be helpful in your research? Check the types of sources you will search for below. List your own as well.

☑ newspaper articles	☑ diary/journal	☐ government documents	☑ photographs
☐ speeches	☑ autobiographies	☑ material objects	☑ sheet music/song lyrics
☑ films	☑ letters	☐ eyewitness interviews	☐ legal records
poems	short stories and novels	music recordings	paintings

<u>Where</u> can you find these secondary and primary sources?

Student answers will vary.

IDENTIFYING PRIMARY SOURCES FOR RESEARCH

Primary sources are the essential building blocks of historical research. They help us have a sense of immediacy and closeness to the past. Primary sources also provide the evidence with which students can construct their historical arguments.

Types of primary sources include newspaper articles, letters, speeches, government documents, photographs, oral histories, material artifacts, and documentary footage.

ROVAR is one tool to determine the reliability of primary sources.[6]

R - Is the source **reliable**? Was it created during the time of study? Did the creator have direct knowledge of the topic?

O - What is the **origin** of the source? Is this the original version?

V - Is the source **valid**? Is it cited and quoted by others? Is it useful for your particular topic?

A - Is the source **accurate**? Does it line up with generally accepted knowledge or explain discrepancies?

R - Is the source directly **relevant** to the research topic?

Students often struggle to find primary sources using search engines. How can students identify and access diverse primary sources, such as newspaper articles, government records, visual material, oral histories, and others?

PRIMARY SOURCES AT THE LIBRARY OF CONGRESS

The Library of Congress is a treasure trove of primary sources for student use. In addition to its large (and expanding) digital collection, the Library offers Primary Source Sets for classroom use (loc.gov/classroom materials/?fa partof type:primary+source+set). Another great resource is the Free to Use and Reuse Sets. These are digitized items on a wide variety of topics (loc.gov/free to use).

"ASK A LIBRARIAN" AT THE LIBRARY OF CONGRESS

At the Library of Congress, students can take advantage of the "Ask a Librarian" feature. Students can direct their questions to librarians with expertise in a specific focus area, program, source format, source language, or region. Some departments also offer a "Chat with a Librarian" feature. Learn more at ask.loc.gov/.[7]

IDENTIFYING SECONDARY SOURCES FOR RESEARCH

Secondary sources were created by someone who did not participate in the event. However, secondary sources use primary sources by analyzing, critiquing, reporting, summarizing, interpreting, or restructuring the data. For historical research, secondary sources are generally scholarly books and articles. A secondary source aims to help build the historical research from multiple perspectives and give historical research context.[8]

An example of a secondary source on the Harlem Renaissance is Angela Y. Davis's *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday.* Davis explores a working-class perspective on the Harlem Renaissance, contrasting classic blues artists' sensibilities with their middle-class Harlem Renaissance peers.[9]

It is essential to help students understand that not all secondary sources carry equal weight. SOCCA is one way to judge the reliability of secondary sources.[10]

6 *Historical Argumentation Webinar Series: Historical Thinking Skills (Webinar #1)*, National History Day, updated July 8, 2020, accessed September 15, 2020, https://www.nhd.org//library-congress-tps.
7 "Ask a Librarian Service," Library of Congress, accessed November 20, 2020. https://ask.loc.gov/.
8 "How to Create an NHD Project," National History Day, last modified 2018, accessed September 15, 2020. https://www.nhd.org/how-enter-contest.
9 Angela Y. Davis, *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday* (New York: Pantheon Books, 1998).
10 *Historical Argumentation Webinar Series: Historical Thinking Skills (Webinar #1).*

S - Is the source **suitable** for the research topic?

O - Is the source **objective**? Does it consider multiple perspectives?

C - Is the source **credible**? Does it have a bibliography? Does it have footnotes or endnotes from recognized sources?

C - Is the source part of the **current** scholarship?

A - Is the source written by an **authority** in the field?

With the assistance of a sound library and online databases, students can successfully access relevant and reliable secondary sources for their historical research.

LIBRARY OF CONGRESS RESOURCES

The Library of Congress integrates several types of secondary sources into its collections. Students can find short and accessible secondary sources in the Library of Congress blogs, exhibition narratives, research guides, collection guides, and teacher's guides. For example, the blog post "Celebrating Bessie Smith: Empress of the Blues" (blogs.loc.gov/music/2018/04/celebrating-bessie-smith-empress-of-the-blues/) includes biographical and musical background on blues artist Bessie Smith.[11]

The Library also maintains a *Today in History* digital collection (loc.gov/collections/today-in-history/) connecting events from a calendar date to resources to learn more. See Chapter Four for a more in-depth look at the type of secondary sources available through the Library of Congress and strategies to use them with your students.

ORGANIZING AND CITING RESEARCH

Remember that research and inquiry are recursive and reflective. Students will most likely complete multiple rounds of primary and secondary source research while updating their research plan. They will be conducting these tasks simultaneously, and they will need help developing organizational systems. At the same time, we want to emphasize the importance of ethical research, including accurate citations and original student work.

Many free, easy-to-use programs can help students keep track of their research sources, create citations and bibliographies, and organize their research notes. Paid versions of these programs typically include more collaborative features, individualized citation help, and built-in note-taking capabilities.

Collaborative digital platforms are also useful for group research, providing students with an easy way to collect and share research. Collaborative platforms have the added benefit of allowing teachers to track student contributions to a group project.

Students need to develop a system, on paper or in a digital format, that allows them to gather, organize, and track the source of their information. Students are often good at gathering research but then struggle with processing the sources' information. Before diving into their independent research projects, practicing these skills is crucial.

11 Cait Miller, "Celebrating Bessie Smith: 'Empress of the Blues,' " In the Muse: Performing Arts Blog, Library of Congress, last modified April 30, 2018, accessed September 15, 2020. https://blogs.loc.gov/music/2018/04/celebrating-bessie-smith-empress-of-the-blues/.

CITATIONS

Students need to learn the most accurate and up to date methods of citing sources. Historians cite their work using the *Chicago Manual of Style*. Teachers should model the way to cite sources using the proper format.

Helpful Resources include:

National History Day's Annotated Bibliography Resource
nhd.org/annotated-bibliography

Chicago Style Introduction
Purdue Online Writing Lab, Purdue University
owl.purdue.edu/owl/research_ and_citation/chicago_manual_17th_edition/chicago_style_introduction.html

Note that Library of Congress item records include a drop down box called "Cite This Item," which contains generated bibliographic references.

ACTIVITY ALERT!

In Activity Three, students will practice completing source cards for a primary and secondary source in preparation for independent research in this activity. Modeling will help students identify what to look for when they find a source and create a system to organize their information.

ACTIVITY THREE: ORGANIZING AND CITING RESEARCH

ACTIVITY TIME: 45 MINUTES

PRIMARY SOURCE

Playbill, *MacBeth*, April 1936
William Shakespeare (author) and Orson Welles (director)
Library of Congress (musftpplaybills.200221050.0)
https://www.loc.gov/resource/musftpplaybills.200221050.0

SECONDARY SOURCE

Wendy Smith, "The Play That Electrified Harlem," 1996
Library of Congress
https://www.loc.gov/collections/federal-theatre-project-1935-to-1939/articles-and-essays/play-that-electrified-harlem/

TEACHER CREATED MATERIALS

- Research Notecard
- Research Notecard–Secondary Source Sample
- Research Notecard–Primary Source Sample

ACTIVITY PREPARATION

- Make two copies of the Research Notecard for each student (or distribute electronically).
- Make one copy of "The Play that Electrified Harlem" for each student.
- Make one copy of the *MacBeth* playbill for each group of students (or distribute electronically).
- Organize students into pairs.
- Test all online resources before class.

ACTIVITY PROCEDURE

ANALYZING SOURCES (45 MINUTES)

- Explain to students that they will model one method to process a research source using two examples from the Library of Congress.
- Distribute two copies of the Research Notecard to each student.
  - **Teacher Tip: These can be made into templates if using an online organizational system or used as traditional worksheets.**
- Distribute the article, "The Play That Electrified Harlem," and allow students time to read.
- Work with the class to complete a Research Notecard together. Compare the class's notecard to the Research Notecard - Secondary Source Sample.
- Distribute the *MacBeth* playbill to each group of students.
- Allow students time to analyze the source and complete the second Research Notecard.
- Project the Research Notecard–Primary Source Sample and ask students to compare their work to the sample.
- Lead a recap discussion:
  - *Do you prefer to organize your research on paper or in an electronic format? Why?*
  - *How could this method help keep your research organized?*
  - *How can investing time in this process make creating your final product easier?*

RESEARCH NOTECARD TEMPLATE

Title of Source	**Primary** ☐ **Secondary** ☐ **(check one)**
Citation Information	**URL (if any)**
	Page Number(s) (if any)
Text › List four to six important quotations. You MUST include quotation marks and a page number (if applicable). › Highlight the main ideas and vocabulary.	**Summary** › Explain it to yourself in words you understand › Look back at the quotes—got it all? › Include five to seven bullet points to summarize this source.
	Analysis › What is the point of view of the author? › Do you see any evidence to question the source's accuracy? › How does this source complement or conflict with others you have read? › What additional question does this source generate? What can you follow up on? › How does this source help you answer or modify your research question?

RESEARCH NOTECARD

Title of Source	**Primary** ○ **Secondary** ○ **(check one)**
Citation Information	**URL (if any)**
	Page Number(s) (if any)
Text	**Summary**
	Analysis

RESEARCH NOTECARD – SAMPLE SECONDARY SOURCE

Title of Source
The Play that Electrified Harlem

Primary ☐ **Secondary** ☑ **(check one)**

Citation Information

Author: Wendy Smith
Source: Library of Congress
Type of Source: article
Title: "The Play that Electrified Harlem"
Updated: 1996
Accessed: September 12, 2020

URL (if any)
https://www.loc.gov/collections/federal-theatre-project-1935-to-1939/articles-and-essays/play-that-electrified-harlem/

Page Number(s) (if any)
n/a

Text

- "Every one of the Lafayette's 1,223 seats was taken; scalpers were getting $3 for a pair of 40-cent tickets. The lobby was so packed people couldn't get to their seats; the curtain, announced for 8:45, didn't rise until 9:30."
- "The 'Voodoo *Macbeth*,' as this all-black version set in 19th century Haiti came to be called, was notable on several counts. It was one of four Manhattan premieres in the spring of 1936 that solidified the shaky reputation of the Federal Theater Project, the most controversial of the Works Progress Administration's arts programs. (The project had been under fire since its founding in August 1935 for spending taxpayers' money on salaries without actually providing much theater for the public to see.) *Macbeth* launched the meteoric directing career of Orson Welles, not yet 21 when it opened, who would go on to astonish New York theatergoers with several more bold stage productions before departing for Hollywood in 1939. It gave African-American performers, usually restricted to dancing and singing for white audiences, a chance to prove they were capable of tackling the classics."
- "The Voodoo *Macbeth* certainly cast a spell over audiences, which did not share the critics' reservations. It ran for 10 sold-out weeks at the Lafayette, then moved downtown for a 10-day run at the Adelphi Theatre before going on tour to FTP theaters in Bridgeport, Hartford, Dallas, Indianapolis, Chicago, Detroit, Cleveland and Syracuse."
- "When the tour was over, Macbeth had netted $14,000 - and spent $97,000."

Summary

- The play was very popular but did not manage to make a profit.
- The show began in Harlem, but then played to audiences across the nation.
- Most of the actors were amateurs, and the rehearsal process was a challenge.
- The show was created under the Federal Theater Project and directed by Orson Wells (famous for his radio work).
- Includes images of costume sketches and photographs.
- Refers to a *New York Times* review of the play–maybe I can find that.
- The article was initially published in *Civilization* magazine and was selected to be re-printed on the Library of Congress website.

Analysis

- How did the other productions compare to this one?
- Maybe I should narrow my research question to, "How did black theater define cultural freedom during the Harlem Renaissance?"

RESEARCH NOTECARD TEMPLATE – SAMPLE PRIMARY SOURCE

Title of Source:

MacBeth

Primary ☑ **Secondary** ☐ **(check one)**

Citation Information

Author: William Shakespeare
Director: Orson Wells
Source: Library of Congress
Type of Source: playbill
Date: April 1936
Accessed: September 12, 2020

URL (if any)

https://www.loc.gov/resource/musftpplaybills.200221050.0/?sp=1

Page Number(s) (if any)

1–2

Text

- The Federal Theater was part of the Works Progress Administration (WPA), a New Deal relief program.
- This production featured an African American cast (they use the term "West Indian") and orchestra
- The play ran at the New Lafayette Theater
- 9 p.m. curtain
- Tickets ranged from 15-40 cents
- Music included a traditional spiritual

Summary

- Macbeth was a 1936 production of the Federal Theatre Project Negro Unit.
- Performed in Harlem's New Lafayette Theatre.
- Ticket prices were kept low to meet the Federal Theatre Project's goal of accessible theater.
- "West Indian" production featured an African American cast.
- The review indicates an enthusiastic public response.

Analysis

- *MacBeth* follows the Harlem Renaissance tradition of creating black art for black audiences in black neighborhoods.
- I wonder how many performances the Federal Theatre Project Negro Unit created and performed? In which cities? How did audiences receive the performances?

REFLECTION REMINDER

After helping students develop a research plan, ask them to reflect on the research process:

- *What did you accomplish in these activities?*
- *How can you improve your skills to develop a strong research plan?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

This chapter helped students explore their topics and research questions, identify where to find sources, and create a research plan and organization strategy. The next few chapters will dive into how to identify, locate, and use secondary and primary sources from the Library of Congress in research projects.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITIZED COLLECTION

Free to Use and Reuse Sets. Collection. Library of Congress. https://www.loc.gov/free-to-use.

Today in History. Collection. Library of Congress. https://www.loc.gov/collections/today-in-history/.

PHOTOGRAPHS

Parks, Gordon. *New York, New York apartment house.* Photograph. May-June 1943. Library of Congress (2017851520). https://www.loc.gov/item/2017851520/.

Parks, Gordon. *Portrait of Langston Hughes.* Photograph. 1943. Library of Congress (2017858893). https://www.loc.gov/item/2017858893/.

Van Vechten, Carl. *Portrait of Bessie Smith.* February 1936. Library of Congress (2004663578). https://www.loc.gov/item/2004663578/.

Van Vechten, Carl. *Portrait of Zora Neale Hurston.* April 1938. Library of Congress (2004663047). https://www.loc.gov/item/2004663047/.

POEM

Hughes, Langston. Drafts of Langston Hughes's poem "Ballad of Booker T." Poem draft. May 30, 1941. Library of Congress. https://www.loc.gov/item/mcc.024/.

Johnson, James Weldon. "Lift Every Voice and Sing." Poem. 1938. Library of Congress (2017770163). https://www.loc.gov/item/mfd.51004/.

PRINTS

Gustrine, Charles. "True Sons of Freedom." Print. 1918. Library of Congress (93503146). https://www.loc.gov/item/93503146/.

PRIMARY SOURCE SET

The Harlem Renaissance. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/harlem-renaissance/.

TEXTUAL

Shakespeare, William (author), and Orson Welles (director). *MacBeth.* Playbill. 1936. Library of Congress (musftpplaybills.200221050.0). https://www.loc.gov/item/musftpplaybills.200221050/.

SECONDARY SOURCES

ARTICLES

Stripling, Barbara. "Teaching Inquiry with Primary Sources." *Teaching with Primary Sources Quarterly 2*, no. 3 (2009): 2–4. https://www.loc.gov/static/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program/documents/inquiry-learning.pdf.

Mergendoller, J. R. and J. W. Thomas. "Managing Project Based Learning: Principles from the Field." Buck Institute for Education, 2005. http://www.dr-hatfield.com/science_rules/articles/Managing%20Project%20Based%20Learning.pdf.

BLOG

Miller, Cait. "Celebrating Bessie Smith: 'Empress of the Blues.' " Muse: Performing Arts Blog. Library of Congress. April 30, 2018. https://blogs.loc.gov/music/2018/04/celebrating-bessie-smith-empress-of-the-blues/.

BOOKS

Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday.* New York: Pantheon Books, 1998.

The Harlem Renaissance. Library of Congress. Apple Books. https://books.apple.com/us/book/the-harlem-renaissance/id915938644.

VIDEO

Historical Argumentation Webinar Series: Historical Thinking Skills (Webinar #1). National History Day. Updated July 8, 2020. Accessed September 15, 2020. https://www.nhd.org//library-congress-tps.

WEBSITES

"Annotated Bibliography." National History Day. Accessed September 11, 2020. https://www.nhd.org/annotated-bibliography.

"Ask a Librarian Service." Library of Congress. Last accessed November 18, 2020. https://ask.loc.gov.

"Chicago Style Introduction." Purdue Online Writing Lab, Purdue University. Accessed September 11, 2020. https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html.

"Classroom Materials at the Library of Congress." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/classroom-materials/?fa=partof_type:primary+source+set.

"Getting Started with Primary Sources." Library of Congress. Accessed November 18, 2020. https://www.loc.gov/teachers/usingprimarysources/.

"How to Create an NHD Project." National History Day. Last modified 2018. Accessed September 15, 2020. https://www.nhd.org/how-enter-contest.

Smith, Wendy. "The Play That Electrified Harlem." Library of Congress. Updated 1996. Last accessed September 2, 2020. https://www.loc.gov/collections/federal-theatre-project-1935-to-1939/articles-and-essays/play-that-electrified-harlem/.

SKILLS SPOTLIGHT: PRIMARY AND SECONDARY SOURCES

An American Red Cross nurse treats wounded soldiers at a railroad station in Saint-Étienne, France, July 1918. Library of Congress (2016645646).

PRIMARY OR SECONDARY?

Historians examine evidence to make sense of the past. They draw upon both primary and secondary sources when constructing interpretations. Primary sources are "the raw materials of history—original documents and objects created at the time under study."[1] Primary sources are the undigested bits of history.

1 "Getting Started with Primary Sources," Library of Congress, accessed November 20, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

Secondary sources "retell, analyze, or interpret events, usually at a distance of time or place."[2] They include essays, journal articles, books, or blog posts. Historians often analyze and draw conclusions using secondary sources.

Before students can be independent researchers, they need to understand the difference between primary and secondary sources. The following activity will allow students to practice that skill and discuss the times when a primary source might become a secondary source and vice versa.

ACTIVITY ALERT!

In this activity, students will work in pairs to examine sources, identify each as primary or secondary, and explain their classifications.

2 "Getting Started with Primary Sources."

ACTIVITY ONE: PRIMARY OR SECONDARY?

ACTIVITY TIME: 35 MINUTES

PRIMARY SOURCES

Audio Recording, *Address by John D. Rockefeller, Jr. / United War Work Campaign Committee,* 1918 [0:00-0:40]
John D. Rockefeller, Jr.
Library of Congress (201665164)
https://www.loc.gov/item/2016655164/

Diary, *Diary of Harry Frieman*, 1917 (excerpt)
Harry Frieman
Veterans History Project, Library of Congress (AFC/2001/001/23600)
http://memory.loc.gov/diglib/vhp/story/loc.natlib.afc2001001.23600/

Photograph, *American Red Cross nurse at the railroad station at St. Etienne, helping wounded soldiers on to the tram cars which are being used as ambulances,* July 1918
Library of Congress (2016645646)
https://www.loc.gov/item/2016645646/

SECONDARY SOURCES

Blog Post, "World War I: The Women's Land Army," March 26, 2018
Ryan Reft
Library of Congress
https://blogs.loc.gov/loc/2018/03/world-war-i-the-womens-land-army/

Book, *A Military History of the World War, Vol. 1*, 1923 (excerpt)
Colonel Charles Roscoe Howland
Library of Congress
https://archive.org/details/militaryhistoryo00howl_1/page/22/mode/2up

Video, Mary Dudziak, *A Bullet in the Chamber: The Politics of Catastrophe & the Declaration of World War I*, September 25, 2015 [7:42-9:40]
Library of Congress
https://www.loc.gov/item/webcast-7140/

TEACHER CREATED MATERIALS

Primary or Secondary Chart
Primary or Secondary Chart Answer Key

ACTIVITY PREPARATION

- Organize students into pairs.
- Make one copy of the Primary or Secondary Chart for each student.
- Print one copy of the Primary or Secondary Chart Answer Key for teacher use.
- Test all online resources before class.

ACTIVITY PROCEDURE

THE DIFFERENCE BETWEEN PRIMARY AND SECONDARY SOURCES (5 MINUTES)

- Discuss the differences between a primary source and a secondary source.

RECOGNIZING WHEN A SOURCE IS PRIMARY OR SECONDARY (30 MINUTES)

- Distribute the Primary or Secondary Chart to each student.
- Project each source on the chart to the class.
- Walk students through each source. Ask them to view or listen to the sources independently and mark on their chart whether the source is primary or secondary.
  - Ask students to share answers with their partner, to discuss their answers, and, if different, to provide evidence to support their own decisions on their chart.
  - Continue through each source allowing time for student pairs to discuss their findings before writing their explanations.
  - Help students notice that both primary and secondary sources take various forms: articles, audio files, blog posts, books, diaries, photographs, and videos.
- Lead a short class discussion:
  - Ask students how primary and secondary sources work together to provide a deeper understanding of a topic.
  - Ask students if a source can be both primary and secondary. Under what circumstances could the same source be both primary and secondary?
  - Why are primary and secondary sources important to the research process?
  - **Teacher Tip: Teachers should encourage students to consider how primary and secondary sources work together.**

PRIMARY OR SECONDARY?

The distinction between primary and secondary sources is not as straightforward as it may seem. A source may be considered primary in one research context but secondary in another research context. For a research project about Americans' experience in the First World War, C. R. Howland's book would most likely be considered a secondary source. The author published *A Military History of the World War, Vol. 1*, in 1923. Howland offers an overview of the war and his analysis based on primary sources. However, if the research project focused on how interpretations of the First World War causes have changed over time, Howland's book would be considered a primary source. Lead a class discussion to help students see that it's not always clear whether sources are primary or secondary.

Cheryl Lederle, Educational Resource Specialist at the Library of Congress, suggests paying close attention to how a source is used in research. "Instead of asking *whether* a particular object is a primary source, it might be more useful to ask *when* that artifact would be a primary source."[3] For students conducting research, correctly classifying their sources is less important than appreciating how each source contributes to their understanding of a topic. Students should explain how they used each source in their annotated bibliography. Thorough research includes an extensive investigation into both primary and secondary sources.

3 Cheryl Lederle, "What Makes a Primary Source a Primary Source?" Teaching with the Library of Congress Blog, updated October 4, 2011, accessed July 14, 2020. https://blogs.loc.gov/teachers/2011/10/what-makes-a-primary-source-a-primary-source/.

PRIMARY OR SECONDARY CHART

Directions: The following sources are related to Americans' experiences in the First World War (1914–1918). Examine each source and determine if it is a primary or secondary source. Briefly explain your classification in the last column.

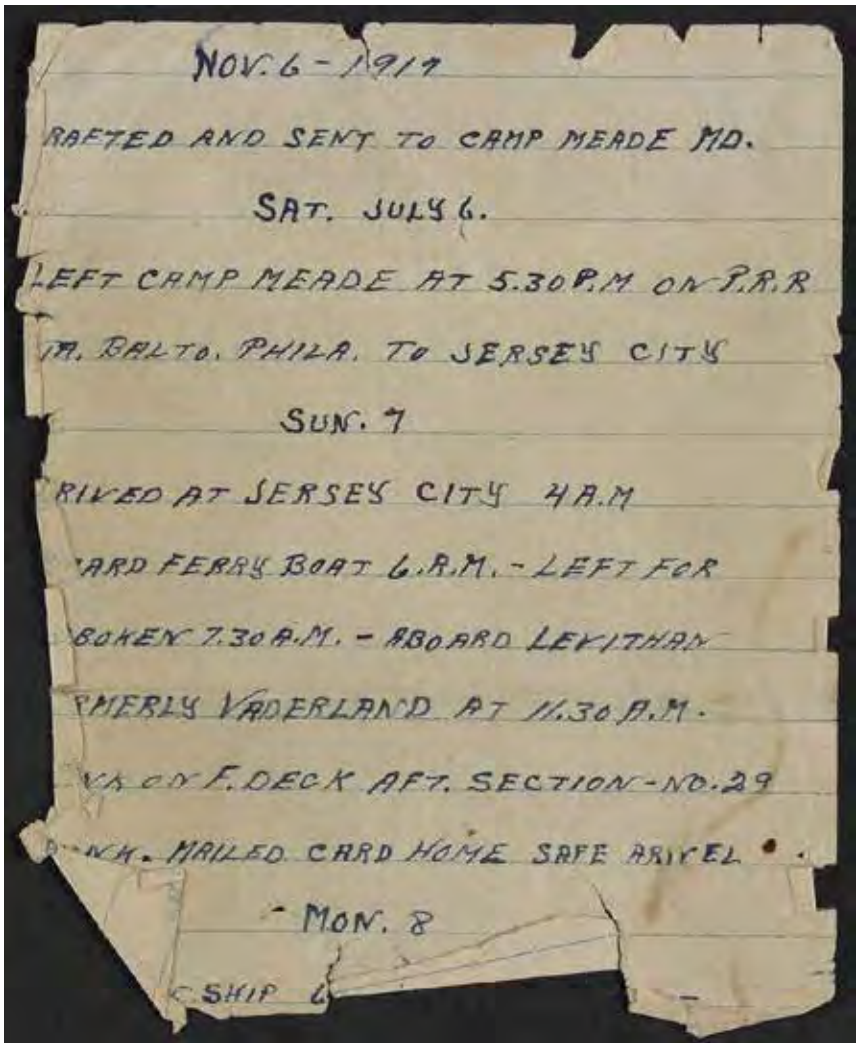
Source	Type of Source	Primary or Secondary?	Explanation
Audio Recording, *Address by John D. Rockefeller, Jr. / United War Work Campaign Committee*, 1918 [0:00-0:40] https://www.loc.gov/item/2016655164/	audio recording	Select One	
Blog Post, "World War I: The Women's Land Army," March 26, 2018 https://blogs.loc.gov/loc/2018/03/world-war-i-the-womens-land-army/	blog post	Select One	
Book, *A Military History of the World War*, Vol. 1, 1923 Colonel Charles Roscoe Howland Library of Congress https://archive.org/details/militaryhistoryo00howl_1/page/22/mode/2up	book	Select One	
Diary, *Diary of Harry Frieman*, 1917 (page one) Veterans History Project, Library of Congress http://memory.loc.gov/diglib/vhp/story/loc.natlib.afc2001001.23600/	diary	Select One	
Photograph, *American Red Cross nurse at the railroad station at St. Etienne, helping wounded soldiers on to the tram cars which are being used as ambulances*, July 1918 https://www.loc.gov/item/2016645646/	photograph	Select One	
Video, *A Bullet in the Chamber: The Politics of Catastrophe & the Declaration of World War I*, September 25, 2015 [7:42-9:40] https://www.loc.gov/item/webcast-7140/	video	Select One	

PRIMARY OR SECONDARY CHART ANSWER KEY

Directions: The following sources are related to Americans' experiences in the First World War (1914–1918). Examine each source and determine if it is a primary or secondary source. Briefly explain your classification in the last column.

Source	Type of Source	Primary or Secondary?	Explanation
Audio Recording, *Address by John D. Rockefeller, Jr. / United War Work Campaign Committee*, 1918 [0:00-0:40] https://www.loc.gov/item/2016655164/	audio recording	**primary**	**This audio recording was created during the period under investigation. It is a piece of "raw" material.**
Blog Post, "World War I: The Women's Land Army," March 26, 2018 https://blogs.loc.gov/loc/2018/03/world-war-i-the-womens-land-army/	blog post	**secondary**	**This blog post was written by a historian long after the period under investigation. The historian draws on many sources to support his interpretation.**
Book, *A Military History of the World War*, Vol. 1, 1923 Colonel Charles Roscoe Howland Library of Congress https://archive.org/details/militaryhistoryo00howl_1/page/22/mode/2up	book	**primary or secondary**	**The publication date for this book is after the war ends. However, the author is a military officer with direct knowledge. More information is needed.**
Diary, *Diary of Harry Frieman*, 1917 (page one) Veterans History Project, Library of Congress http://memory.loc.gov/diglib/vhp/story/loc.natlib.afc2001001.23600/	diary	**primary**	**This was an eyewitness account, and Frieman wrote the diary in 1917.**
Photograph, *American Red Cross nurse at the railroad station at St. Etienne, helping wounded soldiers on to the tram cars which are being used as ambulances*, July 1918 https://www.loc.gov/item/2016645646/	photograph	**primary**	**This photograph was taken during the period under investigation. It is a piece of "raw" evidence. The photograph has not been analyzed for us.**
Video, *A Bullet in the Chamber: The Politics of Catastrophe & the Declaration of World War I*, September 25, 2015 [7:42-9:40] https://www.loc.gov/item/webcast-7140/	video	**secondary**	**In this webcast, historians look back on the First World War. They discuss their interpretations based on primary source research.**

Diary, *Diary of Harry Frieman*, 1917 (excerpt)
Harry Frieman
Veterans History Project, Library of Congress (AFC/2001/001/23600)
http://memory.loc.gov/diglib/vhp/story/loc.natlib.afc2001001.23600/



NOV. 6 - 1917

RAFTED AND SENT TO CAMP MEADE MD.

SAT. JULY 6.

LEFT CAMP MEADE AT 5.30 P.M ON P.R.R

M. BALTO. PHILA. TO JERSEY CITY

SUN. 7

RIVED AT JERSEY CITY 4 A.M

ARD FERRY BOAT 6. A.M. - LEFT FOR

BOKEN 7.30 A.M. - ABOARD LEVITHAN

MERLY VADERLAND AT 11.30 A.M.

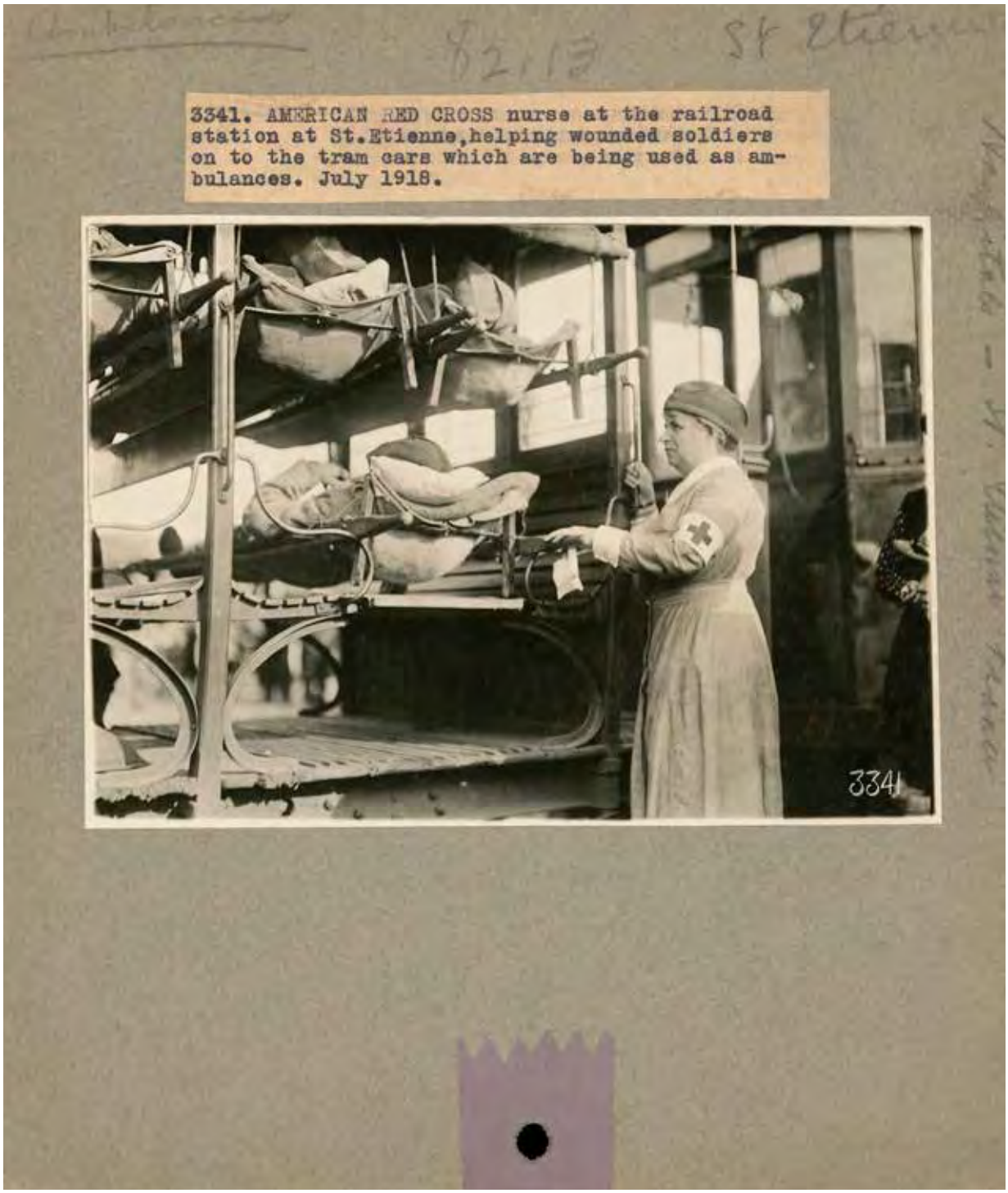
VA ON F. DECK AFT. SECTION - NO. 29

NK. MAILED CARD HOME SAFE ARIVEL

MON. 8

SHIP

Photograph, *American Red Cross nurse at the railroad station at St. Etienne, helping wounded soldiers on to the tram cars which are being used as ambulances,* July 1918
Library of Congress (2016645646)
https://www.loc.gov/item/2016645646/



BIBLIOGRAPHY

PRIMARY SOURCES

AUDIO RECORDING

Rockefeller, Jr. John D. *Address by J.D. Rockefeller Jr. / United War Word Campaign.* Audio Recording. 1918. Library of Congress (2016655164). https://www.loc.gov/item/2016655164/.

BOOKS

Howland, Colonel Charles Roscoe. *A Military History of the World War, Vol. 1.* Fort Leavenworth: The General Service Schools Press, 1923. Library of Congress (23014956). https://archive.org/details/militaryhistoryo00howl_1/page/22/mode/2up.

DIARY

Frieman, Harry. *Diary of Harry Frieman.* Veterans History Project, Library of Congress (AFC/2001/001/23600). http://memory.loc.gov/diglib/vhp/story/loc.natlib.afc2001001.23600/.

PHOTOGRAPHS AND POSTERS

American Red Cross nurse at the railroad station at St. Etienne, helping wounded soldiers on to the tram cars which are being used as ambulances, July. France Loire, 1918. Photograph. July 1918. Library of Congress (2016645646). https://www.loc.gov/item/2016645646/.

SECONDARY SOURCES

BLOGS AND BLOG POSTS

Lederle, Cheryl. "What Makes a Primary Source a Primary Source?" Teaching with the Library of Congress Blog. October 4, 2011. https://blogs.loc.gov/teachers/2011/10/what-makes-a-primary-source-a-primary-source/.

LECTURES

Dudziak, Mary. *A Bullet in the Chamber: The Politics of Catastrophe & the Declaration of World War I.* Video. September 25, 2015. https://www.loc.gov/item/webcast-7140/.

WEBSITES

"Getting Started with Primary Sources." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

CHAPTER FOUR: USING SECONDARY SOURCES IN HISTORICAL RESEARCH

IN THE LAST CHAPTER

Now that students have developed a research question and an inquiry plan, it is time to shift into the research phase of the project. While students are often excited to dive into primary source research, it is important that students understand basic timelines, key players, and major trends. Secondary sources are a vital step in the process. While the process will be more cyclical once students find their historical footing, they need secondary sources to ground their research. This chapter will explain what secondary sources are and the vital role they play in the research process.

WHAT ARE SECONDARY SOURCES?

Historians examine evidence to make sense of the past. They draw upon both primary and secondary sources when constructing interpretations. Primary sources are remnants from the past, but secondary sources are *history*. Primary sources are "the raw materials of history—original documents and objects created at the time under study."[1] Primary sources are the undigested bits of history.

Secondary sources are documents from a time and place after the event that help historians analyze and draw conclusions. Secondary sources "retell, analyze, or interpret events, usually at a distance of time or place."[2] They are often published as essays, journal articles, books, or blog posts.

WHY ARE SECONDARY SOURCES IMPORTANT?

Secondary sources provide researchers with important context for their topics. Researchers use secondary sources to explain broader events and people who may have affected the subject under investigation. For guidance on identifying and selecting reliable secondary sources, please refer to Chapter Eight.

Secondary sources offer different and sometimes conflicting perspectives and meanings derived from primary sources. Historians consult books, articles, and essays to determine what has already been written about a topic. While reading secondary sources, researchers might find unanswered questions. They may uncover events and people who are worthy of further investigation. Researchers become detectives who might uncover an interpretation of the past that could be challenged with new evidence.

Teachers need to decide when to introduce primary sources independently, providing little or no historical context, and when to introduce primary sources after students have basic knowledge on which to build. Introducing just a primary source can spark student interest and inquiry at the beginning of a new unit of study, and leave students eager to ask questions and learn more. Sometimes this approach can open students' minds to seeing more details and more possibilities. Students may generate more interesting questions about a source, which can focus their reading and understanding of a secondary source presented later. Once students begin to research and formulate a historical argument, the context provided by secondary sources is crucial to understand the evidence primary sources provide.

1 "Getting Started with Primary Sources," Library of Congress, accessed November 20, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.
2 "Getting Started with Primary Sources."

RESEARCHER TIP

This chapter features sources from World War I. When searching a topic like this, remind students to use different names as they search. Using terms like World War I, the First World War, or the Great War can produce a more comprehensive array of sources than limiting the search to one keyword. Note that more modern terms or abbreviations (such as WWI) might not be as successful.

USING SECONDARY SOURCES TO ESTABLISH HISTORICAL CONTEXT

Historical context is the information that we need to know to understand historical evidence or a historical interpretation. Context provides the answers to the fundamental questions of *who*, *what*, *when*, and *where* of a historical event. We can think of historical context as the setting. We might be lost if we begin reading a novel in the middle or walk into a movie theater halfway through a film. We rely on an author or filmmaker to introduce the main characters that set us in a particular time and place.[3]

Similarly, historians must set the scene from the past for their research. Historical context defines the scope of research, indicating, for example, that the project examines a single event, a process that stretched over many years, or the lifetime of a specific individual. Furthermore, it can explain the economic, geographic, political, and social conditions surrounding a specific historical event.

Students should be able to explain the significance of *when* and *where* an event occurred. Sources created in times of war are different from those created in times of peace. Sources written or drawn in the sixteenth century will differ from those made in the twentieth century. By describing the context of their research topic, students should demonstrate how the past was different from today and what has changed over time.

Secondary sources can provide much of the context for historical research. There are several tools to help students manage contextual information. Teachers may be familiar with cluster or web organizers, where students place their research topic in the center, then fill in surrounding spaces with relevant information.[4] Another tool used in the activity below is the Big C, Little c Graphic Organizer.[5] "Big C" refers to broad trends and conditions that influenced the topic under investigation. "Little c" refers to the specific events and people that directly affected the topic. Students can use these tools to organize contextual information for their entire research project to analyze primary source evidence.

ACTIVITY ALERT!

In Activity One, students will analyze a primary source. Students will then read a secondary source and re analyze the primary source using this new information. Then they will discuss what they saw differently after putting the primary source into historical context, what questions were answered, and what new questions they generated.

3 The movie analogy is more fully developed in a lesson from History Day in Minnesota. "Lesson: Research - Historical Context," National History Day in Minnesota, accessed August 2, 2020. https://www.mnhs.org/historyday/teachers/curriculum-and-timeline/teacher-framework.

4 For an example worksheet in this style, see "Worksheet: Historical Context," National History Day in Minnesota, accessed August 2, 2020. https://www.mnhs.org/historyday/teachers/curriculum-and-timeline/teacher-framework.

5 Developed by National History Day.

ACTIVITY ONE: MAKING SENSE OF THE PAST WITH CONTEXTUAL INFORMATION

ACTIVITY TIME: 60 MINUTES

PRIMARY SOURCE

Poster, *Future Ship Workers A One-Armed Welder*, 1919
American Red Cross Red Cross Institute for Crippled and Disabled Men and the Red Cross Institute for the Blind
Library of Congress (00651580)
https://www.loc.gov/item/00651580/

SECONDARY SOURCE

Blog Post, "World War I: Injured Veterans and the Disability Rights Movement," December 21, 2017
Ryan Reft
Library of Congress
https://blogs.loc.gov/loc/2017/12/world-war-i-injured-veterans-and-the-disability-rights-movement/

LIBRARY OF CONGRESS MATERIALS

Primary Source Analysis Tool
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

Teacher's Guide Analyzing Primary Sources
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

Teacher's Guide, World War I Primary Source Set
https://www.loc.gov/classroom-materials/world-war-i/

TEACHER CREATED MATERIAL

"Big C, Little c" Historical Context Graphic Organizer
"Big C, Little c" Historical Context Graphic Organizer Answer Key

ACTIVITY PREPARATION

- Organize students into pairs.
- Test all online resources before class
- Make one copy of the following for each student:
  - Blog post, "World War I Injured Veterans and the Disability Rights Movement"
  - Teacher's Guide, World War I Primary Source Set
  - Primary Source Analysis Tool
  - "Big C, Little c" Historical Context Graphic Organizer
- Print one copy of the "Big C, Little c" Historical Context Graphic Organizer Answer Key for teacher use.
- Select questions from the Analyzing Primary Sources Teacher's Guide to focus and direct student engagement with the primary sources.

ACTIVITY PROCEDURE

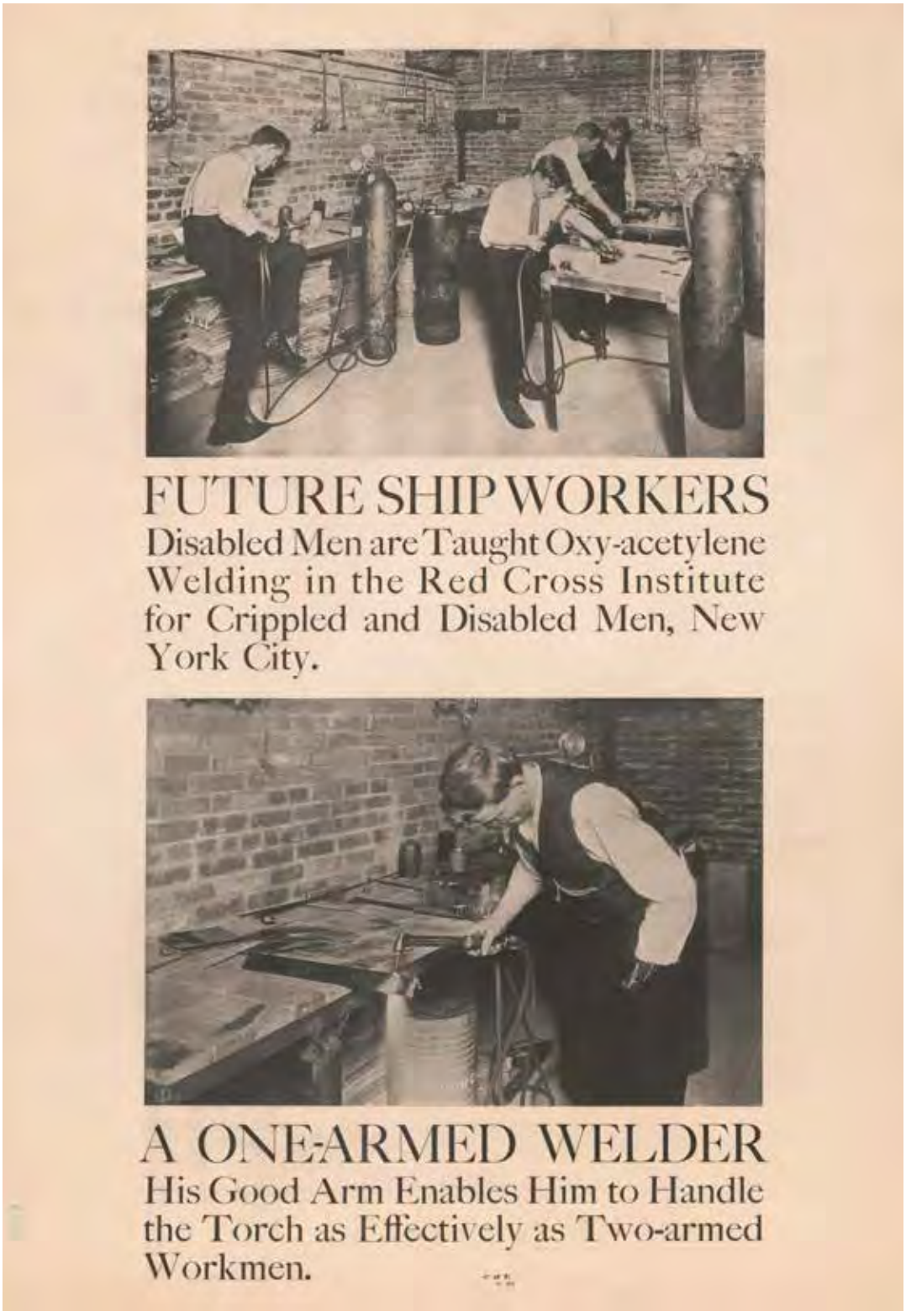
ANALYZING CONTEXTUAL INFORMATION FROM A PRIMARY SOURCE (30 MINUTES)

- Organize chairs so that students can efficiently work with partners.
- Distribute the Library of Congress Primary Source Analysis Tool. If this is the first time students are using the Primary Source Analysis Tool. If this is the first time students are using the Primary Source Analysis Tool, model how to use it with a primary source selected from the World War I Primary Source Set.
  - Observe: note all the details that are present. Look for people, objects, colors, and words.
  - Reflect: evaluate the meaning, purpose, and audience of this source.
  - Question: identify what information remains unknown about this source.
  - **Teacher Tip: If students are unfamiliar with the Primary Source Analysis Tool, see the model in Chapter Six.**
- Project the poster, *Future Ship Workers A One-Armed Welder.* Do not introduce the source or provide any historical context.
  - Ask students to complete a think-pair-share for each step of the primary source analysis. Each student should note observations, share with their partner, then share with the class. Teachers should compile a class-generated set of responses for each category. Teachers can refer to the Primary Source Analysis Guide for question prompts.
  - **Teacher Tip: Use this article to help students see how language has changed over time. While the term "crippled" was used in the primary source, remind students that they should use modern terminology of a person with a disability when discussing the source.**
  - Discuss questions that students still have about the source (Examples may include: *When was this poster made? Who is pictured in the poster? Why are these men in New York City?*)
  - Discuss why these unanswered questions are essential and need to be answered. Ask students to consider where they might look for answers to these questions.

ANALYZING CONTEXTUAL INFORMATION FROM A SECONDARY SOURCE (30 MINUTES)

- Distribute the "Big C, Little c" Historical Context Graphic Organizer.
  - Explain historical context. The "Big C" represents the broader national and global trends that affect the topic of investigation. The "Little c" indicates the local and regional events that directly affect the inquiry.
  - If this is the first time students have used this graphic organizer, teachers may want to lead students through a practice analysis with a familiar historical topic.
- Explain to students that some secondary sources provide general overviews of broad historical trends, while other secondary sources offer specific details about a particular event or person. Students should use both to explain both the "Big C" and "Little c" of history in their research.
- Distribute the blog post, "World War I: Injured Veterans and the Disability Rights Movement" to each student. Tell students that this blog post has a narrow historical focus and provides mostly "Little c" information.
  - Ask students to silently read the post and write down information in the graphic organizer. Ask students to share their observations with their partners.
- Distribute the historical background from the World I Teachers' Guide Primary Source Set to each student. Tell students that this overview of the First World War provides mostly "Big C" information.
  - Ask students to silently read the post and write down information in the graphic organizer. Ask students to share their observations with their partners.
  - Complete the "Big C, Little c" Historical Context Graphic Organizer together as a class. Use the "Big C, Little c" Historical Context Graphic Organizer Answer Key for assistance.
- Revisit the Primary Source Analysis Tool and the poster.
  - Ask students to share with their partners how their analysis of the poster may have changed by looking at the secondary source's information.
  - Discuss student findings with the entire class. Ask students to explain how secondary sources help us better understand primary sources.

Poster, *Future Ship Workers A One-Armed Welder*, 1919
American Red Cross Red Cross Institute for Crippled and Disabled Men and the Red Cross Institute for the Blind
Library of Congress (00651580)
https://www.loc.gov/item/00651580/



"WORLD WAR I: INJURED VETERANS AND THE DISABILITY RIGHTS MOVEMENT"[6]

Fans of the HBO series *Boardwalk Empire* may remember that World War I veterans grappling with disability occupied a critical place in the show's story. Fictional vet Jimmy Darmandy (Michael Pitt) struggled as much with Post-Traumatic Stress Disorder (PTSD) as he did with a limp derived from shrapnel embedded in his leg by a German grenade. Richard Harrow (Jack Huston), on the other hand, endured facial disfigurement so severe he wore a mask to conceal his injuries, though his wounds went far beyond the physical.

Artifacts on display in the Library of Congress exhibit *Echoes of the Great War: American Experiences of World War I* demonstrate the human cost of the war, the government's response and the ways in which injured veterans helped push forward—even if in a somewhat limited fashion—the disability rights movement.

During the war, 224,000 soldiers suffered injuries that sidelined them from the front. Roughly 4,400 returned home missing part or all of a limb. Of course, disability was not limited to missing limbs; as the *Boardwalk Empire* characters demonstrate, a soldier could come home with all limbs and digits intact yet struggle with mental wounds. Nearly 100,000 soldiers were removed from fighting for psychological injuries; 40,000 of them were discharged. By 1921, approximately 9,000 veterans had undergone treatment for psychological disability in veterans' hospitals. As the decade progressed, greater numbers of veterans received treatment for "war neurosis." Ultimately, whether mental or physical, 200,000 veterans would return home with a permanent disability.

"[A] man could not go through that conflict and come back and take his place as a normal human being," veteran and former infantry officer Robert S. Marx noted in late 1919. Marx played a critical role in establishing the organization Disabled Veterans of the World War (DAV) in 1920. He knew well the sting of disability: Just hours before the war's ceasefire, he suffered a severe injury after being wounded by a German artillery shell.

With the larger American Legion, founded in 1919, the DAV worked to raise public awareness about disabled veterans, while pressuring the government to adopt programs to address their rehabilitation and reintegration into American society. Though far smaller than the American Legion, DAV membership rolls topped 25,000 by 1922 and had 1,200 local chapters and state offices nationwide. Overlap between the DAV and the Legion was unmistakable; roughly 90 percent of DAV members were also legionnaires. In fact, Marx helped to found the Legion's National Rehabilitation Committee.

Together, the two organizations placed veterans' disability at the forefront of the push for veterans' rights and benefits, including for "shell shock" or what today would be classified as PTSD. In 1921 the U.S. government established the United States Veterans Bureau, a precursor to today's U.S. Department of Veterans Affairs.

The American Red Cross and the government also acted independently to address disability. In 1917, the Red Cross opened the first institution dedicated to training amputees and individuals with damaged limbs: The Institute for Crippled and Disabled Men in New York City. The institute soon found itself inundated with World War I soldiers. The institute produced and distributed 50 pamphlets, broadsides and books focusing on rehabilitation in the first year after the armistice. During 1918, the institute distributed six million copies of "Your Duty to the War Cripple" to New Yorkers.

The government established the Federal Board for Vocational Education in 1917; it produced the first studies on veterans' disability. The following year, the Smith-Sears Vocational Rehabilitation Act passed, providing for rehabilitation and vocational training for disabled veterans.

Despite these efforts, the treatment of disabled veterans varied widely, and attempts to streamline it largely failed. Veterans lodged numerous complaints related to poor dining, housing and rehabilitation facilities. Counselors, meant to help steer veterans toward rehabilitation and vocational training, were seen by many veterans as distant and uncommunicative. Black veterans endured racial discrimination, greatly diminished facilities and systematic neglect.

6 Ryan Reft, "World War I: Injured Veterans and the Disability Rights Movement," Library of Congress Blog, December 21, 2017. https://blogs.loc.gov/loc/2017/12/world-war-i-injured-veterans-and-the-disability-rights-movement/.

Of the roughly 330,000 veterans eligible for rehabilitation, nearly half received some amount of training. It came with a steep price tag, however; in 1927 alone, the cost of rehabilitation exceeded $400 million. The following year, the vocational education board expended half a billion dollars in compensation for veterans.

Though not exactly a success story, the government's role in rehabilitation did expand the development and institutionalization of the veterans' welfare and demonstrated a commitment to restoring veterans to societal productivity.

TEACHER'S GUIDE, WORLD WAR I PRIMARY SOURCE SET

Library of Congress
https://www.loc.gov/classroom-materials/world-war-i/

The Outbreak of War in Europe and the Debate over U.S. Involvement

War broke out in Europe in the summer of 1914, after months of international tension. The spark that ignited open hostilities was the assassination of Archduke Franz Ferdinand, the heir to the throne of Austria-Hungary, and his wife Sophie in Sarajevo, Bosnia. By the end of the year, the Central Powers, led by Germany and Austria-Hungary, were battling the Allies, led by Britain, France, and Russia.

The United States initially declared itself neutral, leading to years of argument over whether to join the conflict, and when. The debates surrounding isolationism and interventionism took place in popular culture and the arts as well as in the political sphere and the news.

The sinking of the British ocean liner *Lusitania* on May 7, 1915, killed almost 1,200 people, including more than 120 U.S. citizens. Many Americans, appalled that the German submarines, or U-boats, would sink a passenger ship, saw this as a brutal attack on freedom of movement and U.S. neutrality. The *Lusitania* was one of dozens of ships sunk carrying American passengers and goods.

Mobilization for War

The United States entered World War I on April 6, 1917, when the U.S. Congress agreed to a declaration of war. Faced with mobilizing a sufficient fighting force, Congress passed the Selective Service Act on May 18, 1917. By the end of the war, the SSA had conscripted over 2.8 million American men. The hundreds of thousands of men who enlisted or were conscripted early in the war still faced months of intensive training before departing for Europe. In an effort to finance the extensive military operations of the war, and to help curb inflation by removing large amounts of money from circulation, the United States government issued Liberty Bonds. Bond drives, parades, advertisements, and community pressure fueled the purchase of bonds, which played a crucial role in financing the U.S. war effort.

War on the Homefront

However distant the battlefields, World War I led to dramatic changes in the United States. American women served in a multitude of capacities including agriculture, factory and munitions work, the medical field, and non-combat roles in the Army, Navy, and Marines. The expanded role of women in the American workforce during the war was an important factor in the growing support for women's suffrage and the eventual passing of the Nineteenth Amendment in 1920.

The U.S. Congress passed the Espionage Act on June 15, 1917. The Act prohibited individuals from interfering with draft or military processes, expanded the punishment for insubordination in the military, and barred Americans from supporting enemies in a time of war. Supporters saw it as a necessary precaution to promote domestic and military security, while critics viewed it as an attack on freedom of speech and argued that this law unfairly targeted immigrants and ideological dissenters.

War Overseas

When U.S. troops arrived overseas, they found themselves in the midst of a war waged on the ground, in the air, and under the sea, using new weapons on an unprecedented scale. Combatants suffered casualties in quantities never before seen. Many U.S. soldiers recorded the experience of participating in such an overwhelming and sometimes disorienting conflict in diaries and letters home, as well as in poems and songs.

Often regarded as the world's first modern war, it used military technology including tanks, airplanes, modern machine guns, and poison gas. Technological innovations extended beyond the military. The medical field also experienced a proliferation of new technologies, including blood transfusions, x-ray machines, and prosthetics. Communication systems drastically

changed during the war, as the telephone was adapted to meet wartime conditions, and the wireless telegraph, a precursor to radio technology, became more widely used.

World War I saw unprecedented participation by African American troops, with over 350,000 African American soldiers serving. However, African American troops were only able to serve in segregated units, and many were excluded from combat, allowed only to provide support services. The return of African American soldiers to their home communities after the war was followed by both a series of bloody racial conflicts and a wave of civil rights activism.

Armistice and Plans for Peace

On November 11, 1918, an Armistice agreement effectively ended the fighting. The conditions of the Central Powers' surrender were agreed upon when the Treaty of Versailles was signed on June 28, 1919. The Treaty assigned responsibility for the war to the Central Powers and required that they pay reparations for war damages.

In addition to drafting the Treaty, the Paris Peace Conference also formed the League of Nations, an organization intended to prevent aggressive conflict by uniting the major military powers of the world into one body. The harsh punishments of the Treaty and the ineffectiveness of the League of Nations are widely regarded as catalysts for the outbreak of another global war two decades later. The U.S. Senate ratified neither the Versailles Treaty nor U.S. entry in the League of Nations, primarily out of opposition to mandatory U.S. military involvement in foreign conflicts.

"BIG C, LITTLE C" HISTORICAL CONTEXT GRAPHIC ORGANIZER[7]

Primary Source: _____

What historical events and ideas influenced the topic?

"Big C" Context. What were the broader national and global trends that affected this historical event?	"Little c" Context. What were the local and regional events that directly affected this historical event?

How does this contextual information explain why this source was created in this particular time and place?

_____

_____

_____

What other questions do you need to ask to understand what happened before, during, and after this source's creation?

_____

_____

_____

7 Courtesy of National History Day.

"BIG C, LITTLE C" HISTORICAL CONTEXT GRAPHIC ORGANIZER ANSWER KEY

Primary Source: Poster, *Future Ship Workers A One-Armed Welder*, 1919

What historical events and ideas influenced the topic?

"Big C" Context. What were the broader national and global trends that affected this historical event?

World War I (also known as the Great War), 1914-1918

War broke out in Europe after the assassination of Austria's Archduke Franz Ferdinand

The U.S. entered the war in April 1917

2.8 million men drafted into military service

New military weapons such as tanks, airplanes, machines guns, and poison gas inflicted injuries

Medical innovations, such as x-rays, blood transfusions, enabled wounded soldiers to survive

Thousands of American soldiers suffered physical and psychological injuries in the war

Treaty of Versailles, 1919

"Little c" Context. What were the local and regional events that directly affected this historical event?

4,400 soldiers return home with missing limbs

1917 - the American Red Cross creates the Institute for Crippled and Disabled Men

1918 - Red Cross publishes 6 million copies of "Your Duty to the War Cripple" pamphlet

1918 - U.S. Congress passes the Smith-Sears Vocational Rehabilitation Act

1921 - U.S. Veterans Bureau founded

How does this contextual information explain why this source was created in this particular time and place?

This 1917 poster reflects the need to rehabilitate soldiers wounded in the First World War into the industrial workforce of American cities.

What other questions do you need to ask to understand what happened before, during, and after this source's creation?

Questions for further research might include (answers will vary):

- How did the rehabilitation of veterans change over time?
- How did changes in the nature of warfare and medical treatment affect the lives of service members?
- How did the war affect industrial production?
- How did popular attitudes toward citizens with physical disabilities change over time?

SECONDARY SOURCES: MODELS OF THE DISCIPLINE OF HISTORY

When students engage in historical research, they learn and practice the skills of historians. Historians do more than record facts about events and people; they analyze evidence to construct an interpretation of the past. While primary sources are essential to original research and analysis, secondary sources also play a critical role in historians' work. According to the American Historical Association, historians contribute to our understanding of the past by analyzing "primary documents in light of the ever-expanding body of secondary literature that places those documents in a larger context."[8] Historians seek to explain how their interpretations add to or change what other historians have said about the past.

Students will add to the "ever-expanding" literature of historical interpretation with their research. They must be exposed to multiple works of history to understand how to use evidence to construct arguments. They need to read competing interpretations of the past to appreciate that history is under constant revision. Students should practice reading a variety of secondary sources, especially sources beyond their textbook. In *Historical Thinking and Other Unnatural Acts*, Sam Wineberg warns that teachers' reliance on textbooks hides the "metadiscourse" of history: "The textbook speaks in the omniscient third-person. No visible author confronts the reader; instead, a corporate author speaks from a position of transcendence."[9] One of the challenges of using historical interpretations in the classroom is finding secondary sources appropriate for students. Historical arguments are typically presented in full-length books, often at high reading levels and protected by copyright restrictions. However, it is possible to find secondary sources that demonstrate how perspectives, selection of evidence, and context influence the construction of historical interpretation.

For further explanation of how to help students construct a historical argument, please see Chapter Nine.

Students can observe how historical interpretations have changed over time by comparing textbook entries from various sources. Teachers may have a variety of textbooks in their classroom libraries. Two publications make it easy for teachers to use secondary sources analytically. *History in the Making* by Kyle Ward includes excerpts from American history textbooks from the nineteenth century to today.[10] *History Lessons*, by Dana Lindaman and Kyle Ward, provides excerpts from history books from around the world about events in U.S. history.[11]

Although they are not as widely available as primary source-based lessons, it is possible to find lessons based on secondary sources. Lessons from Stanford History Education Group (a Library of Congress TPS Consortium member) and Teachinghistory.org allow students to examine historical interpretations in secondary sources. By identifying and analyzing historians' interpretative work, students will be better prepared to construct their arguments about the past.

The contested nature of history can be especially evident when students read competing accounts of the same event. The debate over the causes of the First World War is an excellent example of how history is under constant revision. Historians continue to re-examine which people, countries, and trends were most responsible for causing the war. Historian Margaret MacMillan has cited an estimate of over 32,000 books in English devoted to the war's origins.[12]

A study of the war's impacts might begin with the 1919 Treaty of Versailles, a document that marked the formal end of hostilities and created a dramatically new post-war world order. The treaty's victorious signers offered one of the first interpretations of the origins of the war. Scholars rushed to explain the causes of World War I and which countries were to blame.

ORIGINS OF WORLD WAR I

Researchers can find more secondary sources that address the origins of the First World War at the Library of Congress World War I Research Guide (**guides.loc.gov/wwi/print-resources**).

8 "Statement on Standards of Professional Conduct (updated 2019)," American Historical Association, 2019. https://www.historians.org/jobs-and-professional-development/statements-standards-and-guidelines-of-the-discipline/statement-on-standards-of-professional-conduct.

9 Sam Wineburg, *Historical Thinking and Other Unnatural Acts* (Philadelphia: Temple University Press: 2001), 13.

10 Kyle Ward, *History in the Making* (New York: The New Press, 2006).

11 Dana Lindaman and Kyle Ward, *History Lessons* (New York: The New Press, 2004).

12 Margaret MacMillan, *Why are we still trying to understand the outbreak of World War One?*, St. John's College Research Centre 2012 Annual Lecture, University of Oxford Podcasts, October 29, 2012. https://podcasts.ox.ac.uk/why-are-we-still-trying-understand-outbreak-world-war-one.

ACTIVITY ALERT!

Students will compare and contrast historical interpretations of the origins of the First World War. It is important that students see that historians can view the same primary sources and develop different conclusions, and that historical interpretation changes over time.

ACTIVITY TWO: COMPETING INTERPRETATIONS OF THE CAUSES OF THE FIRST WORLD WAR

ACTIVITY TIME: 60 MINUTES

PRIMARY SOURCE

Treaty, *Treaty of Peace with Germany (Treaty of Versailles)*, 1919 (excerpt)
Library of Congress
https://tile.loc.gov/storage-services/service/ll/lltreaties//lltreaties-ustbv002/lltreaties-ustbv002.pdf

SECONDARY SOURCES

Book, *The Causes of War*, 1920 (excerpt)
Robert Earl Swindler
Library of Congress
https://archive.org/details/causesofwar00swin/page/72/mode/2up

Book, *South-eastern Europe, the Main Problem of the Present World Struggle*, 1918 (excerpts)
Vladislav R. Savic
Library of Congress
https://archive.org/details/southeasterneuro01savi/page/n15/mode/2up

Book, *The War Guilt and Peace Crime of the Entente Allies*, 1920 (excerpt)
Stewart E. Bruce
Library of Congress
https://archive.org/details/warguiltpeacecri00bruc/page/40/mode/2up

Exhibit, *Echoes of the Great War: African American Experience of World War I*
Library of Congress
https://www.loc.gov/exhibitions/world-war-i-american-experiences/about-this-exhibition/

ACTIVITY PREPARATION

- Organize students into pairs.
- Test all online resources before class.
- Project Document A to review with the class.
- Make copies of Documents B, C, and D so that each pair will receive one document.

ACTIVITY PROCEDURE

- Review the course of the First World War and the Treaty of Versailles. If additional context is needed, have students read the background and timeline sections from the Library of Congress *Echoes of the Great War: African American Experience of World War* I Online Exhibition.
- Read Document A aloud and discuss its meaning. Students should understand that the treaty blamed Germany and her allies (Austria-Hungary and the Ottoman Empire) for starting the war. This "war guilt" clause enabled the allies to demand reparation payments from Germany.
- Distribute either Document B, Document C, or Document D to each pair of students. Ask students to read the document and work together to answer the accompanying questions.
- Ask students to share their answers with the class and compare and contrast the views of each historian.
  - Encourage students to consider why historians might draw different conclusions about the same historical event. Emphasize the difference between reports on the causes of World War I, such as the summary students might find in their textbook, and interpretations constructed through the application of evidence.

DOCUMENT A

PRIMARY SOURCE

Treaty, *Treaty of Peace with Germany (Treaty of Versailles)*, 1919 (excerpt)
Library of Congress
https://tile.loc.gov/storage-services/service/ll/lltreaties//lltreaties-ustbv002/lltreaties-ustbv002.pdf

ARTICLE 231

"The Allied and Associated Governments affirm and Germany accepts the responsibility of Germany and her allies for causing all the loss and damage to which the Allied and Associated Governments and their nationals have been subjected as a consequence of the war imposed upon them by the aggression of Germany and her allies."

DOCUMENT B

SECONDARY SOURCE

Book, *South-eastern Europe, the Main Problem of the Present World Struggle*, 1918 (excerpts)
Vladislav R. Savic
Library of Congress
https://archive.org/details/southeasterneuro01savi/page/n15/mode/2up

"It will not be forgotten that the first gun of the present war was fired on the banks of the Danube. It marked the attack by the Austrians on the old fortress of Belgrade [the capital of Serbia]. It was also at Belgrade, in 1876, that those hostilities began which became the Russo-Turkish War and which led to the Treaty of Berlin in 1878. Although these two events are some 40 years apart, they are nevertheless two scenes in one and the same world drama, the theme of which is the struggle of Southeastern Europe for civil and political liberty . . . "

"Serbia was not the cause of the war, but she was a cause of the war, for Serbia and Austria-Hungary are two beings not only different but naturally antagonistic and representing two conflicting principles: that of democracy and nationality, and that of rule by divine right, so that war between them was only a question of time. The existence of Serbia meant for Austria the negation of her position as a great power and a stumbling block in the way of her expansion."

Does this historian agree with Article 231 of the Treaty of Versailles? Why or why not?

Write the thesis of this historian in your own words.

What kind of primary sources would support the conclusion of this historian?

DOCUMENT C

SECONDARY SOURCE

Book, *The War Guilt and Peace Crime of the Entente Allies*, 1920 (excerpt)
Stewart E. Bruce
Library of Congress
https://archive.org/details/warguiltpeacecri00bruc/page/40/mode/2up

"For the twenty-five years prior to 1914 Great Britain was frantically fighting to hold foreign trade; or busily engaged in building two ships to Germany's one . . . Seeing that she was being rapidly relegated to the rear commercially, Britain proceeded to use subterranean mean of a very doubtful nature to head off her rival. She began to encircle Germany with a cordon of alliances and 'understandings.' She capitalized French hatred for the German, Belgian distrust, and Russia's inordinate ambition. Germany was not blind to this menace. As a result of it, she was compelled to double and triple her armament expenditures – causing a terrific strain on the financial resources of the country."

Does this historian agree with Article 231 of the Treaty of Versailles? Why or why not?

Write the thesis of this historian in your own words.

What kind of primary sources would support the conclusion of this historian?

DOCUMENT D

SECONDARY SOURCE

Book, *The Causes of War*, 1920 (excerpt)
Robert Earl Swindler
Library of Congress
https://archive.org/details/causesofwar00swin/page/72/mode/2up

"All the Allied powers and those fighting with them have *democracy*, with its attendant liberties as one of their leading causes; while none of the "Central Powers" were democracies, but were fighting for the principles of despotism. This is so universally true that the World War has become above all else combined, a *struggle of democracy with despotic power*, and those two causes are truly in the balance. This fact alone brands Germany – her Kaiser and imperial government, who have been the soul and masters of the Central States – as the chief culprits in the war and the arch-enemies of mankind . . .

"In the decade between 1905 and 1915 five times Europe was brought to the verge of a general war – every time by the brazen aggression of the German and Austro-Hungarian governments."

Does this historian agree with Article 231 of the Treaty of Versailles? Why or why not?

Write the thesis of this historian in your own words.

What kind of primary sources would support the conclusion of this historian?

FINDING SECONDARY SOURCES AT THE LIBRARY OF CONGRESS

Although the Library of Congress is best known for its archives of primary sources, it is also an essential repository of secondary sources. Historians, archivists, and educators contribute articles and essays that provide context for primary source collections and offer interpretations of historical events. The following is a partial list of secondary sources available on the Library of Congress website that could be valuable resources in student research.

4 CORNERS OF THE WORLD INTERNATIONAL COLLECTIONS

blogs.loc.gov/international-collections/category/world-war-i/

The Library of Congress is most renowned for its archives of sources from American history. Still, teachers and students should remember that it houses extensive resources from world history as well. Students can search the blog *4 Corners of the World* for research topics outside of the United States.

CONGRESS.GOV

congress.gov/legislative-process

For students researching topics related to the U.S. government, its processes, and legislation, Congress.gov is a valuable resource. Students can find primary sources in the form of original legislation and congressional reports. The site also includes secondary sources in the form of analysis and commentary, including explanations of the Constitution's legislative process.

EVERYDAY MYSTERIES

loc.gov/everyday-mysteries/

Everyday Mysteries is a collection of articles that explain scientific processes and inventions.

LIBRARY OF CONGRESS BLOGS

blogs.loc.gov

Blogs are short essays by scholars about a specific historical topic. Many include links to primary sources and references to other scholarly works. Blogs can be searched by subject and can be a valuable resource for identifying research topics.

LIBRARY OF CONGRESS DIGITAL COLLECTIONS

loc.gov/collections/

Collections of primary sources include introductions that provide an overview of collection items and their historical context. The collections are searchable by topic.

LIBRARY OF CONGRESS EXHIBITIONS

loc.gov/exhibits/all/

Exhibitions at the Library of Congress highlight primary source collections. However, each exhibition includes secondary source introductions and overviews that may help students find their research topics.

LIBRARY OF CONGRESS PODCASTS AND WEBCASTS

loc.gov/podcasts/, loc.gov/collections/event-videos/

Through podcasts and webcasts, students can listen to interviews and discussions with authors and other experts.

LIBRARY OF CONGRESS RESEARCH GUIDES

guides.loc.gov/?b=s

The Library of Congress provides comprehensive guides to its collections. Students can search by subject.

TODAY IN HISTORY

loc.gov/collections/today-in-history/

Students can find articles about significant events that occurred on that date for each day of the year, plus links to primary sources and resources for further investigation. Students can peruse the site by date or search by topic.

REFLECTION REMINDER

After introducing students to secondary research, and at intervals throughout the process, ask students to reflect on the research process:

- *What did you accomplish in this stage of research?*
- *How can you improve your secondary source research skills?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

The Library of Congress is one of the best places for many research topics, and the next chapter will demonstrate how to search the Library's vast (and expanding) digital collections of primary sources and analyze sources that they find.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTIONS

Event Videos. Library of Congress. https://www.loc.gov/collections/event-videos/.

T*oday in History.* Library of Congress. https://www.loc.gov/collections/today-in-history/.

POSTER

Future ship workers A one-armed welder. Poster. 1919. Library of Congress (00651580). https://www.loc.gov/item/00651580/.

PRIMARY SOURCE SET

World War I. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/world-war-i/.

TEXTUAL

Treaty of Peace with Germany (Treaty of Versailles). 1919. Library of Congress. https://tile.loc.gov/storage-services/service/ll/lltreaties//lltreaties-ustbv002/lltreaties-ustbv002.pdf.

SECONDARY SOURCES

BLOGS AND BLOG POSTS

4 Corners of the World International Collections Blog. https://blogs.loc.gov/international-collections/category/world-war-i/.

Reft, Ryan. "World War I: Injured Veterans and the Disability Rights Movement." Library of Congress Blog. December 21, 2017. https://blogs.loc.gov/loc/2017/12/world-war-i-injured-veterans-and-the-disability-rights-movement/.

Reft, Ryan. "World War I: The Women's Land Army." Library of Congress Blog. March 26, 2018. https://blogs.loc.gov/loc/2018/03/world-war-i-the-womens-land-army/.

BOOKS

Bruce, Stewart E. *The War Guilt and Peace Crime of the Entente Allies.* New York: F.L. Searle & Co., 1920. Internet Archive. https://archive.org/details/warguiltpeacecri00bruc/page/40/mode/2up.

Howland, Colonel Charles Roscoe. *A Military History of the World War, Vol. 1.* Fort Leavenworth: The General Service Schools Press, 1923. Internet Archive. https://archive.org/details/militaryhistoryo00howl_1/page/22/mode/2up.

Lindaman, Dana and Ward, Kyle. *History Lessons.* New York: The New Press, 2004.

Savic, Vladislav R. *South-easten Europe, the Main Problem of the Present World Struggle.* New York: Fleming H. Revell Company, 1918. Internet Archive. https://archive.org/details/southeasterneuro01savi/page/n15/mode/2up.

Swindler, Robert Earl. *The Causes of War.* Boston: R.G. Badger, 1920. Internet Archive. https://archive.org/details/causesofwar00swin/ page/72/mode/2up.

Ward, Kyle. *History in the Making.* New York: The New Press, 2006.

Wineburg, Sam. *Historical Thinking and Other Unnatural Acts.* Philadelphia: Temple University Press: 2001.

EXHIBITION

Echoes of the Great War: American Experiences of World War I. Exhibition. Library of Congress. https://www.loc.gov/exhibitions/world-war-i-american-experiences/about-this-exhibition/.

LECTURES

MacMillan, Margaret. *Why are we still trying to understand the outbreak of World War One?* St. John's College Research Centre 2012 Annual Lecture, University of Oxford Podcast. Audio File. October 29, 2012. https://podcasts.ox.ac.uk/why-are-we-still-trying-understand-outbreak-world-war-one.

RESEARCH GUIDE

"World War I: A Resource Guide." Library of Congress. Accessed November 20, 2020. https://guides.loc.gov/wwi/print-resources.

WEBSITES

"All Exhibitions." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/exhibits/all/.

"Blogs." Library of Congress. Accessed November 20, 2020. https://blogs.loc.gov/.

"Digital Collections." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/collections/.

"Everyday Mysteries: Fun Science Facts from the Library of Congress." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/everyday-mysteries/.

"Getting Started with Primary Sources." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

"The Legislative Process: Overview (Video)." Congress.gov. Accessed November 20, 2020. https://www.congress.gov/legislative-process.

"Lesson: Research - Historical Context." National History Day in Minnesota. Accessed August 2, 2020. https://www.mnhs.org/historyday/teachers/curriculum-and-timeline/teacher-framework.

"Podcasts." Library of Congress. Accessed November 20, 2020. https://www.loc.gov/podcasts/.

Primary Source Analysis Tool. Library of Congress. Accessed November 20, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

"Research Guides." Library of Congress. Accessed November 20, 2020. https://guides.loc.gov/?b=s.

"Statement on Standards of Professional Conduct (updated 2019)." American Historical Association. Updated June 2019. Accessed August 1, 2020. https://www.historians.org/jobs-and-professional-development/statements-standards-and-guidelines-of-the-discipline/statement-on-standards-of-professional-conduct.

Teacher's Guide Analyzing Primary Sources. Library of Congress. Accessed November 20, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

"Teachinghistory.org." National History Education Clearinghouse. Accessed October 28, 2020. https://teachinghistory.org/.

"Worksheet: Historical Context." National History Day in Minnesota. Accessed August 2, 2020. https://www.mnhs.org/historyday/teachers/curriculum-and-timeline/teacher-framework.

CHAPTER FIVE: FINDING PRIMARY SOURCES FROM THE LIBRARY OF CONGRESS

IN THE LAST CHAPTER

In Chapter Four, we focused on some of the secondary sources available from the Library of Congress and ways they can be used to bolster historical research and add to the understanding of primary sources. In this chapter we will dive into the wealth of primary sources available through the Library. We will share strategies to search the Library's vast collections.

WHAT ARE PRIMARY SOURCES?

While most people have some experience reading secondary sources like textbooks or history books or watching documentary movies, teachers and students may have limited experience working directly with the primary sources historians use in their research. Primary sources—materials created by people at the time of the event—are essential for understanding an event or time because they were created by people who experienced it. According to the Library of Congress, "Primary sources are the raw materials of history—original documents and objects which were created at the time under study."[1]

Every primary source has a perspective, but primary sources do not have the layers of analysis and commentary found in secondary sources. Primary sources spark curiosity and encourage students to ask questions. Analyzing primary sources also engages a student in critical thinking. Furthermore, "primary sources help students relate in a personal way to events of the past and promote a deeper understanding of history as a series of human events."[2]

Primary sources range from the lofty to the minutiae of daily life. They extend from speeches made by world and community leaders to the contents of someone's wallet or pocket. Each primary source is a clue into a time and place. Traditionally, history was limited to the stories of people in power and their perspectives. However, in the twentieth century, more historians started looking at the stories of ordinary people. This broadening of history has led historians to examine many more types of primary sources in their research.

The Library of Congress contains over 170 million items, many of which are primary sources. Primary sources found in the Library include books, monographs, newspapers, pamphlets, technical materials, audio materials, maps, video materials, photographs, posters, prints and drawings, and physical objects.

Primary sources can be a fascinating dive into history. This chapter will assist in gaining confidence in accessing primary source materials from the Library of Congress.

Sometimes it is not always clear whether a source is, in fact, primary or secondary. For a more in-depth discussion, see Cheryl Lederle's blog post, "What Makes a Primary Source a Primary Source?" at blogs.loc.gov/teachers/2011/10/what-makes-a-primary-source-a-primary-source/.

1 "Getting Started with Primary Sources," Library of Congress, accessed November 2, 2020, https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

2 For more on using primary sources to engage critical thinking skills, see "Getting Started with Primary Sources," Library of Congress.

WHERE DO I FIND PRIMARY SOURCES?

One of the most accessible entry points into primary sources at the Library of Congress is its curated Primary Source Sets (**loc.gov/classroom-materials/?fa=partof_type:primary+source+set**). More than 90 primary source sets offer students and teachers access to a variety of primary sources. Sets cover topics such as *American Authors in the Nineteenth Century Century: Whitman, Dickinson, Longfellow, Stowe, and Poe, The Industrial Revolution in the United States, Westward Expansion: Encounters at a Cultural Crossroads, The New Deal, and Immigration Challenges for New Americans*. Others highlight resources that connect to a specific state or territory.

This chapter will focus on Native American history. The Library of Congress *Native American Boarding Schools* Primary Source Set (**loc.gov/classroom-materials/native-american-boarding-schools**) consists of a teacher's guide with contextual information, a link to the analysis tool and guides, and 19 primary sources. These sources include photographs of students at different schools, political cartoons, newspaper articles, and an oral history interview. By clicking on the link to any of the primary sources in the collection (not the PDF), the viewer has access to details about the source, bibliographic information, and links to the collections that can lead to more resources on the topic. This activity will demonstrate how to use primary source sets with students and model the research skills they will use when they search these sets independently.

ACTIVITY ALERT!

In this activity, students will brainstorm the wide variety of formats within primary sources. They will then work in small groups to explore primary sources from the *Native American Boarding Schools* primary source set to understand some of the sources available through the Library of Congress.

ACTIVITY ONE: EXPLORING LIBRARY OF CONGRESS PRIMARY SOURCE SETS

ACTIVITY TIME: 75 MINUTES

PRIMARY SOURCES

Primary Source Set, *Native American Boarding Schools*
Library of Congress
https://www.loc.gov/classroom-materials/native-american-boarding-schools

LIBRARY OF CONGRESS RESOURCE

Native American Boarding Schools Historical Context

TEACHER CREATED MATERIALS

Collection Exploration Worksheet

ACTIVITY PREPARATION

- Spend some time exploring the primary source sets available from the Library of Congress.
- Spend some time exploring the primary sources available from the *Native American Boarding Schools* set.
- Select one source from the *Native American Boarding Schools* set to be presented to the class as an example.
- Organize students into groups of two or three.
- Ensure access to the internet for each small group of students (using personal devices, a computer lab, etc.).
- Test all online resources before class.
- Make one copy of the Collection Exploration Worksheet for each student (or distribute electronically).

ACTIVITY PROCEDURE

INTRODUCTION TO SEARCHING FOR PRIMARY SOURCES (15 MINUTES)

- Review the definition of a primary source and ask students to list as many types of primary sources as they can. Some examples include:
  - Photographs, drawings, posters, audio recordings, video recordings, films
  - Paintings, sculptures, carvings, novels, poems, plays, movies, screenplays, musical scores
  - Journals, letters, diaries, correspondence, scrapbooks, emails, blogs, listservs, newsgroups
  - Oral histories, interviews with people involved, speeches, autobiographies, memoirs
  - Fieldwork, public opinion polls, census data, results of experiments
  - Scientific journal articles reporting research results, technical reports, patents
  - Artifacts including tools, coins, textiles, clothing, costumes, furniture, printed ephemera, buildings
  - Books, magazines, ads, newspapers published at the time
  - Government documents such as reports, bills, laws, proclamations, hearings, birth certificates, property deeds, trial transcripts
  - Official and unofficial records of organizations and government agencies

- Contracts
- Maps

- Name a current event of which students would be aware. Ask students: *If a historian in the future was studying this event, which primary sources might he or she seek in order to understand what happened?*
- Select one example of a primary source identified by the class connected to the current event. Ask students:
  - *Who might have created the source?*
  - *What could someone who was not involved learn about the event by analyzing that source?*
  - *What other information or perspectives could be missing from that source?*
  - *What kinds of sources would add missing information or perspectives?*
- Ask students: *Where can you find primary sources?* Be sure students are aware of archives, libraries, and other physical locations in addition to online resources.

INTRODUCTION TO LIBRARY OF CONGRESS COLLECTIONS (45 MINUTES)

- Introduce the Library of Congress to students. Remind students that the Library of Congress is located in Washington, D.C., and is the world's largest library. It is the research arm of the United States Congress and also the home of the U.S. Copyright Office.
- Explain to students that one of the most accessible entry points into primary sources at the Library of Congress is its curated Primary Source Sets.
- Explain to students that the Library has digitized many resources and made them available to researchers. They will be exploring one of the sets to get a sense of what is available through the Library of Congress.
- Explain that students will examine a primary source set focused on the topic of Native American boarding schools. Project the Native American Boarding School Historical Context and read with the students.
- Project the selected primary source from the *Native American Boarding Schools* set. Lead a class discussion about this primary source.
- Use the Collection Exploration Worksheet to direct students to write down information about the selected source.
- Direct student groups to select two additional primary sources from the set and follow the same process to complete the chart.
- Circulate to check in with students and gauge their progress.

WHOLE-GROUP DEBRIEF (15 MINUTES)

- Bring students together as a whole group. Ask:
  - *What was something that surprised you as you completed this activity?*
  - *What was something that was challenging?*
  - *Select one of your sources and tell the class how you think that source could help someone understand more about the curated collection topic.*
  - *What are some ways you came up with for filling in the gaps (finding missing perspectives and information)?*

NATIVE AMERICAN BOARDING SCHOOLS HISTORICAL CONTEXT[3]

Beginning in the late nineteenth century, many Native American children were sent to boarding schools run by the U.S. government. These schools were usually located away from Native American reservations, and were intended to remove children from the influence of tribal traditions and to assimilate them into what the schools' proponents saw as American culture.

Native American boarding schools of the period transported children far from their families, forced them to cut their hair, and punished them for using non-English names and languages. Most were run with military-like schedules and discipline, and emphasized farming and other manual skills. Although many Native American children attended day schools and parochial schools, between the 1880s and the 1920s, the term "Indian school" was widely used to refer to government-run off-reservation boarding schools.

Many Native American parents refused to send their children to boarding schools and fought for their rights in court. Students fled schools in the night or set school buildings on fire. Some graduates, like the Santee Dakota physician and lecturer Charles Eastman and the Yankton Dakota musician Zitkála-Šá, went on to become public figures, but questioned the methods and ideology of the schools.

A few boarding schools became well known nationally. Some, like Pennsylvania's Carlisle Indian Industrial School, fielded sports teams and bands that kept them in the public eye. Before-and-after photographs of students were published in newspapers and magazines to demonstrate and publicize the schools' "civilizing" process. Accounts by Native American students or their families were rarely published.

By the 1920s, off-reservation government boarding schools faced increasing criticism for questionable teaching practices, substandard living conditions, and poor medical care, and Native American education soon entered a new era. Today, former boarding school students and their descendants are working on researching and honoring those who endured the boarding school experience.

3 Adapted from the Teacher's Guide, *Native American Boarding Schools* Primary Source Set, Library of Congress, https://www.loc.gov/classroom-materials/native-american-boarding-schools/#teachers-guide.

COLLECTION EXPLORATION WORKSHEET

	Class Sample	Source One	Source Two
Title of the source			
What type of source is it? (example: letter, photograph)			
What was the first thing in the source that drew your attention?			
When was this source made?			
Identify at least two things you know about the creator of this source.			
What are three details you noticed while examining this source?			
What are at least three questions you have about this source or the creator of this source?			
What is a perspective or experience that is missing from this source?			

HOW DO I FIND PRIMARY SOURCES FROM THE LIBRARY OF CONGRESS?

While the curated collections are a great way to start and browse the Library, it is sometimes more helpful to search the Library of Congress collections by using a keyword when looking for a specific topic. The Library contains a wide assortment of sources covering a range of topics. Keep in mind, however, that the collections are not encyclopedic. See Chapter One for a more complete discussion. The search tools also have a variety of filters that can assist in narrowing down results.

The main Library of Congress site (**loc.gov)** is one place students can search for specific topics. Entering a keyword or phrase in the "Search Loc.gov" box at the top of the homepage will direct students to various primary sources. Students can use filters such as date, original format, location, and contributor on the left side of the page to narrow results.

The challenge with research is that there is no single way to produce the perfect set of results. Students need to be willing to try different methods and combinations of keywords to maximize their results.

To learn more about helping students identify keywords and create a research plan, see Chapter Three. For more information on using secondary sources to develop a base of knowledge and establish historical context, see Chapter Four.

Let us assume that a student has done some secondary source reading. The student is interested in Native American boarding schools, specifically the Carlisle Indian Industrial school and its most famous student, Jim Thorpe, an Olympian.

Searching all collections for "Native American boarding schools" at **loc.gov**, returns over 116,000 search results. The term "American Indian boarding schools" returns over 124,000 hits. To make this search manageable, students will need to refine their search using filters on the search bar on the screen's left-hand side. Students need to layer filters to get a more focused set of results by choosing a more focused search term.

For example, applying the filter of Manuscript/Mixed Materials under the term "American Indian boarding schools" results in several outcomes. When you adjust the search term "Carlisle Indian School" and filter to Manuscript/Mixed Materials, students will find a speech titled *Self-Made Men*. Frederick Douglass wrote this speech in 1872 and delivered it to students at the school in 1893.[4]

WHAT OTHER FILTERS ARE HELPFUL TO THE RESEARCH PROCESS?

This depends on the topic students are researching. If students are researching a topic from the American Revolution, Films and Videos or Audio Recordings will not likely yield many helpful results. Lead a short discussion with students to help them identify which types of primary sources might be most useful when researching one topic or another. The most helpful to student researchers include:

- Audio Recordings
- Books/Printed Material (students can request copies of books via their school or local libraries)
- Film and Video
- Legislation
- Manuscripts
- Maps
- Notated Music
- Newspapers (see the section on Chronicling America below)
- Periodicals
- Personal Narratives
- Photographs, Prints, and Drawings
- 3D Objects

4 Frederick Douglass, *Self-Made Men*, Address before the Students of the Indian Industrial School at Carlisle, Pa, 1893, Library of Congress (mfd.29002). https://www.loc.gov/item/mfd.29002/.

Once students have entered their topic and selected their format filter, teach them to use the menu bar on the left-hand side of the screen to filter their results. They can filter by time period, location, language, contributors, or format. Remind students that good results require multiple tries with varying keywords and filters. This is also a good time to remind them that items in the collection were tagged when they were catalogued and may reflect language of that earlier time. It is important to think of the time period being searched and try different variations on keywords to produce the best results.

PRINTS AND PHOTOGRAPHS

The Prints & Photographs Division (loc.gov/photos/collections/?st=gallery) includes 70 topic specific collections of images such as posters, photographs, and cartoons. The entire catalog contains international and U.S. focused sources and includes photographs, art, popular prints and drawings, posters, and architectural and engineering drawings.

Prints and photographs are a particular strength of the Library's collection. By searching for "Carlisle Indian School" in the Prints & Photographs Division, more than 100 results populate, including a collection of photographs by Frances Benjamin Johnston from 1901, showing life at this school. A quick search will reveal that Frances Benjamin Johnston was a pioneering photojournalist. She had a particular interest in education and took photographs of many schools, including the Carlisle Indian Industrial School.[5] Furthermore, a more recent set of photographs taken in 2019 include remnants of the school's gymnasium and the cemetery where children who died at the school were buried.

CHRONICLING AMERICA

Another option for searching is Chronicling America (**chroniclingamerica.loc.gov/**). Chronicling America provides access to historic American newspapers dating from 1789 to 1963. Typically, typing in a keyword in the search bar and narrowing the selection by year will bring up a host of results, with the keyword highlighted, making it easier to locate.

A simple search for "Carlisle Indian School" leads to over 8,000 results, including *The Day Book* (Chicago, Illinois) and *Evening Star* (Washington, D.C.), as well as Native American newspapers, including *The Oglala Light* (Pine Ridge, South Dakota), *The Indian Advocate* (Sacred Heart, Oklahoma), and the *Red Lake News* (Red Lake, Minnesota). If the search is limited to the year 1893, just over 100 results appear. These include announcements about a military parade of 500 students accompanied by the Carlisle Indian School band at the World's Fair: Columbian Exposition in Chicago, marriage announcements of the school's graduates, and the school's annual report.

An advanced search in Chronicling America allows the researcher to limit results by state, by a particular newspaper, by a date range, or by the newspaper's language.

A second way to explore the collection (and a good entry point for student researchers) is the Newspapers & Current Periodicals Research Guides (**guides.loc.gov/newspapers-periodicals**). Searching the list students can find a guide called "Jim Thorpe, Native American Athlete: Topics in Chronicling America" (**guides.loc.gov/chronicling-america-jim-thorpe**). Here students can click "Search Strategies & Selected Articles" to find articles and suggestions for other keywords to help identify useful articles about Jim Thorpe in Chronicling America (baseball, Giants, James Thorpe, Olympics, Stockholm Olympics).

EXHIBITIONS

A third entry point for many students to the Library's collections is online exhibitions (**loc.gov/exhibits/all**). By starting with an exhibition, students and teachers can take advantage of Library experts who have searched through the collections and curated a set of sources that are particularly useful to the topic. Most of these online exhibitions are counterparts to the physical exhibitions presented onsite at the Library. Like a museum exhibit or a primary source set, these include commentary that provides context and can give additional search terms or places to look for information. Thoughtfully limiting the search will yield the best results. For instance, the contributions of Zitkála-Šá to the woman's suffrage and Native American suffrage movements are featured in the Library's "More to the Movement" section of the *Shall Not Be Denied* exhibition (**loc.gov/exhibitions/women-fight-for-the-vote/about-this-exhibition/more-to-the-movement/zitkala-sa/**).

ACTIVITY ALERT!

Students will work in small groups to explore three ways to search for the Library of Congress resources. This will help demonstrate various research approaches for searching different collections at the Library.

5 "Frances Benjamin Johnston–Biographical Overview and Chronology," Library of Congress, accessed November 2, 2020. https://www.loc.gov/rr/print/coll/fbjchron.html

ACTIVITY TWO: EXPANDING THE SEARCH FOR PRIMARY SOURCES

ACTIVITY TIME: 60 MINUTES

TEACHER CREATED MATERIALS

Searching for Primary Sources from the Library of Congress

ACTIVITY PREPARATION

- Review online collections to become familiar with how they work.
- Select a topic.
  - **Teacher Tip: Select a historical topic that will spark the students' interest. It is best to pick a slightly broader topic to get more results, and the activity will work best if students have a basic familiarity with the subject.**
- Organize students in groups of two or three students each.
- Ensure access to the internet for each small group of students (using personal devices, a computer lab, etc.).
- Prepare chart paper or electronic documents to collect students' search tips.
- Make one copy of the Searching for Primary Sources from the Library of Congress worksheet for each student.

ACTIVITY PROCEDURE

SEARCHING FOR SOURCES (60 MINUTES)

- Introduce the topic that the class will research.
- Model the research strategies described in the narrative section above.
- Discuss as a class which divisions of the Library would be most logical (i.e., Prints, Photographs & Drawings, Legislation, Notated Music, etc.)
- Assign each group a search option (loc.gov, loc.gov filtered by division, Chronicling America, Online Exhibitions). Distribute the Searching for Primary Sources from the Library of Congress worksheet.
  - Allow students to explore their collections and complete the Searching for Primary Sources from the Library of Congress worksheet. Monitor and assist as needed.
- In a whole-class discussion, have each group present its selected collection of primary sources and describe their impressions of the search pathway.
- Create a class chart of tips (on chart paper or an electronic document) for the selected collections of primary sources.

ADAPTATIONS

- **If students have limited experience searching for information online or need language support, work as a class to brainstorm keywords.**
- **If students benefit from modeling, choose one research strategy to work through as a whole class before small groups explore the others independently.**
- **If students have a wide range of skills and experience, consider assigning collections to groups based on accessibility.**

SEARCHING FOR PRIMARY SOURCES FROM THE LIBRARY OF CONGRESS

Class research topic for this activity: _____

Keywords that assist the search

_____

_____

_____

Our group will search using this pathway

✓	URL	We are Searching
	https://www.loc.gov/	the whole Library
	https://www.loc.gov/	limit to collection: _____
	https://chroniclingamerica.loc.gov/	historic American newspapers
	https://www.loc.gov/exhibits/all/	curated exhibits from the Library of Congress

After exploring the Library's resources, work with your group to answer the following questions.

Look for primary sources about your topic. Describe your search for primary sources about your topic. What keywords did you try? What was the result of your search?

_____

_____

_____

_____

_____

_____

_____

How did you limit results or use advanced search features to refine or improve your results?

_____

_____

_____

_____

_____

_____

_____

What types of primary sources did you find with your search?

Reflecting on your research purpose, what are the strengths of this collection?

Reflecting on your research purpose, what are the limitations of this collection?

What are some tips you would give someone else using this collection for the first time?

What are some questions you have about using your collection?

REFLECTION REMINDER

After helping students conduct primary source research using the Library of Congress, ask students to reflect on the research process:

- *What did you accomplish in this stage of research?*
- *How can you improve your primary source research skills?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

Now that we have identified how to search the Library of Congress for quality primary and secondary sources, we will focus on how to analyze the sources in the Library's collection.

BIBLIOGRAPHY

PRIMARY SOURCES

PRIMARY SOURCE SET

Native American Boarding Schools. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/native-american-boarding-schools.

SPEECH

Douglass, Frederick. *Self-Made Men*. Address before the Students of the Indian Industrial School at Carlisle, Pennsylvania. 1893. Library of Congress (mfd.29002). https://www.loc.gov/item/mfd.29002/.

SECONDARY SOURCES

BLOG POSTS

Lederle, Cheryl. "What Makes a Primary Source a Primary Source?" Teaching with the Library of Congress Blog. October 4, 2011. https://blogs.loc.gov/teachers/2011/10/what-makes-a-primary-source-a-primary-source/.

EXHIBITION

Shall Not Be Denied: Women Fight for the Vote. Exhibition. Library of Congress. https://www.loc.gov/exhibitions/women-fight-for-the-vote/.

RESEARCH GUIDE

"Jim Thorpe, Native American Athlete: Topics in Chronicling America." Library of Congress. Accessed November 2, 2020. https://guides.loc.gov/chronicling-america-jim-thorpe.

WEBSITES

"All Exhibitions." Library of Congress. Accessed November 2, 2020. https://www.loc.gov/exhibits/all/.

"Chronicling America." Library of Congress. Accessed November 2, 2020. https://chroniclingamerica.loc.gov/.

"Frances Benjamin Johnston–Biographical Overview and Chronology." Library of Congress. Accessed November 2, 2020. https://www.loc.gov/rr/print/coll/fbjchron.html.

"Getting Started with Primary Sources." Library of Congress. Accessed November 2, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/.

"Primary Source Sets." Library of Congress. Accessed November 3, 2020. loc.gov/classroom-materials/?fa=partof_type:primary+source+set.

"Prints and Photographs Online Catalog." Library of Congress. Accessed November 2, 2020. https://loc.gov/pictures/.

"Topics in Chronicling America." Library of Congress. Accessed November 2, 2020. https://www.loc.gov/rr/news/topics/index.html.

CHAPTER SIX: ANALYZING PRIMARY SOURCES FROM THE LIBRARY OF CONGRESS

IN THE LAST CHAPTER

In Chapter Five, we focused on strategies to search the Library's vast collection of primary source material in a variety of formats. In this chapter, we will focus on strategies to analyze the primary sources we find.

HOW DO WE ANALYZE PRIMARY SOURCES?

Our particular experiences and circumstances inform our knowledge of the world. We may have never considered many other perspectives, especially when researching topics from another time and place than our own. As we approach primary sources, we must remain aware of how our cultural attitudes and assumptions affect our interaction with each source.

CULTURALLY RELEVANT PEDAGOGY

The Inquiry in the Upper Midwest project, a Library of Congress TPS Consortium member, has resources for engaging students with primary sources using culturally relevant pedagogy. Their website includes videos for teachers, recorded webinars, and primary source sets to engage students. View these resources at mnhs.org/ium.

When encountering a primary source, we have to look closely at what is actually in the source. We can then apply what we know about the world and the time when the item was created. Examining the primary source in context can lead us to further research, allowing us to understand the historical event better and develop an argument. Chapter Nine focuses on developing the historical argument. Here, we will focus on looking closely at the primary source itself.

To assist students in analyzing primary sources, the Library of Congress developed a Primary Source Analysis Tool as well as Teacher's Guides to various sources, including:[1]

- Analyzing Primary Sources
- Analyzing Books and Other Printed Texts
- Analyzing Manuscripts
- Analyzing Maps
- Analyzing Motion Pictures
- Analyzing Newspapers
- Analyzing Oral Histories
- Analyzing Photographs and Prints
- Analyzing Political Cartoons
- Analyzing Sheet Music and Song Sheets
- Analyzing Sound Recordings

1 All of these guides can be accessed at loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

The Primary Source Analysis Tool engages the strategy of Observe-Reflect-Question.

- Students **observe**. They list what they notice. They are encouraged to focus on details in the source.
- Students **reflect**. They generate ideas about the source. They consider when the source was created, why it was created, and its intended audience.
- Students **ask questions.** They generate questions about the source and consider where they might look to find the answers.

Before facilitating a primary source analysis, select questions from the teachers guide to focus and deepen student thinking. Also, note that the process is reflexive and does not always progress in a linear fashion. Depending on the source, sometimes students might begin analyzing their primary source before sharing the metadata from the Library of Congress catalog. This strategy can help students think critically about the source and adjust their thinking based on other information. Other times, it might be better to show them the metadata (and possibly additional secondary source material) to help them set primary sources in appropriate historical context.

To learn more about using the "reflect" column to drive critical thinking skills, see Anne Savage's blog post, "Primary Sources Analysis Tool: Using the 'Reflect' Column to Develop Critical Thinking" (March 1, 2012) at **blogs.loc.gov/teachers/2012/03/primary-source-analysis-tool-using-the-%E2%80%9Creflect%E2%80%9D-column-to-develop-critical-thinking/**.

ACTIVITY ALERT!

In this activity, students will use the Library of Congress Observe Reflect Question framework and Primary Source Analysis Tool to analyze a primary source about Native American boarding schools, paying attention to their individual perspective in the analysis process.

ACTIVITY ONE: OBSERVE-REFLECT-QUESTION

ACTIVITY TIME: 60 MINUTES

PRIMARY SOURCES

Illustration, *The American Indian Past. Present, Puck Magazine*, November 28, 1906
Library of Congress (2002720336)
https://www.loc.gov/resource/ds.03750/

Illustration, *Indian Training School, Forest Grove, Oregon, Harper's Weekly*, May 27, 1882
Thure de Thulstrup (artist), Davidson (photographer)
Library of Congress (92513700)
https://www.loc.gov/resource/cph.3c05118/

Newspaper Article, "American Indian is Fighting for Allies," *The Sun*, February 12, 1917
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/sn83030431/1917-02-12/ed-1/seq-4/

Newspaper Article, "Uncle Sam's Indian Wards," *The North Platte Semi-Weekly Tribune*, February 25, 1916
Edward B. Clark
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/2010270504/1916-02-25/ed-1/seq-6/

Wood engraving, *Educating the Indians--a female pupil of the government school at Carlisle visits her home at Pine Ridge Agency / from a sketch by a corresponding artist*, March 15, 1884
Frank Leslie's Illustrated Newspaper
Library of Congress (90712911)
https://www.loc.gov/resource/cph.3c00543/

LIBRARY OF CONGRESS MATERIALS

Analyzing Newspapers
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

Analyzing Photographs and Prints
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

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

ACTIVITY PREPARATION

- Test all online resources before class.
- Make copies to provide each student with one primary source (newspaper article or image) and one Library of Congress Primary Source Analysis Tool (or share electronically).

ACTIVITY PROCEDURE

MODELING PRIMARY SOURCE ANALYSIS (15 MINUTES)

- Project the illustration, *Indian Training School, Forest Grove, Oregon*. Direct students to observe the illustration silently for a full minute.
- Ask students:
  - *What do you see?*
  - *What details can you see in the image?*
  - *Hold off on your ideas of what might be going on for now. Just share what you can observe in the image.*
  - When students describe what is happening or start explaining the picture, ask: *What do you see that makes you think that?*
  - Write the students' observations on the board. Continue until most students have contributed an observation.
- Tell students: *Now, it is time to apply your inference skills and use your prior knowledge. What do you think is happening in this image?*
  - Pay attention to students' language. When perspective appears in the language they use, ask: *How does your response show a modern perspective? How is your perspective influenced by the time in which you live?*
  - Write the students' thoughts on chart paper or the board. Continue until most students have contributed a comment.
  - Follow up with questions:
    - *What do you think is happening in the source?*
    - *Why do you think this source was made?*
    - *When do you think it was made?*
    - *Who do you think was the audience for this source?*
    - *What do you see that you did not expect?*
    - *What perspectives or stereotypes do you see?*
- Ask students:
  - *What do you wonder about this image?*
  - *What questions does it generate in your mind?*
  - *What would you like to ask the people in the photograph or the photographer?*
  - Pay attention to students' language. When perspective appears in the language they use, ask: *How can you say that in a way that does not show your perspective or assumptions?*
  - Write the students' questions on chart paper or the board. Continue until most students have contributed a question.
- Project the metadata for the illustration and review it with the students. Ask students:
  - *How does knowing this information change your questions?*
  - *Do you have more questions now?*
- Ask students:
  - *If you wanted to find the answers to some of these questions, what are examples of primary sources that could help you learn more?*
  - *Where might you find those sources?*
- Ask students:
  - *In what ways did your perspective or assumptions influence how you analyzed this source?*
  - *How do our perspectives influence how we analyze historical material?*

INDIVIDUAL ANALYSIS (30 MINUTES)

- Explain that students will now have an opportunity to practice the analysis process individually with one different primary source.
- Explain that they will have 20 minutes to complete the worksheet. They will observe or read the source silently for at least one minute before they write anything.
- Distribute the Library of Congress Primary Source Analysis Tool and one primary source to each student.
- Give students time to observe or read their source before they begin writing. Tell them when one minute is up.
- Allow students time to complete the worksheet. If they need additional support, prompt them using questions from the Analyzing Newspapers or Analyzing Photographs and Prints Teacher's Guides.
- Ask students to select three items they listed under "Reflect" and three questions they want to share.
- Direct students to partner with one or two students who reviewed the same primary source and share their reflections and observations. Encourage students to add additional ideas to their organizers based on their partner discussion.

WHOLE GROUP DEBRIEF (15 MINUTES)

- Encourage students to share ideas generated by the partner discussion. Ask the students:
  - *How was this process of looking at the primary source different from how you typically look at images or newspaper articles?*
  - *What did you notice about personal perspectives or assumptions while you completed this process?*

ADAPTATIONS

- To make the sample image more visually manageable, cover up everything except one quadrant at a time in the Observe stage, then show the entire image for Reflect and Question.
- If students need additional support, they may complete their analysis with a partner and then share it with another pair before the whole group debriefs.
- If students need more structure, specify a specific number of items they should complete for each worksheet section.
- Depending on the class, consider limiting the sources to visual only or textual only.

PRIMARY SOURCE A

Illustration, *Indian Training School, Forest Grove, Oregon, Harper's Weekly*, May 27, 1882
Thure de Thulstrup (artist), Davidson (photographer)
Library of Congress (92513700)
https://www.loc.gov/resource/cph.3c05118/

PRIMARY SOURCE B

Illustration, *The American Indian Past. Present,* November 28, 1906
Puck Magazine
Library of Congress (2002720336)
https://www.loc.gov/resource/ds.03750/

PRIMARY SOURCE C

Wood engraving, *Educating the Indians--a female pupil of the government school at Carlisle visits her home at Pine Ridge Agency / from a sketch by a corresponding artist*, March 15, 1884
Frank Leslie's Illustrated Newspaper
Library of Congress (90712911)
https://www.loc.gov/resource/cph.3c00543/

PRIMARY SOURCE D

Newspaper Article, "Uncle Sam's Indian Wards," *The North Platte Semi-Weekly Tribune*, February 25, 1916
Edward B. Clark
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/2010270504/1916-02-25/ed-1/seq-6/

Uncle Sam's Indian Wards

WHAT THE GOVERNMENT IS DOING TO MAKE FIRST-CLASS MEN AND WOMEN OF THE SONS AND DAUGHTERS OF REAL RED MEN—SOME EXCELLENT RESULTS.

By EDWARD B. CLARK.

PRIMARY SOURCE E

Newspaper Article, "American Indian is Fighting for Allies," *The Sun*, February 12, 1917
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/sn83030431/1917-02-12/ed-1/seq-4/

Lieut. Long Lance.

AMERICAN INDIAN IS FIGHTING FOR ALLIES

Lieut. Long Lance of Carlisle Surprises Teacher With Note From Trenches.

CARLISLE, Pa., Feb. 11.—An unusual surprise was in store for a teacher at the Carlisle Indian School when she received a New Year postcard with this address: 1033198 P. P. C. L. I. army P. O. London, England. The front cover had on it the words: "God defend the right," with the British Union Jack in the middle.

The other side revealed that the sender was Lieut. Long Lance, a graduate of the school in 1912, and a full blooded Indian, noted for his clean living, his clean habits and clean speech, and above all else for his politeness, but now a Lieutenant in Princess Pat's Regiment, "somewhere in Europe."

Lieut. Long Lance was sending his New Year's greetings, and he did it in these words:

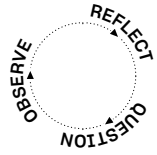
Kind remembrances and best wishes for the New Year.
I've just come out of the trenches,
Where we made the Germans dance,
And I'm sending this greeting to let you know
That he is still alive, Yours Truly, Lieutenant Long Lance.
Alive and fit as can be;
Though fighting's not all sport,
And manners "Made in Germany"
Aren't quite what you and I were taught.
Sincerely,
Lieut. S. C. Long Lance,
Princess Pat's Regt., somewhere in Europe.

It was known that Long Lance had army ambitions, for after attending Conway Hall, Carlisle, on graduation from the Carlisle Indian School he entered St. John's Military Academy at Manlius, N. Y., and although appointed to West Point by President Wilson did not accept.

He is rated at the Carlisle School "as a young man of high ideals and aim in life" and was a former captain of the cadet battalion.

PRIMARY SOURCE ANALYSIS TOOL

NAME:



OBSERVE	REFLECT	QUESTION

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

HOW DO WE UNDERSTAND THE LARGER NARRATIVE?

The Observe-Reflect-Question framework can guide students as they progress through their research process. At each stage, encourage students to ask more questions. The questions may become more profound as the students' understanding of the topic develops. Help students see connections between sources and develop a deeper understanding of the events. It is essential to allow the sources to drive the historical argument.

CITING SOURCES

Citing sources is critical for ethical reasons and makes it possible for future researchers to find the sources themselves. Citing primary sources from the Library of Congress is easy! Each source page includes a section titled "About this Item" that contains a wealth of information. A section called "Cite This Item" can be found at the bottom of the page. This feature includes automatically generated citation information in several bibliographic formats. For more information on citing sources, see **loc.gov/programs/teachers/getting-started-with-primary-sources/citing/**.

REFLECTION REMINDER

After helping students analyze primary sources from the Library of Congress, ask students to reflect on the research process:

- *What did you accomplish in this stage of the research process?*
- *How can you improve your primary source analysis skills?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

Now that we have identified how to analyze Library of Congress primary sources, the next two chapters will focus on the historical thinking skills that are crucial to the historical research process. Chapter Seven will focus on contextualization, corroboration, and close reading strategies. Chapter Eight will consider the idea of reliability, relevance, perspective, and missing narratives.

BIBLIOGRAPHY

PRIMARY SOURCES

ILLUSTRATIONS AND WOOD ENGRAVINGS

The American Indian Past. Present. Puck Magazine. Illustration. November 28, 1906. Library of Congress (2002720336). https://www.loc.gov/resource/ds.03750/.

Educating the Indians—a female pupil of the government school at Carlisle visits her home at Pine Ridge Agency / from a sketch by a corresponding artist. Frank Leslie's Illustrated Newspaper. Wood engraving. March 15, 1884. Library of Congress (90712911). https://www.loc.gov/resource/cph.3c00543/.

Thulstrup, Thure de (artist) and Davidson (photographer). *Indian Training School, Forest Grove, Oregon. Harper's Weekly.* Illustration. May 27, 1882. Library of Congress (92513700). https://www.loc.gov/resource/cph.3c05118/.

NEWSPAPER ARTICLES

"American Indian is Fighting for Allies." *The Sun* [New York, New York], February 12, 1917. https://chroniclingamerica.loc.gov/lccn/sn83030431/1917-02-12/ed-1/seq-4/.

Clark, Edward B. "Uncle Sam's Indian Wards." *The North Platte Semi-Weekly Tribune* [North Platte, Nebraska]. February 25, 1916. https://chroniclingamerica.loc.gov/lccn/2010270504/1916-02-25/ed-1/seq-6/.

SECONDARY SOURCES

BLOG POST

Savage, Anne. "Primary Sources Analysis Tool: Using the 'Reflect' Column to Develop Critical Thinking." Teaching with the Library of Congress. March 1, 2012. https://blogs.loc.gov/teachers/2012/03/primary-source-analysis-tool-using-the-%E2%80%9Creflect%E2%80%9D-column-to-develop-critical-thinking/.

WEBSITES

"Citing Primary Sources." Library of Congress. Accessed November 2, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/citing/.

"Inquiry in the Upper Midwest Project." Minnesota Historical Society. Accessed November 2, 2020. https://www.mnhs.org/ium.

"Teacher's Guides and Analysis Tool." Library of Congress. Accessed November 2, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

CHAPTER SEVEN: THREE Cs OF SCHOLARLY THINKING: CONTEXT, CLOSE READING, AND CORROBORATION

IN THE LAST CHAPTER

In Chapters Five and Six, we focused on accessing and analyzing primary sources available through the Library of Congress. Chapters Seven and Eight will help students think like a historian. This chapter will focus on the skills of historical context, close reading, and corroboration of sources.

SCHOLARLY THINKING SKILLS

To successfully use primary source documents, students must develop historical thinking skills, including establishing context, closely reading text, and corroborating multiple sources. All of these skills use questions to promote critical thinking and help students construct meaning. Critical thinking for historians is ". . . about determining what questions to ask in order to generate new knowledge."[1] Teaching students how to decide which questions to ask will help them think like historians. As students become more adept, they will incorporate them fluidly. If students use and develop these thinking skills as they locate, read, evaluate, and make notes throughout the research process, they will become better historians.

PARTNER RESOURCE

The Stanford History Education Group (SHEG), a Library of Congress TPS Consortium member, offers lessons and assessments for students to engage in historical thinking skills. Check out their resources at **sheg.stanford.edu/**.

ESTABLISHING HISTORICAL CONTEXT

Contextualization is crucial when using primary sources as it promotes deep thinking and helps formulate better research questions. When contextualizing, students place the source in a particular time and space.[2] To establish context, students may access secondary sources and consider what was happening politically, socially, economically, or culturally. Teachers should guide students through a series of questions to spark thinking about the source's origins, which will help them analyze evidence from the past. Contextualization is essential to understanding a primary source, and students should be taught to automatically ask context questions when they encounter one.

Additional information from secondary sources can help students put a primary source into historical context and better understand the time and space in which it was created. This new knowledge can frame varying perspectives as students corroborate across sources. These secondary sources could include textbooks, books, online databases, print sources from school or public libraries, secondary sources from the Library of Congress, or websites from other reliable organizations, such as historical societies and museums. Critical thinking requires some factual knowledge. Students will be better equipped to contextualize a primary source

1 Samuel S. Wineburg, *Why Learn History (when It's Already on Your Phone)* (Chicago: University of Chicago Press, 2018), 88.
2 *Series Reading Like a Historian: Contextualization,* Teaching Channel, https://learn.teachingchannel.com/video/reading-like-a-historian-contextualization.

after reading a secondary one.[3] See Chapter Four for more details on how secondary sources can help provide historical context for a primary source.

Once students dive into the research process, research becomes more reflexive. A secondary source can lead to a new primary source. Conversely, identifying a primary source can lead to questions that drive students to seek additional secondary sources.

Students should practice answering guided questions about a source using an organizer. These questions will encompass both thin and thick questions.[4] Contextualizing begins with thin questions that describe a source. These questions identify the *what*, *who*, *when*, and *where* of the source. Students do not necessarily have to answer these questions in order and may need to go back to some secondary sources to answer all of them. Teachers should encourage students to look for clues if the answers are not evident in the source. Once students have some thin questions answered, they will move to the more analytical, or thick, questions premised on why and how.

DIGITAL COLLECTIONS

The Library of Congress Digital Collections feature an "Articles and Essays" tab, which provides a model of historical context for students. For example, check out the essay that accompanies the *Mapping the American Revolution and Its Era* digital collection: **loc.gov/collections/american-revolutionary-war-maps/articles-and-essays/mapping-the-american-revolution-and-its-era/.**

Another option for students interested in the revolutionary era is to explore the "Learn More" Tab in the Online Exhibit, *Creating the United States* (**loc.gov/exhibits/creating-the-united-states/learn-more.html**). This resource lists exhibitions, teacher resources, related collections, webcasts, and books for adults and young readers.

By answering the what question, students are describing the source. For example, is it a newspaper article, a lithograph, a diary entry, or a broadside? Ask how they know what it is. Students may disagree on what it is, and debating this will foster a closer look at the source and a deeper understanding. Challenge students to defend their answers with evidence from the source. For instance, many students have probably never seen a broadside or a lithograph. In conjunction with a class or small group discussion, quick research of the terms will help students determine that broadsides were announcements or advertisements printed on large paper for public display, while lithographs are a type of print created by a plate covered in ink for printing.

The next question addresses who created the source, which could be an individual or a group. Once students identify who created the source, they can then ask questions about the person or group. They should look for evidence about the person's role, position, gender, age, or status in society. They can look for hints that identify some of these attributes about the creator. For example: Was the artist of a particular social class? Was the writer educated? What was the speaker's occupation? Where did the delegate live? If the source was created by a group or organization, questions could include: Why was this group formed? What were their goals? Students should go back to their secondary sources if this information about who is not clear, and they may even need to do some more background research to discern more about the source's creator(s).

Students need to think about a source in its period and not from a contemporary vantage point. Identifying when a source was made is essential to answer the thicker questions about the period's influence later. Students need to look for clues that reference events in or around that period. To develop potential dates, the students could also go back to a secondary source and look up when the author or creator lived.

3 Mike Maxwell, "Historical Thinking Skills: A Second Opinion," *Social Education 83*, no. 5 (October 2019): 290.

4 To learn more about questioning strategies, see Diane Cunningham, "Three Moves to Elevate Student Discussion," *ASCD Express Ideas from the Field 15*, no. 16 (April 23, 2020). http://www.ascd.org/ascd-express/vol15/num16/three-moves-to-elevate-student-discussion.aspx or Dan Rothstein and Luz Santana, *Make Just One Change: Teach Students to Ask Their Own Questions* (Cambridge: Harvard Education Press, 2017), 74-76.

CONSIDERING HISTORICAL CONTEXT

For more on considering historical context when selecting primary sources for the classroom, check out the Teaching with the Library of Congress blog post, "Selecting Primary Sources, Part II: Considering Historical Context, " written by Stephen Wesson: **blogs.loc.gov/teachers/2011/07/selecting-primary-sources-part-ii-considering-historical-context/.**

Identifying where a source originated may not be evident, and again students will need to look for clues. If reference to a place is not apparent, they could look in a secondary source for some background information on where the writer lived or traveled during the time. Students could also research the location of an event described in a source.

Once students have answered the thin descriptive questions about a source, they should move to the more analytical questions of why and how that dovetail with the thin questions. These thick questions facilitate critical thinking about the document, generate more questions, and help students identify the next research steps.

Answering why a source was created relates to who made the source. Who was the intended audience? Why was the source produced? Was it created in reaction to an event or in support of a cause? Was it meant as a private communication or a public document?

"How" questions extend students' thinking about the source. How did the person's experience frame his or her perspective? How was this person influenced by his or her place in society? How does this source fit into what was happening before or around the time the source was made? How does the location where the source was made influence the source?

Taking the time to contextualize puts students at the same time and space as the historical event and helps them understand events through the lens of historical figures. Through contextualization, students can ask more in-depth questions, construct meaning, and make useful notes. Without contextualization, students may misinterpret the meaning. Contextualization also helps students evaluate whether a source is reliable and valuable to their research. With enough practice, students should develop the habit of asking both thin and thick questions when they encounter a primary source. Contextualization helps students analyze sources at a deeper level. This process improves comprehension and helps students synthesize multiple sources.

AMERICAN REVOLUTION AND THE EARLY REPUBLIC

The Library of Congress has a remarkable collection of material from the American Revolution and the Early Republic. Consider these resources for the classroom:

COLLECTION

George Washington Papers
loc.gov/collections/george-washington-papers/about-this-collection/

ONLINE EXHIBITIONS

Creating the United States: Revolution of the Mind
loc.gov/exhibits/creating-the-united-states/revolution-of-the-mind.html

John Bull & Uncle Sam: Four Centuries of British American Relations
loc.gov/exhibits/british/brit-2.html

Religion and the Founding of the American Republic
loc.gov/exhibits/religion/rel03.html

PRIMARY SOURCE SET

The Constitution
loc.gov/classroom-materials/constitution/

RESEARCH GUIDE

Articles of Confederation: Primary Documents in American History
guides.loc.gov/articles-of-confederation/digital-collections

TIMELINE

U.S. History Primary Source Timeline: The American Revolution, 1763 1783
loc.gov/classroom-materials/united-states-history-primary-source-timeline/american-revolution-1763-1783/

ACTIVITY ALERT!

In Activity One, students will practice contextualizing a source related to the debate over the U.S. Constitution's ratification following the Constitutional Convention in 1787. They will work with partners to answer questions and then participate in a full class discussion. At the end of the activity, they will reflect on the process and plan their next research steps. This modeling is crucial to help students practice the historical thinking skills required in their independent research.

ACTIVITY ONE: CONSTRUCTING MEANING WITH CONTEXT

ACTIVITY TIME: 70 MINUTES

PRIMARY SOURCE

Letter, Elbridge Gerry to the Massachusetts State Legislature, *Elliot's Debate*, 1787 (excerpt)
Library of Congress (09008475)
https://www.loc.gov/item/09008475/
http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field(DOCID+@lit(ed001220)):#0010509

TEACHER CREATED MATERIALS

- Historical Context Organizer
- Historical Context Organizer Answer Key

ACTIVITY PREPARATION

- Organize students into pairs.
- Make one copy of the Elbridge Gerry letter and one copy of the Historical Context Organizer for each student (or distribute electronically).
- Print one copy of the Historical Context Organizer Answer Key (Gerry) for teacher use.
- Test all online resources before class.

ACTIVITY PROCEDURE

SET THE STAGE (10 MINUTES)

- Review prior learning and set the stage for activity by stating: *Today, we are going back to the fall of 1787. We know that after much debate and compromise, the delegates abandoned the idea of revising the Articles of Confederation and wrote a new national Constitution signed by 39 of the 42 delegates. As a historian, you will examine some evidence and explore the ratification process. Before we begin, we will do some brainstorming about the time period.*
- Ask students:
  - *What was the primary method of communication in 1787?*
  - *How did people learn about the Constitutional Convention?*
  - *Did Americans agree on ratification?*

INTRODUCE HISTORICAL CONTEXT ORGANIZER (15 MINUTES)

- Distribute a Historical Context Organizer to each student.
- Ask students to discuss with their partner how these questions could help them understand the source.
- Distribute the Elbridge Gerry letter to each student.
- Direct students to listen and look for clues to help them answer the questions as the letter is read. Ask students to annotate the text when they see a clue (but not to complete the organizer).

PARTNER WORK (15 MINUTES)

- Instruct students to work with their partner to answer as many questions on the Historical Context Organizer as they can. Encourage students to refer back to the text as they work.
- Check in with each pair of students and provide feedback. Possible suggestions could include:

- *Where was Mr. Gerry when he wrote the letter? How can this be established? What clues are given that can help?*
- *Who is Mr. Gerry? What needs to be known about him? Where can this information be found?*
- *What does "federal" mean? Look it up.*

HISTORICAL CONTEXT SHARE (20 MINUTES)

- Project a blank Historical Context Organizer.
- Ask students to share what they wrote on their organizers. Complete the projected organizer as students share.
- Instruct students to add notes to their organizers as students share.
- Have students identify which questions were challenging to answer and share how they determined the answers.
- Ask students to identify what they still do not understand and brainstorm the next steps.

WRAP UP REFLECTION QUESTIONS (10 MINUTES)

- Lead a reflection discussion. Questions:
  - *Explain how establishing historical context helps understand the source.*
  - *What did you find challenging about establishing historical context?*
  - *List the next steps to help understand the issues over the ratification of the U.S. Constitution. (Hint: think about what else you want to know.)*

ADAPTATIONS

- **If students need background information, teachers could assign the secondary reading as preparation work the day before.**
- **Teachers who anticipate that some student will struggle with vocabulary may provide a glossary for students to use as they analyze.**

LETTER, ELBRIDGE GERRY TO THE MASSACHUSETTS STATE LEGISLATURE, *ELLIOT'S DEBATE*, 1787

Library of Congress (09008475)
https://www.loc.gov/item/09008475/
http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field(DOCID+@lit(ed001220)):#0010509

Gentlemen : I have the honor to enclose, pursuant to my commission, the Constitution proposed by the Federal Convention.

To this system I gave my dissent, and shall submit my objections to the honorable legislature.

It was painful for me, on a subject of such national importance, to differ from the respectable members who signed the Constitution; but conceiving, as I did, that the liberties of America were not secured by the system, it was my duty to oppose it.

My principal objections to the plan are, that there is no adequate provision for a representation of the people; that they have no security for the right of election; that some of the powers of the legislature are ambiguous, and others indefinite and dangerous; that the executive is blended with, and will have an undue influence over, the legislature; that the judicial department will be oppressive; that treaties of the highest importance may be formed by the President, with the advice of two thirds of a quorum of the Senate; and that the system is without the security of a bill of rights . . .

As the Convention was called for "the sole and express purpose of revising the Articles of Confederation, and reporting to Congress, and the several legislatures, such alterations and provisions as shall render the Federal Constitution adequate to the exigencies of government, and the preservation of the Union," I did not conceive that these powers extend to the formation of the plan proposed . . .

The Constitution proposed has few, if any, federal features, but is rather a system of national government. Nevertheless, in many respects, I think it has great merit, and, by proper amendments, may be adapted to the "exigencies of government, and preservation of liberty."

The question on this plan involves others of the highest importance: 1. Whether there shall be a dissolution of the federal government; 2. Whether the several state governments shall be so altered as in effect to be dissolved; 3. Whether, in lieu of the federal and state governments, the national Constitution now proposed shall be substituted without amendment. Never, perhaps, were a people called on to decide a question of greater magnitude. Should the citizens of America adopt the plan as it now stands, their liberties may be lost; or should they reject it altogether, anarchy may ensue . . .

I shall only add that, as the welfare of the Union requires a better Constitution than the Confederation, I shall think it my duty, as a citizen of Massachusetts, to support that which shall be finally adopted, sincerely hoping it will secure the liberty and happiness of America.

I have the honor to be, gentlemen, with the highest respect for the honorable legislature and yourselves, your most obedient and very humble servant,

E. GERRY.

To the Hon. Samuel Adams, Esq., President of the Senate, and the Hon. James Warren, Esq., Speaker of the House of Representatives, of Massachusetts.

HISTORICAL CONTEXT ORGANIZER[5]

Document Title: _____

Note: you may not always be able to answer every question. You may need to go back to your secondary sources to answer some of the questions or search online.

Thin Questions	Answers to Thin Questions	Thick Questions	Answers to Thick Questions
What type of ddocument is this?		Why was this created? (purpose and audience) Was this a public or private communication? How were these types of documents used in the time period?	
Who created the document? (individual/group, position, status, role)		How did the creator's perspective influence the document? Where in the source do you notice the creator's perspective?	
When was the document created?		How does the document fit into what was going on in the world when the source was created? What happened before, during, and after? How do the circumstances of the time influence the content?	
Where was the document created?		How does the location influence the document?	

5 Adapted from "Primary Source Context Worksheet." Irving A. Robbins Middle School Social Studies Department.

HISTORICAL CONTEXT ORGANIZER ANSWER KEY

Document Title: **Letter, Elbridge Gerry to the Massachusetts State Legislature**

Thin Questions	Answers to Thin Questions	Thick Questions	Answers to Thick Questions
What type of ddocument is this?	**Letter**	Why was this created? (purpose and audience) Was this a public or private communication? How were these types of documents used in the time period?	**To Massachusetts state senators and representatives - addressed to leaders of each Sam Adams (president of Massachusetts Senate) and James Warren (Speaker of House of Representatives).** **The letter was intended to be public—voicing concern about the Constitution in advance of the state conventions.** **Writing letters was a common method of communication- it was a report of the convention's outcome.**
Who created the document? (individual/group, position, status, role)	**Elbridge Gerry** **State delegate at the Constitutional Convention** **Harvard-educated merchant** **Born in Massachusetts** **Lived through the American Revolution**	How did the creator's perspective influence the document? Where in the source do you notice the creator's perspective?	**Gerry opposed the new Constitution and advocated a rejection by Massachusetts. He was one of only three delegates who refused to sign the Constitution.** **Feared that American liberties were not protected, concerned about the representation of people and too much power given to the president. He hints at amendments making it more palatable.** **Gerry was probably influenced by the issues in pre-Revolutionary times and fearful of creating a monarchy. Wanted to keep revolutionary ideas.**
When was the document created?	**Undated—After convention (September 1787) and before ratification by Massachusetts (February 1788)**	How does the document fit into what was going on in the world when the source was created? What happened before, during, and after? How do the circumstances of the time influence the content?	**He wrote about why he did not sign the Constitution—he is holding out hope for amendments—justifies why he participated. He may have anticipated that some people were suspicious about the secretive convention.** **While the nation operated under the Articles of Confederation, after the Constitution was signed but not ratified, it was still uncertain if enough states would ratify it.** **Shay's Rebellion in Massachusetts raised awareness about the weakness of the Articles of Confederation**
Where was the document created?	**Mentions he is delayed and will be traveling back to Massachusetts**	How does the location influence the document?	**It seems as though this letter was intended to get to Massachusetts before Gerry returned. He was giving the legislature a heads up on what happened.**

CLOSE READING ROUTINES

Working with primary sources is a challenge, and students need to develop close reading skills to construct meaning successfully. Author Samantha Cleaver points out that "close reading is an interaction that involves observation and interpretation between the reader and a text."[6] Close reading skills apply to observing and interpreting images and artifacts. Effectively analyzing primary sources requires critical thinking on the part of the student. Students need a set of routines to guide this interaction through pre-reading, reading, and rereading. When students take on these challenges in groups, they will better appreciate the difficult work of historians. After all, teachers strive to teach analysis that students will use to explore beyond the present classroom.

Close reading develops critical thinking skills that are essential in scholarly research and other disciplines. In this critical thinking process, students do the heavy lifting, not the teacher. Teachers should not tell students what a text means because they will be less likely to understand it. Douglas Fisher and Nancy Frey claim, ". . . struggle is an essential part of the learning process; it provides an authentic reason for rereading and discussing the text."[7] It is not uncommon to see a student quickly read a piece of text and even make notes without clearly understanding the text or the notes. Notes formulated without critical thinking are not useful in the research process when students later develop a thesis and frame an argument. Teachers must help students engage in critical thinking so that they develop a deeper understanding of the text.

Teachers should model the thinking process with a set of routines and create a structure that requires students to make their thinking visible for both the teacher and themselves. In their interaction with the text, students should annotate and ask questions as they read. This interaction develops their interpretation as they learn to analyze the text. It is hard to know what students think when they read a nonfiction text, and it is hard for students to understand what they should be thinking (what questions should they ask, what should they mark, etc.). When students track their thinking, they can better reflect on it, compare it to a classmate's strategy, and reassess their thinking.

Fisher and Frey recommend focusing on three foundational annotations in which students: identify key ideas; identify what confuses them; and create margin notes for summarizing, synthesizing, and questioning as they read.[8] Providing students with an organizer allows them to demonstrate their thinking and makes their thinking visible for the teacher to assess. An organizer should give students a place to work out their thoughts and should include a summarizing task. According to Jay McTighe and Harvey F. Silver, summarizing requires ". . . the active processing of information, leading to deeper student understanding."[9] The goal of close reading is to facilitate this deeper thinking.

Working with partners or in small groups helps students think deeply. In collaborative work, students articulate their thinking and can see the thinking of others. Fisher and Frey describe this type of collaborative learning as "one of the critical linchpins through which students access complex text because it enables them to consolidate their understanding with peers and provide support for one another in the absence of the teacher."[10] Struggling collectively with the process will validate that historians' work is challenging, and eventually, students will feel less intimidated by the task. Struggling is not synonymous with a lack of intelligence or ineptitude but is the real work of historians. With practice, students will realize that it is routine to have to look up vocabulary and read a text more than once. Teachers need to provide reflection time so that students learn the benefits of close reading. Students will not only become better historians but also better critical thinkers in all disciplines when regularly using these routines.

6 Samantha Cleaver, "What Exactly Do We Mean By 'Close Reading,' Anyway?," WeAreTeachers.com, last modified August 22, 2014, accessed March 29, 2020. https://www.weareteachers.com/what-exactly-do-we-mean-by-close-reading-anyway/.

7 Douglas Fisher and Nancy Frey, "Points of Entry," *Educational Leadership* 71, no. 3 (November 2013). http://www.ascd.org/publications/educational-leadership/nov13/vol71/num03/Points-of-Entry.aspx.

8 Douglas Fisher and Nancy Frey, "Take a Closer Look at Close Reading," *Educational Leadership* 77, no. 7 (April 2020): 82-83. http://www.ascd.org/publications/educational-leadership/apr20/vol77/num07/Take-a-Closer-Look-at-Close-Reading.aspx.

9 Jay McTighe and Harvey F. Silver, *Teaching for Deeper Learning: Tools to Engage Students in Meaning Making* (Alexandria: ASCD, 2020), 29.

10 Douglas Fisher and Nancy Frey *Rigorous Reading: 5 Access Points for Comprehending Complex Texts* (Thousand Oaks: Corwin Press, 2003), 74.

CLOSE READING AND THE LIBRARY OF CONGRESS

These blog posts offer more examples of close reading strategies that complement Library of Congress resources:

Ariela Gomez, "Pure Drugs and Primary Sources: An Opportunity for Close Reading and Analysis" (December 4, 2018)
blogs.loc.gov/teachers/2018/12/pure-drugs-and-primary-sources-an-opportunity-for-close-reading-and-analysis/

Rebecca Newland, "In Defense of Close Reading with Robert Frost" (November 21, 2018)
blogs.loc.gov/catbird/2018/11/in-defense-of-close-reading-with-robert-frost/

ACTIVITY ALERT!

Students are often adept at gathering textual resources, but struggle to read and understand them. Activity Two will model close reading routines to interact with the text on a deeper level. Students will complete an organizer as they preread, read, and reread excerpts from two speeches by James Wilson during the Pennsylvania State Conventions. They will work in small collaborative groups as they analyze the text, show their thinking, construct meaning, and reflect.

ACTIVITY TWO: READING ROUTINES WITH WILSON

ACTIVITY TIME: 70 MINUTES

PRIMARY SOURCE

Speech, James Wilson, Debates in the Convention of the State of Pennsylvania, October 28, 1787
Elliott's Debates, Library of Congress
http://memory.loc.gov/cgi-bin/ampage?collId=lled&fileName=002/lled002.db&recNum=445

TEACHER CREATED MATERIALS

- Close Reading Routines
- Close Reading Organizer
- Close Reading Organizer Answer Key

ACTIVITY PREPARATION

- Organize students into pairs.
- Make one copy of the James Wilson speech, the Close Reading Routines handout, and the Close Reading Organizer for each student (or distribute electronically).
- Print one copy of the Close Reading Organizer Answer Key for teacher use.
- Provide students with scratch paper.

ACTIVITY PROCEDURE

INTRODUCTION AND PREREADING (20 MINUTES)

- Distribute the Close Reading Routines handout and scratch paper to each student.
- Read the instructions aloud. Direct students to place Close Reading Routines handout on their desks for reference as they begin to practice each step.
- Distribute the James Wilson speech to each student.
- Ask students to pre-read the text independently, following the Observation routine on the Close Reading Routine Handout.
- Instruct students to work with their partner and write down on scratch paper at least three items they observed while pre-reading.
- Ask students to share what they observed and list their responses on board. Answers may include:
  - *There is an introduction paragraph with some questions I could be thinking about as I read.*
  - *These are excerpts from two different days.*
  - *This is from Debates in the Convention of the State of Pennsylvania.*
  - *People may have been disagreeing if there was a debate.*
  - *Wilson includes some quotes from the Preamble of the Constitution of the United States.*
  - *The word enumeration is used a lot. I need to look that up.*
  - *Only three delegates opposed the Constitution, and Wilson was not one of them. He probably wanted it ratified.*
- Instruct students to number the paragraphs in the primary source speech (excluding the introductory Historical Context paragraph). They should have five paragraphs.

MODEL READING THE TEXT AND COMPLETING FIRST PARAGRAPH (10 MINUTES)

- Distribute a Close Reading Organizer to each student.
- Read the first paragraph aloud and model close reading strategies. Use the Close Reading Organizer Teacher Answer Key as a guide. Some examples:
  - *I circled three words that I need to understand. Let's look up and define the words pervade, ordain, and annul.*
  - *I was also a little confused about the preamble's purpose, so I went to the National Constitution Center website and did a little reading. This website helped me understand that the preamble declares who was enacting the Constitution and why.*
  - *I underlined the phrase: "it receives its political existence from their authority."*
  - *After struggling a bit, I came up with one big idea in this paragraph and reduced it to twelve words. Note I did not just write "preamble" or "Bill of Rights" as that would only be a label and not give me any meaning about the big idea.*

PARTNER READING AND SHARING (30 MINUTES)

- Instruct students to work with their partners to read the rest of the text aloud and complete the organizer. Encourage students to chunk paragraphs together that logically relate.
- Once complete, students should switch partners and share insights, questions, and observations.
- Ask students to share with the class how the reread helped them understand the speech more clearly.

REFLECTION (10 MINUTES)

- Have students complete an exit question or online survey, or have a full class discussion on how close reading helped them construct meaning. Sample questions could include:
  - *What is one benefit of using close reading routines? Explain.*
  - *What other strategies help you understand the text?*
  - *What did you not like about using the routines? Explain.*
  - *If you had been assigned this reading for homework last night without any instructions, explain what may have happened.*
  - *How does contextualization help close reading?*
  - *How was sharing with a partner helpful? Explain.*

ADAPTATION

Some students might need additional support or modeling when they begin to engage in close reading. Scaffold as needed and remove the supports until students can engage independently.

SPEECH, JAMES WILSON, DEBATES IN THE CONVENTION OF THE STATE OF PENNSYLVANIA, OCTOBER 28, 1787

Library of Congress
http://memory.loc.gov/cgi-bin/ampage?collId=lled&fileName=002/lled002.db&recNum=445

HISTORICAL CONTEXT

After the final draft of the U.S. Constitution was completed, each of the 13 states held conventions to discuss and debate the document. The framers of the Constitution stipulated that nine state conventions had to approve the Constitution before it could go into effect. The following excerpt comes from the constitutional debate held in Pennsylvania. The section focuses on whether the Constitution needed to include a bill of rights, which it did not. Mr. James Wilson was a delegate to the Constitutional Convention from Pennsylvania. What does Wilson mean when he refers to the "enumeration of power"? Why does Wilson argue against the inclusion of a bill of rights in the Constitution? According to Wilson, how did the newly written Constitution guarantee the rights of the people?

Wednesday, October 28, 1787, A. M.—Mr. WILSON. This will be a proper time for making an observation or two on what may be called, the preamble to this Constitution . . . This Constitution, Mr. President, opens with a solemn and practical recognition of that principle:—"We, the people of the United States, in order to form a more perfect union, establish justice, &c., do ordain and establish this Constitution for the United States of America." It is announced in their name—it receives its political existence from their authority: they ordain and establish. What is the necessary consequence? . . .

I am called upon to give a reason why the Convention omitted to add a bill of rights to the work before you. I confess, sir, I did think that, in point of propriety, the honorable gentleman ought first to have furnished some reasons to show such an addition to be necessary; it is natural to prove the affirmative of a proposition; and, if he had established the propriety of this addition, he might then have asked why it was not made.

I cannot say, Mr. President, what were the reasons of every member of that Convention for not adding a bill of rights. I believe the truth is, that such an idea never entered the mind of many of them . . . In a government possessed of enumerated powers, such a measure would be not only unnecessary, but preposterous and dangerous. Whence comes this notion, that in the United States there is no security without a bill of rights? In all societies, there are many powers and rights which cannot be particularly enumerated. A bill of rights annexed to a constitution is an enumeration of the powers reserved. If we attempt an enumeration, every thing that is not enumerated is presumed to be given. The consequence is, that an imperfect enumeration would throw all implied power into the scale of the government, and the rights of the people would be rendered incomplete . . .

To every suggestion concerning a bill of rights, the citizens of the United States may always say, We reserve the right to do what we please . . .

Tuesday, December 4, 1787, A. M.—Mr. WILSON . . . There are two kinds of government—that where general power is intended to be given to the legislature, and that where the powers are particularly enumerated. In the last case, the implied result is, that nothing more is intended to be given than what is so enumerated, unless it results from the nature of the government itself. On the other hand, when general legislative powers are given, then the people part with their authority, and, on the gentleman's principle of government, retain nothing. But in a government like the proposed one, there can be no necessity for a bill of rights . . . Aristocrats as they were, they pretended not to define the rights of those who sent them there. We ask, repeatedly, What harm could the addition of a bill of rights do? If it can do no good, I think that a sufficient reason to refuse having any thing to do with it. But to whom are we to report this bill of rights, if we should adopt it? Have we authority from those who sent us here to make One?

CLOSE READING ROUTINES[11]

Primary source documents contain valuable pieces of evidence from the past. Although useful, they can be challenging to read. Close reading routines help historians examine and evaluate the past. Pre-read the text to look for clues. Remember to read the source more than once.

Pre-reading

- **Observation**: What do you observe about the source? Look for clues such as title, introductory notes, pictures, captions, or subheadings.
- **Number**: Number the paragraphs in the source.
- **Context**: Answer as many questions as possible about the context.

Reading

- **Section**: Divide the text into sections or chunks. Think about what goes together.
- **Circle with a Purpose**: Circle any words or phrases that are confusing. Take action and look up what you do not understand (e.g., vocabulary words or names of events and people).
- **Underline with a Purpose**: Underline key ideas.
- **Summarize**: Summarize each section in 10 to 20 words. This summary should be a big idea or a claim—not just a label. (Note: this applies to sections, not every paragraph.)

Re-reading

- **Context**: Can you answer more context questions?
- **Questions**: What is still confusing?

11 Adapted from "Strategies for Reading Challenging Text," Irving A. Robbins Middle School Social Studies Department.

CLOSE READING ORGANIZER

Paragraph Number	What is Confusing?	What I Learned	What Does This Mean?

CLOSE READING ORGANIZER ANSWER KEY

Paragraph Number	What is Confusing?	What I Learned	What Does This Mean?
1	pervades–spreads through ordain–order or make official Preamble–language that makes it clear who is enacting the Constitution annul–to declare invalid	Claims that: › Power in the Constitution comes from people and the government exists because of the people's authority › quotes the preamble language to support his claim › in addition to creating power, the people can change or take power away	Wilson defends lack of Bill of Rights in anticipation of criticism

CORROBORATION: PUTTING THE PIECES TOGETHER

Interpreting primary sources is an ideal method to access multiple stories, and corroboration is the process by which students pull the pieces of research together. Daisy Martin describes the benefit of using multiple accounts, noting, "shifting from thinking about one story to multiple stories is an elegant and useful way to pivot from history as finished, certain, and simple to history as complex, interpretive, and procedural."[12] In corroboration, students move from evaluating one source in isolation to synthesizing across multiple sources where the thinking and questioning become more complex. Teachers should provide prompting questions to probe how the sources relate to each other. Students will benefit if they can practice this skill in a collaborative structure. Corroboration promotes deep thinking that will facilitate original research on the part of the student historian.

The thinking that happens in corroboration is multifaceted. Not only do students synthesize information, but they also begin to question the reliability of independent sources as various perspectives emerge. They may confront conflicting evidence and consider why there are multiple accounts or opinions. They may also begin to see consistent trends or emerging themes. When students work with nonfiction texts, they tend to assume the source is always accurate. Beers and Probst dispel this notion and define nonfiction as a "body of work in which the author purports to tell us about the real world, a real experience, a real person, an idea, or belief."[13] They further advise that "our job as readers of nonfiction is to enter into that potentially messy reading as a co-constructor of meaning."[14] Developing the ability to co-construct meaning through corroboration requires critical thinking. Mary Ehrenworth describes shifting the reader's experiences and suggests teaching that nonfiction is "someone's perspective on the truth."[15] In corroborating sources, students analyze varying perspectives, which cultivates independent thinking.

Students need support to confront the cognitive challenge of synthesizing multiple sources.[16] Using an organizer that identifies each source's critical claims is a method in which students can step back, compare and contrast, and view the big picture. Looking at each source's succinct analysis will allow students to evaluate how they speak to each other. In this process, they will learn to ask more complex thinking questions that consider how the sources relate. Possible prompting questions include:

- *Has this text made me see something differently?*
- *Does this text offer an opposing view? Do these sources validate each other?*
- *Does this validate my thinking? Why or why not?*
- *Do I need to do more research to figure this out?*
- *What new questions should I research? What else do I want to know?*

After students identify the key claims and answer some of the questions, they should discuss these corroborating questions in small groups where their thinking will be visible. In collaborative discourse, students are more likely to understand complex material and engage more deeply with the content.[17] All students benefit when they have to articulate their thoughts and hear the ideas of others. Students may validate their thinking through the discussion process, consider a different interpretation, or defend their understanding of multiple sources.

Corroboration requires analytical thinking that fosters a deep understanding of a group of sources. This thinking must occur throughout the research process, not only toward the end. In addition to helping students pull their ideas together, it may also help them create new research questions for an even deeper dive into the topic. Digging deep with more complex questions will enhance the level of analysis in the end research product.

ACTIVITY ALERT!

In Activity Three, students will practice corroborating two sources. Ideally, corroboration would occur after students have read and established historical context. Before starting this activity, students will need to complete the Historical Context Organizer (introduced in Activity One) and use the Close Reading Routines (from Activity Two) to read the speeches closely. Students will work in groups to complete an organizer to prepare for a full class discussion on corroborating questions.

12 Daisy Martin, "Using Core Historical Thinking Concepts in an Elementary History Methods Course," *The History Teacher* 45, no. 4 (2012): 590. https://www.jstor.org/stable/23265947.

13 G. Kylene Beers and Robert E. Probst, *Reading Nonfiction: Notice and Note Stances, Signposts, and Strategies* (Portsmouth: Heinemann, 2016), 21.

14 Beers and Probst, *Reading Nonfiction*, 21.

15 Mary Ehrenworth, "Unlocking the Secrets of Complex Text," *Educational Leadership* 71, no. 3 (November 2013): 16-21. http://www.ascd.org/publications/educational-leadership/nov13/vol71/num03/Unlocking-the-Secrets-of-Complex-Text.aspx.

16 Jeffrey D. Nokes, "Recognizing and Addressing the Barriers to Adolescents' 'Reading Like Historians,' " *The History Teacher* 44, no. 3 (May 2011): 386-387. https://www.jstor.org/stable/41303991.

17 Karin K. Hess, "Deepening Student Understanding with Collaborative Discourse," *ASCD Express* 14, no. 22 (April 4, 2019): accessed July 27, 2020. http://www.ascd.org/ascd-express/vol14/num22/deepening-student-understanding-with-collaborative-discourse.aspx.

ACTIVITY THREE: CORROBORATING WITH MASON AND JAY

ACTIVITY TIME: 65 MINUTES

PRIMARY SOURCES

Speech, George Mason, *Objections of the Honorable George Mason, Elliot's Debates*, 1787 (excerpt)
Library of Congress (09008475)
http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field(DOCID+@lit(ed001221))

Speech, John Jay, *Address to the People of the State of New York . . . , Elliot's Debates*, 1788 (excerpt)
Library of Congress (09008475)
http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field(DOCID+@lit(ed001222))

TEACHER CREATED MATERIALS

- Corroborating Organizer: Putting All of the Pieces Together
- Corroborating Questions

ACTIVITY PREPARATION

- Organize students into groups of three or four.
- Make one copy of the George Mason speech and the John Jay speech for each student.
- Make one copy of the Corroborating Organizer: Putting All of the Pieces Together and the Corroborating Questions for each student.
- Provide two different-color writing utensils for each student.

ACTIVITY PROCEDURE

INTRODUCTION AND ORGANIZER (30 MINUTES)

- Distribute one copy of the Corroborating Organizer: Putting All of the Pieces Together to each student.
- Review the directions and have students work in their groups to identify the critical claims from each source.
- Instruct students to use different-color pens for each source to complete the organizer.

CORROBORATION DISCUSSION (15 MINUTES)

- Distribute Corroborating Questions to each student.
- Ask students to use the discussion questions as they work together. The questions are a guide and do not need to be answered in order.
- Remind students this is about how the evidence fits together and that their discussion will be more substantial if they use the evidence.
- Monitor groups to prompt discussions.

FULL CLASS DISCUSSION (20 MINUTES)

- Ask each group to share one positive point or highlight in the discussion; this could be something that makes them proud.
- Ask each group to share one struggle that they had. Have them explain how they resolved it or identify a struggle not settled in their discussion.

ADAPTATION

Students who need additional support can use the Historical Context Organizer (from Activity One) or the Close Reading Routines (from Activity Two) to deepen their understanding of the Mason and Jay speeches.

SPEECH, GEORGE MASON, *OBJECTIONS OF THE HONORABLE GEORGE MASON, ELLIOT'S DEBATES,* 1787 (EXCERPT)

Library of Congress (09008475)
http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field(DOCID+@lit(ed001221))

There is no declaration of rights; and, the laws of the general government being paramount to the laws and constitutions of the several states, the declarations of rights in the separate states are no security . . .

In the House of Representatives there is not the substance, but the shadow only, of representation, which can never produce proper information in the legislature, or inspire confidence in the people. The laws will, therefore, be generally made by men little concerned in, and unacquainted with, their effects and consequences.

The Senate have the power of altering all money bills, and of originating appropriations of money, and the salaries of the officers of their own appointment, in conjunction with the President of the United States, although they are not the representatives of the people, or amenable to them. These, with their other great powers, (viz., their powers in the appointment of ambassadors, and all public officers, in making treaties, and in trying all impeachments;) their influence upon, and connection with, the supreme executive from these causes; their duration of office; and their being a constant existing body, almost continually sitting, joined with their being one complete branch of the legislature,—will destroy any balance in the government, and enable them to accomplish what usurpations they please upon the rights and liberties of the people . . .

The President of the United States has the unrestrained power of granting pardon for treason; which may be sometimes exercised to screen from punishment those whom he had secretly instigated to commit the crime, and thereby prevent a discovery of his own guilt. By declaring all treaties supreme laws of the land, the executive and the Senate have, in many cases, an exclusive power of legislation, which might have been avoided, by proper distinctions with respect to treaties, and requiring the assent of the House of Representatives, where it could be done with safety . . .

Under their own construction of the general clause at the end of the enumerated powers, the Congress may grant monopolies in trade and commerce, constitute new crimes, inflict unusual and severe punishments, and extend their power as far as they shall think proper; so that the state legislatures have no security for the powers now presumed to remain to them, or the people for their rights. There is no declaration of any kind for preserving the liberty of the press, the trial by jury in civil cases, nor against the danger of standing armies in time of peace.

The state legislatures are restrained from laying export duties on their own produce; the general legislature is restrained from prohibiting the further importation of slaves for twenty-odd years, though such importations render the United States weaker, more vulnerable, and less capable of defence . . .

This government will commence in a moderate aristocracy: it is at present impossible to foresee whether it will, in its operation, produce a monarchy or a corrupt oppressive aristocracy; it will most probably vibrate some years between the two, and then terminate in the one or the other. GEO. MASON.

SPEECH, JOHN JAY, *ADDRESS TO THE PEOPLE OF THE STATE OF NEW YORK . . . , ELLIOT'S DEBATES,* 1788 (EXCERPT)

Library of Congress (09008475)
http://memory.loc.gov/cgi-bin/query/r?ammem/hlaw:@field(DOCID+@lit(ed001222))

Friends and Fellow-citizens: The Convention concurred in opinion with the people, that a national government, competent to every national object, was indispensably necessary; and it was as plain to them, as it now is to all America, that the present Confederation does not provide for such a government. These points being agreed, they proceeded to consider how and in what manner such a government could be formed, as, on the one hand, should be sufficiently energetic to raise us from our prostrate and distressed situation, and, on the other, be perfectly consistent with the liberties of the people of every state. Like men to whom the experience of other ages and countries had taught wisdom, they not only determined that it should be erected by, and depend on, the people, but, remembering the many instances in which governments vested solely in one man, or one body of men, had degenerated into tyrannies, they judged it most prudent that the three great branches of power should be committed to different hands, and therefore that the executive should be separated from the legislative, and the judicial from both. Thus far the propriety of their work is easily seen and understood, and therefore is thus far almost universally approved; for no one man or thing under the sun ever yet pleased every body.

The next question was, what particular powers should be given to these three branches. Here the different views and interests of the different states, as well as the different abstract opinions of their members on such points, interposed many difficulties. Here the business became complicated, and presented a wide field for investigation—too wide for every eye to take a quick and comprehensive view of it . . .

The question now before us naturally leads to three inquiries:—

1. Whether it is probable that a better plan can be obtained.
2. Whether, if attainable, it is likely to be in season.
3. What would be our situation if, after rejecting this, all our efforts to obtain a better should prove fruitless.

The men who formed this plan are Americans, who had long deserved and enjoyed our confidence, and who are as much interested in having a good government as any of us are or can be. They were appointed to that business at a time when the states had become very sensible of the derangement of our national affairs, and of the impossibility of retrieving them under the existing Confederation . . .

Consider, then, how weighty and how many considerations advise and persuade the people of America to remain in the safe and easy path of union; to continue to move and act, as they hitherto have done, as a band of brothers; and to have confidence in themselves and in one another; and, since all cannot see with the same eyes, at least to give the proposed Constitution a fair trial, and to mend it as time, occasion, and experience, may dictate. It would little become us to verify the predictions of those who ventured to prophesy that peace, instead of blessing us with happiness and tranquillity, would serve only as the signal for factions, discord, and civil contentions, to rage in our land, and overwhelm it with misery and distress . . .

JOHN JAY, a Citizen of New York

CORROBORATING ORGANIZER: PUTTING ALL OF THE PIECES TOGETHER

Directions

- Complete the organizer and identify the claims made in each source. Use a different-color writing utensil for each source.
- Use this organizer to participate in a class discussion on how these sources fit together. When finished, your group should start discussing the corroborating questions.

Source	What were the key claims or big ideas used in this source? What evidence supports the claims?

CORROBORATING QUESTIONS

Discuss how these sources fit together, and use these questions to guide the discussion. Make sure to use evidence from the sources to support your answers.

1. Do these sources contradict each other, or are they consistent? Explain.

2. What argument(s) does each author make?

3. What is similar about these sources? Explain how these validate each other.

4. What is different about these sources? If different, explain what accounts for the differences.

5. When looking at both sources, what can you conclude about the time in history?

6. What more is needed to understand what was happening around this time? What evidence is missing?

7. What new questions do you have? What are the possible new research terms? Where will you seek the answers?

8. Are these sources reliable? Why or why not?

9. Did one particular source change your thinking on this issue? Explain.

CONCLUDING COMMENTS ON THE THREE Cs

Students become stronger critical thinkers with more opportunity to practice the three Cs of scholarly thinking. Critical thinking is the pinnacle of learning in all disciplines. According to Noddings, "'critical thinking' now appears to be worldwide an important aim of education."[18] This thinking helps students construct meaning essential to developing original research. Working with primary sources refines these thinking skills to build confidence to assert their voice about the past. Successful student historians will autonomously and fluidly establish context, closely read, and corroborate their sources as they become more adept in historical thinking.

REFLECTION REMINDER

After helping students practice historical context, close reading, and corroboration, ask students to reflect on the research process:

- *How can you improve your historical thinking skills?*
- *How can these historical thinking skills improve your ability to analyze your research?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

Context, close reading, and corroboration are skills that students need to practice to master. Chapter Eight will expand our historical thinking skills to evaluate sources for reliability and relevance, establish perspective, and identify missing narratives.

18 Nel Noddings and Laurie Brooks, *Teaching Controversial Issues: The Case for Critical Thinking and Moral Commitment in the Classroom* (New York: Teachers College Press, 2017): 27.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTIONS

George Washington Papers. Library of Congress. https://www.loc.gov/collections/george-washington-papers/about-this-collection/.

Mapping the American Revolution and Its Era. Library of Congress. https://www.loc.gov/collections/american-revolutionary-war-maps/articles-and-essays/mapping-the-american-revolution-and-its-era/.

LETTERS AND SPEECHES

Gerry, Elbridge. Letter from Elbridge Gerry to the Massachusetts State Legislature. Compiled in Elliot, Jonathan. *The Debates in the Several State Conventions on the Adoption of the Federal Constitution.* 1787: 493-494. Library of Congress (09008475). https://www.loc.gov/item/09008475/.

Jay, John. *Address to the People of the State of New York . . .* Speech. Compiled in Elliot, Jonathan. *The Debates in the Several State Conventions on the Adoption of the Federal Constitution.* 1787: 495-496. Library of Congress (09008475). https://www.loc.gov/item/09008475/.

Mason, George. *Objections of the Honorable George Mason.* Speech. Compiled in Elliot, Jonathan. *The Debates in the Several State Conventions on the Adoption of the Federal Constitution.* 1787: 495-496. Library of Congress (09008475). https://www.loc.gov/item/09008475/.

Wilson, James. *Debates in the Convention of the State of Pennsylvania.* Speech. October 28, 1787
Library of Congress. http://memory.loc.gov/cgi-bin/ampage?collId=lled&fileName=002/lled002.db&recNum=445.

PRIMARY SOURCE SET

The Constitution. Library of Congress. https://www.loc.gov/classroom-materials/constitution/.

SECONDARY SOURCES

ARTICLES

Cunningham, Diane. "Three Moves to Elevate Student Discussion." *ASCD Express Ideas from the Field* 15, no. 16 (April 23, 2020). http://www.ascd.org/ascd-express/vol15/num16/three-moves-to-elevate-student-discussion.aspx.

Ehrenworth, Mary. "Unlocking the Secrets of Complex Text." *Educational Leadership* 71, no. 3 (November 2013): 16-21. http://www.ascd.org/publications/educational-leadership/nov13/vol71/num03/Unlocking-the-Secrets-of-Complex-Text.aspx.

Fisher, Douglas, and Nancy Frey. "Points of Entry." *Educational Leadership* 71, no. 3 (November 2013): 34-38. http://www.ascd.org/publications/educational-leadership/nov13/vol71/num03/Points-of-Entry.aspx.

Fisher, Douglas, and Nancy Frey. "Take a Closer Look at Close Reading." *Educational Leadership* 77, no. 7 (April 2020): 82-83. http://www.ascd.org/publications/educational-leadership/apr20/vol77/num07/Take-a-Closer-Look-at-Close-Reading.aspx.

Hess, Karin K. "Deepening Student Understanding with Collaborative Discourse." *ASCD Express Ideas from the Field* 14, no. 22 (April 4, 2019). http://www.ascd.org/ascd-express/vol14/num22/deepening-student-understanding-with-collaborative-discourse.aspx.

Martin, Daisy. "Using Core Historical Thinking Concepts in an Elementary History Methods Course." *The History Teacher* 45, no. 4 (August 2012): 581-602. https://www.jstor.org/stable/23265947.

Maxwell, Mike. "Historical Thinking Skills: A Second Opinion." *Social Education* 83, no. 5 (October 2019): 290-295.

Nokes, Jeffrey D. "Recognizing and Addressing the Barriers to Adolescents' 'Reading Like Historians.' " *The History Teacher* 44, no. 3 (May 2011): 379-404. https://www.jstor.org/stable/41303991.

BLOG POSTS

Cleaver, Samantha. "What Exactly Do We Mean By 'Close Reading,' Anyway?" WeAreTeachers. August 22, 2014. https://www.weareteachers.com/what-exactly-do-we-mean-by-close-reading-anyway/.

Gomez, Ariela. "Pure Drugs and Primary Sources: An Opportunity for Close Reading and Analysis." Teaching with the Library of Congress Blog. December 4, 2018. https://blogs.loc.gov/teachers/2018/12/pure-drugs-and-primary-sources-an-opportunity-for-close-reading-and-analysis/.

Newland, Rebecca. "In Defense of Close Reading with Robert Frost." From the Catbird Seat: Poetry & Literature at the Library of Congress Blog. November 21, 2018. https://blogs.loc.gov/catbird/2018/11/in-defense-of-close-reading-with-robert-frost/.

Wesson, Stephen. "Selecting Primary Sources, Part II: Considering Historical Context." Teaching with the Library of Congress Blog. July 26, 2011. https://blogs.loc.gov/teachers/2011/07/selecting-primary-sources-part-ii-considering-historical-context/.

BOOKS

Beers, G. Kylene, and Robert E. Probst. *Reading Nonfiction: Notice and Note Stances, Signposts, and Strategies.* Portsmouth: Heinemann, 2016.

Fisher, Douglas, and Nancy Frey. *Rigorous Reading: 5 Access Points for Comprehending Complex Texts.* Thousand Oaks: Corwin Press, 2013.

McTighe, Jay, and Harvey F. Silver. *Teaching for Deeper Learning: Tools to Engage Students in Meaning Making.* Alexandria: ASCD, 2020.

Noddings, Nel, and Laurie Brooks. *Teaching Controversial Issues: The Case for Critical Thinking and Moral Commitment in the Classroom.* New York: Teachers College Press, 2017.

Rothstein, Dan, and Luz Santana. *Make Just One Change: Teach Students to Ask Their Own Questions.* Cambridge: Harvard Education Press, 2017.

Wineburg, Samuel S. *Why Learn History (When It's Already on Your Phone).* Chicago: University of Chicago Press, 2018.

EXHIBITIONS

Creating the United States: Revolution of the Mind. Exhibition. Library of Congress. https://www.loc.gov/exhibits/creating-the-united-states/revolution-of-the-mind.html.

John Bull & Uncle Sam: Four Centuries of British-American Relations. Exhibition. Library of Congress. https://www.loc.gov/exhibits/british/brit-2.html.

Religion and the Founding of the American Republic. Exhibition. Library of Congress. https://www.loc.gov/exhibits/religion/rel03.html.

RESEARCH GUIDE

"Articles of Confederation: Primary Documents in American History." Research Guide. Library of Congress. https://guides.loc.gov/articles-of-confederation/digital-collections.

TIMELINE

"U.S. History Primary Source Timeline: The American Revolution, 1763-1783." Library of Congress. https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/american-revolution-1763-1783/.

VIDEOS

Series Reading Like a Historian: Contextualization. Video. Teaching Channel. Accessed July 22, 2020. https://learn.teachingchannel.com/video/reading-like-a-historian-contextualization.

Series Reading like a Historian: Overview. Teaching Channel. Accessed May 25, 2020. https://learn.teachingchannel.com/video/reading-like-a-historian-curriculum.

Martin, Daisy. *What Is Historical Thinking?* National History Education Clearinghouse. Accessed June 7, 2020. https://teachinghistory.org/historical-thinking-intro.

WEBSITES

Chemerinsky, Erwin, and Michael Stokes Paulsen. "Common Interpretation: The Preamble." National Constitution Center. Updated 2020. Accessed July 24, 2020. https://constitutioncenter.org/interactive-constitution/interpretation/preamble-ic/interps/37.

"Reading Like a Historian." Stanford History Education Group. Accessed March 22, 2020. https://sheg.stanford.edu/history-lessons.

"Stanford History Education Group." Accessed November 20, 2020. https://sheg.stanford.edu/.

CHAPTER EIGHT: THROUGH THE RIGHT LENS: RELIABILITY, RELEVANCE, PERSPECTIVE, AND MISSING NARRATIVES

IN THE LAST CHAPTER

In Chapter Seven, we focused on the historical thinking skills of historical context, close reading, and corroboration. These are the first steps in helping students decipher the sources that they find.

In teaching students to conduct research, it is not enough for them to know where to find information. Most students understand the basics of searching for information online, but they often do not know how to choose the best sources to answer their research questions. Analyzing the sources that students find helps them determine what is useful (or not) to progress in their research. This chapter aims to help students hone strategies to assess a source's reliability, relevance, perspective, and missing narratives relative to the research question.

RELIABILITY

A reliable source is one that is that is credible, trustworthy, and accurate.

Evaluating the reliability of a source is an essential step with any source. Students often take sources at face value without testing their trustworthiness, credibility, and accuracy. In doing so, students imbue sources with a sense of authority that may not be warranted. Think of sources as witnesses testifying in a courtroom. Some witnesses provide helpful information that can support a lawyer's argument. Other witnesses are not useful; they create doubt or weaken an argument. Students want to find those helpful "witnesses" when it comes to doing historical research.

Students need to ask questions of a source to know if it is reliable. They need to consider:

- *Is the source primary or secondary?*
- *What type of source is it? Is it a book, a letter, a journal entry, a photograph, etc.?*
- *What was the purpose of the source? Who was the intended audience?*
- *When was it produced?*
- *What sort of experience, expertise, or authority was the impetus for creating the source?*
- *Can the information be corroborated by other accounts?*

RELIABILITY OF SECONDARY SOURCES

Testing the reliability of secondary sources differs slightly from testing the reliability of primary sources. Remind students that secondary sources are sources created after a historical event, drawing from primary source evidence. Consider the following example.

The Library of Congress has a series of digital collections available at **loc.gov/collections/**. One of these collections is titled *California as I Saw It: First-Person Narratives of California's Early Years, 1849 to 1900* (**loc.gov/collections/california-first-person-narratives/**). These collections can benefit student research because they gather both primary and secondary sources. *The California as I Saw It* collection includes a secondary source essay, "From Gold Rush to Golden State," posted at **loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/from-gold-rush-to-golden-state/.**

After reading the article with students, consider the following questions:

Is it a primary or secondary source? This article is a secondary source. It is posted in the "articles and essays" section of the collection and summarizes California's population trends from the 1860s to the 1880s.

What type of source is it? Is it a book, a letter, a journal entry, a photograph, etc.? This short essay is published as part of a collection posted on the Library of Congress website.

Who created this source? What was the purpose of the source? Who was the intended audience? We do not have a specific author listed for this essay. However, it was published by the Library of Congress as part of one of its digital collections, so it stands to reason that it was written and edited by Library of Congress staff.

When was it produced? This essay does not have a date. As a general rule, more recent material reflects more recent scholarship.

What sort of experience, expertise, or authority was the impetus for creating the source? We know that the Library of Congress is a reputable institution, and interpretive materials accompanying its collections would be edited and vetted by historians, librarians, and archival specialists. The primary sources, of course, are presented without alteration and each one should be evaluated on its own merits. Also, the "about the collection" tab includes references to a variety of historical books.

Can the information be corroborated by other accounts? Yes. The materials shared include narratives in line with other publications about California at the time.

We must work with students to teach them the concept of reliability in online resources. In an age where anyone can publish, students must engage digital literacy skills to ensure that the material they find is accurate, edited, and presented with evidence.

Remind students that evidence (not opinions) provides the basis for historical interpretations. Some considerations when evaluating the reliability of an online secondary source include:

- *What organization published this resource?*
- *Does the resource conform to standard grammar and spelling? Articles containing typos or significant errors could signal an individual posting without editing or review.*
- *Has this author posted about similar topics?*
- *Is this posted on a blog or personal page, or is it connected to a recognized organization (archive, library, university, etc.)?*
- *Are there signals that the author is trying to invoke an emotional response? Identify any words or phrases that provoke an emotional response. (Some clues are statements in ALL CAPS or information meant to inflame, anger, or upset the reader.)*
- *What expertise does the writer have relating to this topic?*

RELIABILITY OF PRIMARY SOURCES

When considering the reliability of primary sources, we need to actively analyze the sources. Remind students that primary sources are those created during a historic event by those with first-hand knowledge of or experience with the event.

The Library of Congress has many primary sources related to the California Gold Rush and Chinese immigration to California. Consider this political cartoon, *The Chinese Question*, published in *Harper's Weekly* on February 18, 1871 (**loc.gov/resource/cph.3b01317/**).

After reviewing the political cartoon, consider the following questions:

Is it a primary or secondary source? This is a primary source, created during a time of Chinese immigration to the United States.

What type of source is it? Is it a book, a letter, a journal entry, a photograph, etc.? This image is a political cartoon.

What was the purpose of the source? Who was the intended audience? In the lower right corner of the political cartoon, the signature, "Th. Nast," appears. A quick search will show students that Thomas Nast was a prolific cartoonist who commented on

political issues from the 1860s to the 1880s.[1] *Harper's Weekly* was a weekly illustrated magazine that began publishing in 1857 and continued through 1916.[2]

When was it produced? *Harper's Weekly* published this cartoon on February 18, 1871.

What sort of experience, expertise, or authority was the impetus for creating the source? Thomas Nast was a political cartoonist, and this cartoon, like all political cartoons, is a statement of political opinion. He worked for several national publications during his career.

Can the information be corroborated by other accounts? Yes. This is a political cartoon published in *Harper's Weekly* in 1871. This content was a topic of political discussion in the 1870s.

We can conclude that both the secondary article, "From Gold Rush to Golden State," and Thomas Nast's 1871 political cartoon, *The Chinese Question*, are reliable sources. They are credible and part of the collection of the Library of Congress. Now we will consider if they are relevant for our research project.

The Stanford History Education Group (SHEG) offers lessons for students to practice assessing the reliability of primary sources, including:

Traders in the West
sheg.stanford.edu/history-assessments/traders-west

Homestead Strike
sheg.stanford.edu/history-lessons/homestead-strike

Japan and America
sheg.stanford.edu/history-assessments/japan-and-america

Riis's Urban Photography
sheg.stanford.edu/history-assessments/riiss-urban-photography

RELEVANCE

A relevant source provides evidence to answer the research question.

Students often confuse reliability with relevance. Many sources are reliable (that is, they are credible and trustworthy) but may not be relevant for a specific research project. Assessing relevance is like using a radio tuner. Many sources out there, which can be overwhelming for students working on a particular research project. It is easy to be led astray by materials that appear helpful or are tangentially related. By confirming a source's relevance, we can tune out the static and find materials that will help students answer their research questions. While those other sources may be reliable, they detract from valuable research time if they cannot answer questions relating to a student's research. Students struggle with this concept because they often believe that more sources make a project more robust. Substantial projects are backed by quality sources, not by marginally useful sources.

To determine whether a source is relevant, students need to consider the research question. For this chapter, let us assume that the question is, "How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?"[3]

Given that question, students should re-examine the article. This article gives some insight into this question, noting that 20,000 of the 67,000 people who came to California searching for gold immigrated from China. It also mentions that some of these people created businesses in San Francisco, in the neighborhood that became Chinatown. This source is relevant because it helps the researcher consider immigration records and San Francisco's Chinatown history.

1 "Artist Biography: Thomas Nast (1840–1902)," Smithsonian Libraries, accessed October 27, 2020. https://www.sil.si.edu/ondisplay/caricatures/bio_nast.htm.
2 To learn more about *Harper's Weekly*, see "Harper's Weekly," The News Media and the Making of America, 1730–1865, American Antiquarian Society, accessed October 27, 2020, https://americanantiquarian.org/earlyamericannewsmedia/exhibits/show/news-and-the-civil-war/item/124; "Presidents, Politics, & the Pen: The Influential Art of Thomas Nast," Rockwell Center for American Visual Studies, accessed October 27, 2020, https://www.rockwell-center.org/uncategorized/presidents-politics-the-pen-the-influential-art-of-thomas-nast/. *Harper's Weekly* is catalogued at the Library of Congress at https://www.loc.gov/item/12032976/.
3 See Chapters Two and Three of this book to help students create and refine a research question.

The political cartoon from 1871 is a little more challenging. This source is not specifically about the California Gold Rush, but it does show the effects of the gold rush on a national level. Therefore, it would be a relevant source to answer the question, "How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?"

ACTIVITY ALERT!

All historical skills need to be taught and practiced before students can apply them to their independent research topics. In Activity One, students will review a set of primary sources from the California Gold Rush and discuss their reliability and relevance.

ACTIVITY ONE: CONFIRMING RELIABILITY AND RELEVANCE

ACTIVITY TIME: 40 MINUTES

PRIMARY SOURCES

Broadside, *Gold mines of California!! . . .* , 1845
Library of Congress (rbpe1200240d)
https://www.loc.gov/item/rbpe.1200240d/

Lithograph, *Celestial empire in California: Miners; gamblers*, c.1849–1853
Britton & Rey (lithographer)
Library of Congress (2011661690)
https://www.loc.gov/item/2011661690/

Lithograph, *Gold mining in California*, c.1871
Currier & Ives (publisher)
Library of Congress (2001700204)
https://www.loc.gov/item/2001700204/

Lithograph from a photograph, *Life in the gold mines, California*, c.1850–1860
Joseph Britton (photographer) and Fishbourne & Gow (lithographer)
Library of Congress (20011661698)
https://www.loc.gov/item/2011661698/

Wood engraving, *Chinese immigrants at the San Francisco custom-house*, February 3, 1877
P. Frenzeny (artist), *Harper's Weekly* (publisher)
Library of Congress (93510092)
https://www.loc.gov/item/93510092/

Wood engraving, *Chinese Settlement in the suburbs of San Francisco*, California, 1856
F. Hickock (engraver), *Frank Leslie's Illustrated Newspaper* (publisher)
Library of Congress (95509658)
https://www.loc.gov/resource/cph.3b46280/

Wood engraving, *Mining life in California—Chinese miners*, 1857
Harper's Weekly (publisher)
Library of Congress (2001700332)
https://www.loc.gov/item/2001700332/

TEACHER CREATED MATERIALS

- California Gold Rush Historical Context
- California Gold Rush Sample
- California Gold Rush Source Sets (A, B, and C)
- California Gold Rush Source Sets Answer Keys

ACTIVITY PREPARATION

- Organize students into groups of three or four.
- Secure devices with internet access for each group.
- Make one copy of the California Gold Rush Historical Context for each student (or distribute electronically).
- Make copies of the California Gold Rush Source Sets A, B, and C (one for each group) or distribute electronically.
- Project a digital image of the source, *Gold Mines of California!!*, or make one color copy for each group.
- Test all online resources before class.

ACTIVITY PROCEDURE

INTRODUCING RELIABILITY AND VALIDITY (20 MINUTES)

- Review the historical context of the California Gold Rush. The California Gold Rush Historical Context can provide background information.
- Project *Gold mines of California!!* to the class and analyze it as a group.
- Project the California Gold Rush Sample and complete it as a group. Emphasize the research question when discussing the reliability and relevance of the source.
    - **Teacher Tip: This source is an example of a reliable source from the time, but it does not address Chinese immigrants' experiences in the California Gold Rush. Therefore, it is most likely not relevant to this project.**

EXPLORING RELIABILITY AND RELEVANCE IN CALIFORNIA GOLD RUSH PRIMARY SOURCES (20 MINUTES)

- Organize students into groups of three or four.
- Distribute one California Gold Rush Source Set (A, B, or C) randomly to each group.
- Tell students that they will be exploring how Americans reacted to Chinese immigrants during the California Gold Rush. Their job is to identify the most reliable and relevant sources to use for their research. Sometimes, they may find interesting or important sources, but they do not necessarily aid the research project.
- Give students time to work in groups. Monitor and ask questions to help students explain why they find the source to be relevant or not relevant. Remind students to review the research question as a guide.
- Lead a class discussion on the different sources each group reviewed. Project the sources so that all students can see them. Help students synthesize the concepts of reliability and relevance and remind them to keep each in mind as they research their independent topics later.

CALIFORNIA GOLD RUSH HISTORICAL CONTEXT

Adapted from the Library of Congress, *California as I Saw It: First-Person Narratives of California's Early Years, 1849 to 1900* Collection Articles

While surveying a job site in Coloma, California, James W. Marshall discovered gold. His small discovery marked the start of the California Gold Rush on January 24, 1848. The first wave of gold-seekers concentrated their efforts around the American, Sacramento, and San Joaquin Rivers, where Marshall made his original discovery. As the California Gold Rush drew in more people, the mining efforts spread to other rivers in the area.[4]

By 1849, 100,000 people moved to California from Australia, New Zealand, Hawaii, and the United States' East Coast. Many left their old jobs as merchants, sailors, and laborers to begin panning, the act of swirling river water in a shallow pan, sifting river sand from heavier gold materials.[5] By 1852, 20,000 immigrants from China moved to the United States, hoping to strike it rich.[6] This influx of people traveled through the then-small port town of San Francisco, turning it into a booming area. People involved in the California Gold Rush hoped to find their fortunes in gold. Others, realizing a need for supplies, provided "miners with goods and services. From professional men and merchants to dance hall girls and cardsharps, they gave the miners a way to spend their money—and quickly."[7]

The California Gold Rush had a significant impact on the area. The 1860 census revealed that the population of California had tripled since 1847.[8] Gold mining contributed to the California economy and the national economy. The United States quickly passed California's request for statehood just three years into the Gold Rush.

For others, it had negative consequences. Chinese immigrants faced discrimination in the United States, including high fees to work as miners. Chinese workers left the gold mines, finding new jobs in San Francisco, where they established the first Chinatown in the United States.[9] The discrimination continued and led to the 1882 Chinese Exclusion Act, which banned Chinese immigration to the United States.

4 "The Mines," Library of Congress, accessed October 29, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/mines/.
5 "The Mines," Library of Congress.
6 "From Gold Rush to Golden State," Library of Congress, accessed October 29, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/from-gold-rush-to-golden-state/.
7 "The Forty Niners," Library of Congress, accessed October 29, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/forty-niners/.
8 "From Gold Rush to Golden State," Library of Congress.
9 "From Gold Rush to Golden State," Library of Congress.

CALIFORNIA GOLD RUSH SAMPLE

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Gold mines of California!!
https://www.loc.gov/item/rbpe.1200240d/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

_____ Yes _____ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes _____ No

Explain why or why not:

CALIFORNIA GOLD RUSH SOURCE SET A

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Source One: *Mining life in California—Chinese miners*
https://www.loc.gov/item/2001700332/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

_____ Yes _____ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes _____ No

Explain why or why not:

Source Two: *Chinese immigrants at the San Francisco custom-house*
https://www.loc.gov/item/93510092/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

_____ Yes _____ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes _____ No

Explain why or why not:

CALIFORNIA GOLD RUSH SOURCE SET B

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Source One: *Chinese Settlement in the suburbs of San Francisco, California*
https://www.loc.gov/resource/cph.3b46280/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

_____ Yes _____ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes _____ No

Explain why or why not:

Source Two: *Life in the gold mines, California*
https://www.loc.gov/item/2011661698/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

_____ Yes _____ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes _____ No

Explain why or why not:

CALIFORNIA GOLD RUSH SOURCE SET C

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Source One: *Celestial empire in California: Miners; gamblers*
https://www.loc.gov/item/2011661690/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

☐ Yes ☐ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

☐ Yes ☐ No

Explain why or why not:

Source Two: *Gold mining in California*
https://www.loc.gov/item/2001700204/

Is this a primary or secondary source?	Who created or produced this source?
What type of source is this (photograph, letter, etc.)?	When was this source created?
What is the overall purpose of this source?	How does this source help you understand the topic?

Reliability Check

Is this source credible, trustworthy, and accurate?

_____ Yes _____ No

Explain why or why not:

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes _____ No

Explain why or why not:

CALIFORNIA GOLD RUSH SOURCE SET A ANSWER KEY

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Source One: *Mining life in California--Chinese miners*
https://www.loc.gov/item/2001700332/

Is this a primary or secondary source? **primary source**	Who created or produced this source? ***Harper's Weekly* magazine**
What type of source is this (photograph, letter, etc.)? **political cartoon**	When was this source created? **October 3, 1857**
What is the overall purpose of this source? **The purpose of this source is to point out the role the Chinese played in the Gold Rush in the United States.**	How does this source help you understand the topic? **It reveals Chinese involvement in the California Gold Rush and immigration patterns.**

Reliability Check

Is this source credible, trustworthy, and accurate?

__x__ Yes _____ No

Explain why or why not:

The source is housed in the Library of Congress. It was featured in *Harper's Weekly,* a prominent magazine of the period that featured articles and illustrations on topics such as immigration and labor. It was printed in the October 3, 1857 volume, confirming its accuracy.

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

__x__ Yes _____ No

Explain why or why not:

It reveals that Chinese mine workers often faced discrimination by white Americans. This can be seen through the way in which the Chinese workers are depicted, such as smoking opium, cooking exotic foods, and keeping their hair in the traditional Chinese style.

Source Two: *Chinese immigrants at the San Francisco custom-house*
https://www.loc.gov/item/93510092/

Is this a primary or secondary source? **primary source**	Who created or produced this source? ***Harper's Weekly* magazine**
What type of source is this (photograph, letter, etc.)? **illustration/cartoon**	When was this source created? **February 3, 1877**
What is the overall purpose of this source? **The purpose of this illustration is to reveal the continuing immigration of Chinese men and women to the United States.**	How does this source help you understand the topic? **It helps us to understand practices of custom houses, the treatment of immigrants, and the growing population of the Chinese in San Francisco.**

Reliability Check

Is this source credible, trustworthy, and accurate?

___x___ Yes _____ No

Explain why or why not:

The source is housed in the Library of Congress. It was featured in *Harper's Weekly*, a prominent magazine of the period, that featured articles and illustrations on topics such as immigrtion and labor. We can confirm it was printed in the February 3, 1877 volume, confirming its accuracy.

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes ___x___ No

Explain why or why not:

The image features an inspection room, which the Chinese immigrants entered upon arrival to the United States. It reveals information about the treatment of immigrants, but not specifically the Gold Rush.

CALIFORNIA GOLD RUSH SOURCE SET B

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Source One: *Chinese Settlement in the suburbs of San Francisco, California*
https://www.loc.gov/resource/cph.3b46280/

Is this a primary or secondary source? **primary source**	Who created or produced this source? ***Frank Leslie's Illustrated Newspaper***
What type of source is this (photograph, letter, etc.)? **illustration/cartoon**	When was this source created? **June 21, 1856**
What is the overall purpose of this source? **The purpose of this source is to show the creation of a Chinese settlement in San Francisco.**	How does this source help you understand the topic? **Immigration patterns, the appearance of Chinese immigrants, the creation of Chinese immigrant communities in towns like San Francisco**

Reliability Check

Is this source credible, trustworthy, and accurate?

__x__ Yes _____ No

Explain why or why not:

The source is housed in the Library of Congress. It was featured in *Frank Leslie's Illustrated Newspaper*, a prominent publication of the period, that featured articles and illustrations on topics such as immigration and labor. It was printed in the June 21, 1856 volume, confirming its accuracy.

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes __x__ No

Explain why or why not:

While this creates an understanding of the rise of immigrant communities on the West Coast, this is not a relevant source to help understand how Americans reacted to the Chinese. It does not feature information about the Gold Rush, but more about immigration and growing cities. While it was created at the time of the Gold Rush, it does not relate to the topic.

Source Two: *Life in the gold mines, California*
https://www.loc.gov/item/2011661698/

Is this a primary or secondary source? **primary source**	Who created or produced this source? **Joseph Britton, artist** **Fishbourne & Gow, lithographer** **Marvin and Hitchcock, publisher**
What type of source is this (photograph, letter, etc.)? **pictorial lettersheet**	When was this source created? **circa 1850s**
What is the overall purpose of this source? **The overall purpose is to reveal information about life and labor in the California gold mines.**	How does this source help you understand the topic? **The creation and operations of mining camps, the conditions workers experienced, jobs performed by workers**

Reliability Check

Is this source credible, trustworthy, and accurate?

___x___ Yes _____ No

Explain why or why not:

The source is housed in the Library of Congress. The source itself also features the publisher and the lithographers, which can help us trace to the source to confirm reliability. We can also confirm it is reliable because we know it was produced in the 1850s, during the California Gold Rush.

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes ___x___ No

Explain why or why not:

While this creates an understanding of what gold mining in California may have looked like, this is not a relevant source to help understand how Americans reacted to the Chinese. It was a lettersheet, drawn to be sold to people who wanted to send an image home (similar to a postcard today). While it is created at the time of the Gold Rush, it does not relate to the topic.

CALIFORNIA GOLD RUSH SOURCE SET C

Research Topic: California Gold Rush

Research Question: How did Americans react to Chinese miners during the California Gold Rush between 1848 and 1860?

Source One: *Celestial empire in California: Miners; gamblers*
https://www.loc.gov/item/2011661690/

Is this a primary or secondary source? **primary source**	Who created or produced this source? **Britton & Rey, lithographer**
What type of source is this (photograph, letter, etc.)? **pictorial lettersheet**	When was this source created? **circa 1849–1853**
What is the overall purpose of this source? **The overall purpose of this source is to caricaturize the roles and culture of the Chinese mine workers.**	How does this source help you understand the topic? **Discrimination toward Chinese workers, racism and xenophobia, life in the mines**

Reliability Check

Is this source credible, trustworthy, and accurate?

__x__ Yes _____ No

Explain why or why not:

The source is housed in the Library of Congress. The source itself also features where it was published and the lithographers' names, which helps trace the source to confirm reliability. We can also confirm it is reliable because we know it was produced in the 1840s–1850s, during the California Gold Rush.

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

__x__ Yes _____ No

Explain why or why not:

This source helps us see how white workers and other Americans felt about the presence of Chinese immigrant laborers. It depicts them in racist and immoral ways, revealing them to be poor workers, gamblers, and gluttons.

Source Two: *Gold mining in California*
https://www.loc.gov/item/2001700204/

Is this a primary or secondary source?	Who created or produced this source?
primary source	**Currier & Ives, publisher**
What type of source is this (photograph, letter, etc.)?	When was this source created?
lithograph	**circa 1871**
What is the overall purpose of this source?	How does this source help you understand the topic?
The overall purpose of this source is to reveal workers' experiences during the California Gold Rush.	**Jobs performed by gold miners**

Reliability Check

Is this source credible, trustworthy, and accurate?

___x___ Yes _____ No

Explain why or why not:

The source is credible and trustworthy. It is housed in the Library of Congress. The source itself also features where it was published and the publisher's names, which helps trace the source to confirm reliability. It may or may not be accurate. It was produced in the 1870s, after most of the Gold Rush ended.

Relevance Check

Is this a relevant source to research American reaction to Chinese immigrants in the California Gold Rush?

_____ Yes ___x___ No

Explain why or why not:

This source does not feature the Chinese workers. While it highlights life for miners, it does not specifically help answer the research question.

PERSPECTIVE

Perspective is one person's point of view, experience, or side of the story.

Think of perspective as an unfinished puzzle. Each puzzle piece provides an individual perspective, showing one part of the story. Each piece is essential in its own right, but the individual pieces do not provide a complete picture.

Multiple perspectives are necessary to piece together a complete puzzle of what happened in the past. The best analytical arguments typically do not rely on one source. Students need to understand that looking at multiple sources will broaden and deepen their understanding of a particular period or event in history. While students may not necessarily agree with the perspective they encounter, they should consider the role those perspectives play in the overall historical narrative.

Remind students that all sources are a product of their time—they reflect biases, beliefs, and attitudes that have changed over time and might not fit with the present. As perspective is subjective, it is also important to consider any bias (whether positive or negative) within that perspective. Students will need to consider how perspective affects reliability and relevance.

To determine perspective, students must review the author or creator's background. Some historians use the term biographizing to explain this process. It may also mean looking into a publication or organization that contains the material. For example, if students are reviewing an illustration from *Frank Leslie's Illustrated Magazine*, they might need to search for the publication's audience and purpose. They would need to know who Frank Leslie was, where the magazine originated, and who purchased it.

Students should always be critical readers when it comes to sources. All sources carry bias. Understanding bias means that students can identify whether a source favors or supports a specific argument, group, or event. Students should ask whether the source is credible or is it trying to distort a position. Remember, bias is specific to when and where a source was produced.

One example of a biased perspective is the use of racially insensitive language. Primary sources often reflect outdated language. We need to consider that critically. For example, this chapter focuses on the perceptions of immigrant Chinese miners. Common, racialized language often referred to this group as "Chinee," "Chinamen," "Yellow Peril," or "Oriental." To analyze a source where this language is present requires a young researcher to consider this language in its own time and how to view it in retrospect. While these names were common in the 1800s, they are not presently used. Students should consider how this language reflected racial beliefs but avoid using these terms when analyzing or discussing the source.

Asking questions helps students to consider the point of view and the bias of a source. Students should analyze whether secondary sources rely on evidence-based reasoning drawn from primary source evidence and not opinions.

Thinking critically about racial language and changes to language over time is crucial for any student researching African American history, Asian American history, American Indian history, or immigration history. This blog post from Rebecca Newland, a former Teacher in Residence at the Library of Congress, models how to engage students in this conversation by using primary sources from the Library of Congress: blogs.loc.gov/teachers/2013/11/mark-twains-huckleberry-finn-controversy-at-the-heart-of-a-classic/.

Let us return to the political cartoon, *The Chinese Question* (**loc.gov/resource/cph.3b01317/**). Every political cartoon is a statement of political opinion. Examining the source will help students to identify the perspective.

- **Who created or produced this source?** We know that the cartoon was designed by Thomas Nast and published in the illustrated magazine *Harper's Weekly.*
- **What do we know about the source's creator(s)?** We know that Thomas Nast was born in Germany before immigrating to the United States as a child. He became known for his drawings during the American Civil War, but his cartoons took a more political stance after the war. He opposed segregation and President Andrew Johnson's plan for Reconstruction.[10] Many of his cartoons are anti-Catholic and anti-Irish, depicting the Irish as brutes, drawn as partially human with animal characteristics.
- **Who is the audience for this source?** *Harper's Weekly* was published in New York City. It was distributed through the U.S. Postal Service and rail networks to reach a regional and national audience.

10 Morton Keller, "The World of Thomas Nast," The Ohio State University, University Libraries, accessed October 27, 2020. https://library.osu.edu/site/thomasnast/world-of-nast/.

- **Who appears or is discussed in this source (individuals or groups of people)?** We see a Chinese immigrant sitting on the ground, with Columbia—a symbol for America—resting her hand on his head, and an armed mob coming forward.
- **How are these people depicted?**
  - The Chinese immigrant looks sad and tired, sitting on the ground with his head in his hand. Above him is a wall containing a series of quotations with violent and derogatory language that insults the man and threatens outright violence. One quotation, "The Chinaman works cheap because he is a barbarian and seeks gratification of only the lowest, the most inevitable wants," is attributed to Wendell Phillips in the cartoon. Phillips was an abolitionist and advocate for the rights of American Indians. In an 1870 editorial, he opposed Chinese immigration.[11]
  - Columbia is a beautiful woman in classic robes. She projects an angry face at the approaching mob. Her hand on the Chinese man's head is both protective and paternalistic—it appears that her protection is needed. The caption on the cartoon reads, "Columbia. 'Hands off, gentlemen! America means fair play for all men.' "
  - Nast drew the angry mob similar to his other cartoons that featured Irish and Irish Americans. The men are threatening, have harsh, animal-like features, and carry weapons (clubs, rocks, knives).
- **What is the purpose of this source?** The purpose of this source is to oppose those who wish to discriminate against Chinese immigrants.
- **What perspective(s) or point(s) of view does this source show?** Nast's cartoon portrays a sympathetic view of Chinese immigrants. It also indicated that the Chinese needed the American government's protection and could not protect themselves.

Students interested in learning more about the experiences of Chinese immigrants in the U.S. can explore these resources from the Library of Congress:

Presentation, Immigration and Relocation in U.S. History (Chinese)
loc.gov/classroom-materials/immigration/chinese/

Blog Post, Wendi Maloney, "Photographs Document Early Chinese Immigration" (May 8, 2017)
blogs.loc.gov/loc/2017/05/photographs-document-early-chinese-immigration/

11 For the full text of the editorial that contained this quote, see Wendell Phillips, "The Chinese," *National Antislavery Standard*, July 30, 1870, Perseus Digital Library, Tufts University, accessed October 27, 2020. http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2001.05.0189%3Achapter%3D14.

The Stanford History Education Group (SHEG) offers a series of lessons to help students consider the role of perspective when analyzing historical sources. Consider the following materials to help students gain additional practice on this concept.

First Crusade
sheg.stanford.edu/history-lessons/first-crusade

Factory Life (in Great Britain)
sheg.stanford.edu/history-lessons/factory-life

The Gold Rush and San Francisco
sheg.stanford.edu/history-lessons/gold-rush-and-san-francisco

Annexation of Hawaii
sheg.stanford.edu/history-lessons/annexation-hawaii

The Cold War
sheg.stanford.edu/history-lessons/cold-war

ACTIVITY ALERT!

In Activity Two, students will return to the sources from Activity One and consider the perspectives they represent. Understanding perspective is key to ensuring students that their independent research reflects multiple perspectives and gives a full picture of an event or time in history.

ACTIVITY TWO: IDENTIFYING PERSPECTIVE

ACTIVITY TIME: 30 MINUTES

PRIMARY SOURCES:

All primary sources from Activity One, plus:

"Letter of the Chinamen to His Excellency Governor Bigler," *Sacramento Daily Union*, May 8, 1852 (excerpt)
Hab Wa, et al
California Digital Newspaper Collection, University of California Riverside
https://cdnc.ucr.edu/?a=d&d=SDU18520508.2.7&e=-------en--20--1--txt-txIN--------1

TEACHER CREATED MATERIALS

- Perspectives of the California Gold Rush Worksheets (A, B, and C)

ACTIVITY PREPARATION

- Organize students into groups of three or four.
- Make one copy of the Perspectives of the California Gold Rush Worksheet for each student.
- Secure a device with internet access for each group.

ACTIVITY PROCEDURE

ANALYZING PERSPECTIVE (30 MINUTES)

- Organize students into groups of three or four.
- Distribute the Perspectives of California Gold Rush Worksheet to each group (or distribute electronically).
- Tell students now that they have identified which sources are relevant and reliable, they can begin to search sources for perspectives. Remind students that all sources have a perspective. To do this, they will review the sources to identify each source's perspective.
  - **Teacher Tip: Remind students that sometimes perspective is buried in a source, and they have to ask questions to discern the perspective. They cannot simply assume the perspective reflects that of the people discussed or those shown in a source. Teachers may choose to have students examine the same sources as in Activity One or examine new sources.**
- Give students time to work in groups to analyze the perspective of their sources. Guide students to research as needed to find information for responding to the questions.
- Lead a whole-class discussion when worksheets are complete. Questions can include:
  - *Did you gain more insight into any of these sources after investigating the sources' authors or creators?*
  - *Did you run into any roadblocks where you could not find information? How did you work around that?*
  - *If you used only these two sources for your research project, would you have a complete picture of the Chinese experience in the California Gold Rush?*
  - *What perspectives are missing? Who do you want to hear from?*
- Distribute one copy of the "Letter of the Chinamen to His Excellency Governor Bigler" to each group (or share electronically).
- After reading the letter, ask students:
  - *How did the letter from Hab Wa offer a different perspective?*
  - *How did this source corroborate or contradict what you have read in previous sources?*

PERSPECTIVES OF THE CALIFORNIA GOLD RUSH WORKSHEET

Primary Source Set A

	Mining life in California—Chinese miners https://www.loc.gov/item/2001700332/	*Chinese immigrants at the San Francisco custom-house,* 1877 https://www.loc.gov/item/93510092/
Who created or produced this source?	**Illustrator unknown; printed in *Harper's Weekly***	**Illustrator is P. Frenzeny; printed in *Harper's Weekly***
What do we know about the source's creator(s)?		
Who is the intended audience for this source?		
Who appears or is discussed in this source (individuals or groups of people)?		
How are these people depicted?		
What is the purpose of this source?		
What perspective(s) or point(s) of view does this source show? Explain your reasoning.		

PERSPECTIVES OF THE CALIFORNIA GOLD RUSH WORKSHEET

Primary Source Set B

	Chinese Settlement in the suburbs of San Francisco, California https://www.loc.gov/resource/cph.3b46280/	*Life in the gold mines, California* https://www.loc.gov/item/2011661698/
Who created or produced this source?	**The artist might be F. Hickok; published in *Frank Leslie's Illustrated Newspaper***	**Artist was Joseph Britton, lithograph by Fishbourne & Gow**
What do we know about the source's creator(s)?		
Who is the intended audience for this source?		
Who appears or is discussed in this source (individuals or groups of people)?		
How are these people depicted?		
What is the purpose of this source?		
What perspective(s) or point(s) of view does this source show? Explain your reasoning.		

PERSPECTIVES OF THE CALIFORNIA GOLD RUSH WORKSHEET

Primary Source Set C

	Celestial empire in California: Miners; gamblers https://www.loc.gov/item/2011661690/	*Gold mining in California* https://www.loc.gov/item/2001700204/
Who created or produced this source?	**Published by Britton & Rey**	**Published by Currier & Ives**
What do we know about the source's creator(s)?		
Who is the intended audience for this source?		
Who appears or is discussed in this source (individuals or groups of people)?		
How are these people depicted?		
What is the purpose of this source?		
What perspective(s) or point(s) of view does this source show? Explain your reasoning.		

"LETTER OF THE CHINAMEN TO HIS EXCELLENCY GOVERNOR BIGLER," *SACRAMENTO DAILY UNION,* MAY 8, 1852

Hab Wa, et al
California Digital Newspaper Collection, University of California Riverside
https://cdnc.ucr.edu/?a=d&d=SDU18520508.2.7&e=-------en--20--1--txt-txIN--------1

Letter of the Chinamen to His Excellency Governor Bigler.

San Francisco, April 29,1852.

Sir: The Chinamen have learned with sorrow that you have published a message against them. Although we are Asiatics, some of us have been educated in American schools and have learned your language, which has enabled us to read your message in the newspapers for ourselves, and to explain it to the rest of our countrymen. We have all thought a great deal about it, and after consultation with one another, we have determined to write you as decent and respectful a letter as we could pointing out to your Excellency some of the errors you have fallen into about us . . .

In ours all great men are learned men, and a man's rank is just according to his education . . .

You speak of the Chinamen as "Coolies," . . . "Cooley" is not a Chinese word; it has been imported into China from foreign parts . . . We have never known it used among us as a designation of a class, such as you have in view—persons bound to labor under contracts which they can be forcibly compelled to comply with . . . There are among them tradesmen, mechanics, gentry, (being persons of respectability, and who enjoy a certain rank and privilege.) and schoolmasters, who are reckoned with the gentry, and with us considered a respectable class of people. None are "Coolies," if by that word you mean bound men or contract slaves . . .

The poor Chinaman does not come here as a slave. He comes because of his desire for independence . . . When he gets to the mines, he sets to work with patience, industry, temperance, and economy . . . Like all other nations, and as is particularly to be expected of them, many return home with their money, there to remain, buy rice fields, build houses and devote themselves to the society of their own households, and the increase of the products of their country, of its exports, of its commerce, and the general wealth of the world . . . It is possible, sir, that you may not be aware how great this trade is, and how rapidly it is increasing, and how many are now returning to California as merchants who came over as miners . . . The emigration of the "Coolies," as your Excellency rather mistakingly [*sic*] calls us, is attended with the opening of all this Chinese trade, which if it produces the same results here as elsewhere, will yet be the pride and riches of this city and State . . . When a ship arrives, everybody sees how actively and profitably your drays, steamboats, wagons, etc., are employed by us . . .

We will not believe it is your intention to pass a law treating us as coolies whether we are so or not. You say there is no treaty provision for the manner in which Chinese emigrants shall be treated, and that the Chinese government would have no right to complain of any law excluding us from the country, by taxation or otherwise . . .

It has grieved us that you should publish so bad a character of us, and we wish that you could change your opinion and speak well of us to the public. We do not deny that many Chinamen tell lies, and so do many Americans, even in Courts of Justice . . . But in the more important matters we are good men; we honor our parents; we take care of our children; we are industrious and peaceable; we trade much; we are trusted for small and large sums; we pay our debts and are honest; and of course must tell the truth. Good men cannot tell lies and be ignorant of the difference between right and wrong . . .

There are very good Chinamen now in the country, and a better class will, if allowed, come hereafter men of learning and of wealth, bringing their families with them.

In concluding this letter, we will only beg your Excellency not to be too hasty with us, to find us out and know us well, and then we are certain you will not command your legislature to make laws driving us out of your country. Let us stay here—the Americans are doing good to us and we will do good to them.

Your most humble servants,
Hab Wa, Sam Wo & Co,
Long Achick, Ton Wo & Co,
For the Chinamen in California.

"READING AGAINST THE GRAIN": MISSING NARRATIVES IN HISTORY

Missing narratives are narratives that exist but are not represented.

When we study any topic in history, we often focus on a specific perspective. But it also becomes necessary to consider views that are overlooked, ignored, or forgotten. Historians call this "reading against the grain."

For instance, we have looked at how Americans reacted to Chinese immigrants during the California Gold Rush. But what about Chinese women's experiences? What about white women? African American or Hispanic men and women? How do their stories fit into the narrative? In what ways were their experiences similar to or different from the experiences of Chinese men?

While most miners were men, some women staked claims and tried to make their fortunes. The Library of Congress collections offer fascinating glimpses into some of these missing narratives and pathways to engage students to research further. One example is Eliza W. Farnham's 1856 published account of her experience in the *California Gold Rush, called California, in-doors and out; or, How we farm, mine, and live generally in the Golden State*.[12] Farnham wrote,

> [Upon] entering the mining country, one of the first features of it that arrested my attention was, [*sic*] that there appeared to have been a vast deal of labor wasted in turning over ground that had yielded nothing. I was often, for the first several miles, as we rode along beneath the summer sun, saying mentally, poor fellows, how many a weary day has been spent here, without reward, and I enjoyed afterwards not a little amusement (which was also mental) at my own simplicity, when I was reminded that these very diggings had, perhaps, abounded in gold, which might at that moment be circulating in Wall street, at the Royal Exchange or on the Bourse . . .
>
> My own experience in mining is confined to this variety. I washed one panful of earth, under a burning noon-day sun, in a cloth riding-habit, and must frankly confess, that the small particle of gold, which lies this day safely folded in a bit of tissue paper, though it is visible to the naked eye, did not in the least excite the desire to continue the search.
>
> A large portion of the gold which has so far been taken out of the earth in California, has been gathered in these dry diggings.[13]

To learn more about women who ventured west to California in the 1700s and 1800s, read Pam Van Ee's Topic Essay, "Women On The Move: Overland Journeys to California" in the Library of Congress American Women Research Guide at guides.loc.gov/american-women-essays/overland-journeys-to-california.

Another common missing or overlooked narrative of the California Gold Rush includes the accounts of those who returned home (or desired to return home). William Davis was a settler who purchased a lettersheet, an illustrated piece of paper that could be folded and mailed without an envelope. On the back of this lettersheet, he wrote to his father on July 10, 1854.[14]

> We left the big tree ranch home two or three weeks since and we opened our old house at Murphy's calculating to live there until I could get my money together when I was about buying out a jeweler in Columbia and starting again in the old business . . . Since we left the three until I returned here again I have been mining . . . We both feel very anxious to see our little family together.
>
> How much I would like to be home myself I won't tell you how though I am truly determined as ever not to return poor. Riches I do not expect but enough for a home and ordinary comforts then I think my experience will keep me clear of embarrassment such as I have seen before . . . [15]

12 Eliza W. Farnham, *California, in-doors and out; or, How we farm, mine, and live generally in the Golden State* (New York: Dix, Edwards & Co., 1856), Library of Congress (rc01000780). https://www.loc.gov/item/rc01000780/.

13 The full text of Farnham's book is digitized and available through the Library of Congress at https://tile.loc.gov/storage-services//service/gdc/calbk/176.pdf.

14 A Prospecting Party, Pictorial Lettersheet, c. 1849-1853, Library of Congress (ppmsca.32168). https://www.loc.gov/resource/ppmsca.32168/.

15 The full text of the letter (signed as William and Catherine Davis) is available at The miner's Ten Commandments, Letter, July 10, 1854, Library of Congress (ppmsca.32176). https://www.loc.gov/resource/ppmsca.32176/.

Sometimes missing narratives can be found when we change geographical perspective. This chapter highlights the California Gold Rush, but the Alaskan Klondike also saw a gold rush. By comparing and contrasting the two spaces, what missing stories or new historical actors are revealed?

Alaska Gold Rush: Topics in Chronicling America
guides.loc.gov/chronicling-america-alaska-gold-rush
guides.loc.gov/chronicling-america-alaska-gold-rush/selected-articles

Blog Post, Julie Stoner, "Race for the Gold: Map Games of the Klondike Gold Rush"
blogs.loc.gov/maps/2020/05/race-for-the-gold-map-games-of-the-klondike-gold-rush/

Primary Sources in the Classroom: A Gold Rush Perspective
Alaska Humanities Forum
akhistorycourse.org/americas-territory/teachers-guide/primary-sources-in-the-classroom-a-gold-rush-perspective

ACTIVITY ALERT!

Identifying missing narratives is one of the most challenging skills for students. In Activity Three, students will read a secondary source to help identify missing narratives and brainstorm where they might be able to find missing narratives to include in their research.

ACTIVITY THREE: READING AGAINST THE GRAIN

ACTIVITY TIME: 20 MINUTES

SECONDARY SOURCE

Essay, "Other Californians"
Digital Collection, *California as I Saw It: First-Person Narratives of California's Early Years, 1849 to 1900*
Library of Congress
https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/other-californians/

ACTIVITY PREPARATION

- Project "Other Californians," or make one color copy for each student.
- Test all online resources before class.

ACTIVITY PROCEDURE

SEEKING MISSING NARRATIVES (20 MINUTES)

- Ask students to discuss whose perspectives were featured in primary sources examined so far.
- Remind students that these sources highlight one group's experiences or stories. Asking questions about what is missing from a source is just as important as what is included. Sometimes the best research projects develop when students ask questions about what is missing.
- Distribute the "Other Californians" essay.
- Lead a classroom discussion. Questions can include:
  - *What perspectives did this article reveal?*
  - *How does this article overlap with what we have discussed?*
  - *What new questions might arise when considering these new narratives?*
  - *Where might we search to find these missing narratives?*
  - *Why do you think these narratives were not represented in the sources you examined?*
  - *How does considering these new perspectives improve our understanding of history?*

REFLECTION REMINDER

After helping students practice reliability, perspective, and missing narratives, ask them to reflect on the research process:

- *How can you improve your historical thinking skills?*
- *How can these historical thinking skills improve your ability to analyze your research?*
- *What questions do you have at this stage of the research process?*

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

Now that students are equipped with the skills to find primary and secondary sources from the Library of Congress and to evaluate and process the sources that they will find, the next chapter will focus on synthesizing research and constructing a historical argument.

BIBLIOGRAPHY

PRIMARY SOURCES

BOOK

Farnham, Eliza W. *California, in-doors and out; or, How we farm, mine, and live generally in the Golden State.* New York: Dix, Edwards & Co., 1856. Library of Congress (rc01000780). https://www.loc.gov/item/rc01000780/.

BROADSIDES, ENGRAVINGS, AND LETTERSHEETS

Britton, Joseph (photographer) and Fishbourne & Gow (lithographer). *Life in the gold mines, California.* Lithograph from a photograph. c.1850–1860. Library of Congress (20011661698). https://www.loc.gov/item/2011661698/.

Britton & Rey. *Celestial empire in California: Miners; gamblers.* Lithograph, c.1849–1853. Library of Congress (2011661690). https://www.loc.gov/item/2011661690/.

Britton & Rey. *A Prospecting Party.* Pictorial Lettersheet. c. 1849–1853. Library of Congress (ppmsca.32168). https://www.loc.gov/resource/ppmsca.32168/.

Currier & Ives. *Gold mining in California.* Lithograph. c.1871. Library of Congress (2001700204). https://www.loc.gov/item/2001700204/.

Frenzeny, P. *Chinese immigrants at the San Francisco custom-house. Harper's Weekly.* Wood Engraving. February 3, 1877. Library of Congress (93510092). https://www.loc.gov/item/93510092/.

Gold mines of California . . . Broadside. 1845. Library of Congress (rbpe1200240d). https://www.loc.gov/item/rbpe.1200240d/.

Hickok, F (?). *Chinese Settlement in the suburbs of San Francisco, California. Frank Leslie's Illustrated Newspaper.* Wood Engraving. 1856. Library of Congress (95509658). https://www.loc.gov/resource/cph.3b46280/.

Mining life in California--Chinese miners. Harper's Weekly. Wood engraving. 1857. Library of Congress (2001700332). https://www.loc.gov/item/2001700332/.

DIGITAL COLLECTIONS

California as I Saw It: First-Person Narratives of California's Early Years, 1849 to 1900. Digital Collection. Library of Congress. https://www.loc.gov/collections/california-first-person-narratives/.

NEWSPAPER ARTICLES

Phillips, Wendell. "The Chinese." *National Antislavery Standard.* July 30, 1870. Perseus Digital Library, Tufts University. Accessed October 27, 2020. http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2001.05.0189%3Achapter%3D14.

Wa, Hab, et al. "Letter of the Chinamen to His Excellency Governor Bigler." *Sacramento Daily Union.* May 8, 1852. California Digital Newspaper Collection, University of California Riverside. https://cdnc.ucr.edu/?a=d&d=SDU18520508.2.7&e=-------en--20--1--txt-txIN--------1.

PERIODICAL

Harper's Weekly. Library of Congress (12032976.) https://www.loc.gov/item/12032976/.

POLITICAL CARTOONS

Nast, Thomas. *The Chinese Question. Harper's Weekly.* Political Cartoon. February 18, 1871. Library of Congress (2005696252). https://www.loc.gov/item/2005696252/.

PRESENTATION

Immigration and Relocation in U.S. History (Chinese). Presentation. Library of Congress. https://www.loc.gov/classroom-materials/immigration/chinese/.

SECONDARY SOURCES

ARTICLES AND ESSAYS

"The Forty Niners." Library of Congress. Accessed October 29, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/forty-niners/.

"From Gold Rush to Golden State." Library of Congress. Accessed October 27, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/from-gold-rush-to-golden-state/.

"The Mines." Library of Congress. Accessed October 29, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/mines/.

"Other Californians." Library of Congress. Accessed October 27, 2020. https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/other-californians/.

Van Ee, Pam. "Women On The Move: Overland Journeys to California" American Women Research Guide, Library of Congress. Accessed October 27, 2020. https://guides.loc.gov/american-women-essays/overland-journeys-to-california.

BLOG POSTS

Maloney, Wendi. "Photographs Document Early Chinese Immigration." Library of Congress Blog. May 8, 2017. https://blogs.loc.gov/loc/2017/05/photographs-document-early-chinese-immigration/.

Newland, Rebecca. "Mark Twain's Huckleberry Finn: Controversy at the Heart of a Classic." Teaching with the Library of Congress Blog. November 21, 2013. https://blogs.loc.gov/teachers/2013/11/mark-twains-huckleberry-finn-controversy-at-the-heart-of-a-classic/.

Stoner, Julie. "Race for the Gold: Map Games of the Klondike Gold Rush." Worlds Revealed: Geography & Maps at the Library of Congress Blog. May 7, 2020. https://blogs.loc.gov/maps/2020/05/race-for-the-gold-map-games-of-the-klondike-gold-rush/.

"Thomas Nast: Father of the American Political Cartoon." From the Stacks: New York Historical Society Museum and Library Blog. October 4, 2017. http://blog.nyhistory.org/thomas-nast-father-of-the-american-political-cartoon/.

HISTORY ASSESSMENTS

"Japan and America." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-assessments/japan-and-america.

"Riis's Urban Photography." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-assessments/riiss-urban-photography.

"Traders in the West." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-assessments/traders-west.

LESSON PLANS

"Annexation of Hawaii." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-lessons/annexation-hawaii.

"The Cold War." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-lessons/cold-war.

"Factory Life [Great Britain]." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-lessons/factory-life.

"First Crusade." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-lessons/first-crusade.

"The Gold Rush and San Francisco." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-lessons/gold-rush-and-san-francisco.

"Homestead Strike." Stanford History Education Group. Accessed October 27, 2020. https://sheg.stanford.edu/history-lessons/homestead-strike.

"Primary Sources in the Classroom: A Gold Rush Perspective." Alaska Humanities Forum. Accessed October 27, 2020. http://www.akhistorycourse.org/americas-territory/teachers-guide/primary-sources-in-the-classroom-a-gold-rush-perspective.

RESEARCH GUIDES

"Alaska Gold Rush: Topics in Chronicling America." Research Guide. Library of Congress. https://guides.loc.gov/chronicling-america-alaska-gold-rush.

"Alaska Gold Rush: Topics in Chronicling America, Search Strategies & Selected Articles." Research Guide. Library of Congress. https://guides.loc.gov/chronicling-america-alaska-gold-rush/selected-articles.

WEBSITES

"Artist Biography: Thomas Nast (1840-1902)." Smithsonian Libraries. Accessed October 27, 2020. https://www.sil.si.edu/ondisplay/caricatures/bio_nast.htm.

"Harper's Weekly." The News Media and the Making of America, 1730-1865, American Antiquarian Society. Accessed October 27, 2020. https://americanantiquarian.org/earlyamericannewsmedia/exhibits/show/news-and-the-civil-war/item/124.

Keller, Morton. "The World of Thomas Nast." The Ohio State University, University Libraries. Accessed October 27, 2020. https://library.osu.edu/site/thomasnast/world-of-nast/.

"Presidents, Politics, & the Pen: The Influential Art of Thomas Nast." Rockwell Center for American Visual Studies. Accessed October 27, 2020. https://www.rockwell-center.org/uncategorized/presidents-politics-the-pen-the-influential-art-of-thomas-nast/.

SKILLS SPOTLIGHT: DEVELOPING HISTORICAL EMPATHY

Sign placed on a store front in Oakland, California, on December 8, 1942, by owner Tatsuro Matsuda. Library of Congress (2004665381).

CONNECT TO SHARED EXPERIENCES OF A COMMUNITY

Primary sources that permit students to share an experience with a community or group of people create an emotional connection to history. Every era in history has provided moments where the lives of citizens paused. The bombing of Pearl Harbor, the assassination of President John F. Kennedy, the *Challenger* explosion, and September 11, 2001, created shared experiences for ordinary citizens. During these times, thoughts and feelings are at the forefront.

When choosing primary sources, design activities that allow students to step into the scene and engage their emotions. According to a blog post by Lina Mai on the *Facing History and Ourselves* website, tapping into students' emotions to develop historical empathy not only helps students connect with the past, but it also provides them with the skills to better understand how the past shaped the present.[1]

1 Lina Mai, "Using Historical Empathy to Help Students Process the World Today," Facing Today: A Facing History Blog, March 27, 2018. https://facingtoday.facinghistory.org/use-historical-empathy-to-help-students-process-the-world-today.

In the article "An Updated Theoretical and Practical Model for Promoting Historical Empathy," Jason Endacott of the University of Arkansas and Sarah Brooks of Elmhurst College discuss the difference between historical inquiry and historical empathy. They argue that while students need to understand history, historical empathy offers something more. "Exercises in historical empathy can also help students learn to establish connections between the past and the present, a skill that can benefit them for a lifetime."[2] Endacott and Brooks suggest creating activities that use primary sources that allow students to empathize with people from the past.[3]

Questions that encourage students to think about their own experiences are an excellent way to push them to build an empathetic connection between the past and the present. Activities that enable them to view events through the lens of their own experiences help them understand history. If they can realize that history is about people who lived through events, had hopes and fears, made difficult decisions, and dealt with the results—in other words, who were a lot like them—they may become more eager to ask questions and dig deeper.

This activity features photographs documenting Japanese internment during World War II. The Library of Congress has a rich photograph and newspaper collection surrounding this topic. Classroom materials, digital collections, and other resources are available.

ARTICLE

"Behind the Wire," Immigration and Relocation in U.S. History Presentation
loc.gov/classroom-materials/immigration/japanese/behind-the-wire/

BLOG POST

Karen Chittenden, "Day of Remembrance: Photographs of Japanese American Internment During World War II," (February 19, 2015)
blogs.loc.gov/picturethis/2015/02/day-of-remembrance-photographs-of-japanese-american-internment-during-world-war-ii/

COLLECTIONS

Ansel Adams's Photographs of Japanese American Internment at Manzanar
loc.gov/pictures/collection/manz/related.html

Japanese American Internment Camp Newspapers, 1942 to 1946
loc.gov/collections/japanese-american-internment-camp-newspapers/

PRIMARY SOURCE SET

Japanese American Internment
loc.gov/classroom-materials/japanese-american-internment/

VETERANS HISTORY PROJECT

Experiencing War: Asian Pacific Americans: Going for Broke
loc.gov/vets/stories/ex-war-asianpacific.html

ACTIVITY ALERT!

Students will analyze various visual sources on Japanese internment to understand the concept of historical empathy and look at the event through the eyes of the men, women, and children who lived it. This activity will help students understand the emotional component of studying history.

2 Jason Endacott and Sarah Brooks, "An Updated Theoretical and Practical Model for Promoting Historical Empathy," *Social Studies Research and Practice* 8, no. 1 (2013): 45. https://www.socstrpr.org/wp-content/uploads/2013/04/MS_06482_no3.pdf.

3 Endacott and Brooks, "An Updated Theoretical and Practical Model for Promoting Historical Empathy," 41–58.

ACTIVITY: CULTIVATING HISTORICAL EMPATHY

ACTIVITY TIME: 40 MINUTES

PRIMARY SOURCES

Photograph, *Education week sign,* 1943
Ansel Adams
Library of Congress (2002696049)
https://www.loc.gov/item/2002696049/

Photograph, *A large sign reading "I am an American" placed in the window of a store . . . ,* March 1942
Dorothea Lange
Library of Congress (2004665381)
https://www.loc.gov/item/2004665381/

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency order. Japanese leave for Owens Valley,* April 1942
Russell Lee
Library of Congress (2017817918)
https://www.loc.gov/item/2017817918/

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency orders. Japanese try to sell their belongings,* April 1942
Russell Lee
Library of Congress (2017817885)
https://www.loc.gov/item/2017817885/

Photograph, *Los Angeles, California. The evacuation of the Japanese-Americans from West Coast areas under U.S. Army war emergency order. Japanese-American children waiting for a train to take them and their parents to Owens Valley,* April 1942
Russell Lee
Library of Congress (2017744878)
https://www.loc.gov/item/2017744878/

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency orders. Sign on store owned by Japanese in Little Tokyo,* April 1942
Russell Lee
Library of Congress (2017817890)
https://www.loc.gov/item/2017817890/

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency order. Soldiers assist Japanese with their baggage as they leave for Owens Valley,* April 1942
Russell Lee
Library of Congress (2017817899)
https://www.loc.gov/item/2017817899/

Photograph, *Santa Anita reception center, Los Angeles County, California . . . ,* April 1942
Russell Lee
Library of Congress (2017817961)
https://www.loc.gov/item/2017817961/

Photograph, *Relocation good-byes, Manzanar Relocation Center,* 1943
Ansel Adams
Library of Congress (2001704628)
https://www.loc.gov/item/2001704628/

Photograph, *Roy Takeno reading paper in front of office*, 1943
Ansel Adams
Library of Congress (2002696030)
https://www.loc.gov/item/2002696030/

LIBRARY OF CONGRESS MATERIALS

Analyzing Primary Sources Teacher's Guide
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

Primary Source Analysis Tool
https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/

TEACHER CREATED MATERIALS

Empathy and Analysis Activity

ACTIVITY PREPARATION

- Preview all primary source photographs listed above to determine suitability for your students.
- Organize students into groups of three or four students each.
- Make copies of the photograph sets (A through D) so that each group receives one set. Repeat as needed based on class size.
- Make one copy of the Primary Source Analysis Tool and the Empathy Analysis Activity for each pair of students (or distribute electronically).
- Print one copy of the Analyzing Primary Sources Teacher's Guide for teacher use to guide students' thinking and analysis.
- Set up classroom technology and test all online resources before class.

ACTIVITY PROCEDURE

INTRODUCTION AND ANALYSIS (40 MINUTES)

- Organize students into their assigned groups.
- Explain to students that shortly after the bombing of Pearl Harbor, President Franklin D. Roosevelt signed Executive Order 9066 on February 19, 1942. This order required the removal of Japanese citizens and American citizens of Japanese descent from several western states. In the end, the U.S. government relocated over 122,000 people to one of ten internment camps in isolated areas. Almost 70,000 of these people were American citizens. In this activity, students will closely examine sources that illustrate the emotional impact of this decision.
- Project the photograph, *A large sign reading "I am an American" placed in the window of a store . . .* Explain to students that the photograph was taken in Oakland, California, in March 1942. Ask students the following:
  - *What did you notice first?*
  - *Did you notice anything that you did not expect?*
  - *Who did you think was the audience for this photograph?*
  - *What can we learn from examining this photograph?*
  - *What emotions does this photograph generate?*
- Project the photograph, *Roy Takeno reading paper in front of office.* Explain that this photograph was taken at the Manzanar War Relocation Center in California in 1943. Repeat the questions from above.
- Ask students, *How does looking at these two photographs inform our historical understanding? What questions do these photographs generate in your mind?*

- Distribute the Primary Source Analysis Tool and help students analyze the photograph. Use questions selected from the Analyzing Primary Sources Teacher's Guide as needed.
- Distribute one set of sources (A through D) to each group. Give students time to analyze the sources and respond to the questions with their group members. Instruct students to analyze the first image in depth before moving on to the second one.
- Project (or distribute) the Empathy Analysis Activity. Ask students to choose one of the prompts and respond in a thoughtful paragraph.
- Lead a short discussion about historical empathy. Questions can include:
  - *How did these sources show the impact of Japanese internment during World War II?*
  - *Were you drawn to one of the photographs? Why?*
  - *How do primary sources help us understand other perspectives or points of view?*
  - *How does empathy differ from agreement?*

ADAPTATIONS

- **Students can complete the Empathy Analysis Activity in groups or individually at teacher discretion.**
- **Students with autism spectrum disorder may need additional support to understand and process the concept of historical empathy. Consider adding further prompt questions.**

Photograph, *A large sign reading "I am an American" placed in the window of a store . . .* , March 1942
Dorothea Lange
Library of Congress (2004665381)
https://www.loc.gov/item/2004665381/

Photograph, *Roy Takeno reading paper in front of office*, 1943
Ansel Adams
Library of Congress (2002696030)
https://www.loc.gov/item/2002696030/

PRIMARY SOURCE PACKET SET A

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency order. Soldiers assist Japanese with their baggage as they leave for Owens Valley,* April 1942
Russell Lee
Library of Congress (2017817899)
https://www.loc.gov/item/2017817899/

Photograph, *Santa Anita reception center, Los Angeles County, California . . .* , April 1942
Russell Lee
Library of Congress (2017817961)
https://www.loc.gov/item/2017817961/

DISCUSSION QUESTIONS

- What did you notice first?
- Did you notice anything that you did not expect?
- Who did you think was the audience for these photographs?
- What can we learn from examining these photographs?
- What emotions do these photographs generate?
- What questions do these photographs generate?

PRIMARY SOURCE PACKET SET B

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency orders. Japanese try to sell their belongings,* April 1942
Russell Lee
Library of Congress (2017817885)
https://www.loc.gov/item/2017817885/

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency order. Japanese leave for Owens Valley,* April 1942
Russell Lee
Library of Congress (2017817918)
https://www.loc.gov/item/2017817918/

DISCUSSION QUESTIONS

- What did you notice first?
- Did you notice anything that you did not expect?
- Who did you think was the audience for these photographs?
- What can we learn from examining these photographs?
- What emotions do these photographs generate?
- What questions do these photographs generate?

PRIMARY SOURCE PACKET SET C

Photograph, *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency orders. Sign on store owned by Japanese in Little Tokyo,* April 1942
Russell Lee
Library of Congress (2017817890)
https://www.loc.gov/item/2017817890/

Photograph, *Los Angeles, California. The evacuation of the Japanese-Americans from West Coast areas under U.S. Army war emergency order. Japanese-American children waiting for a train to take them and their parents to Owens Valley,* April 1942
Russell Lee
Library of Congress (2017744878)
https://www.loc.gov/item/2017744878/

DISCUSSION QUESTIONS

- What did you notice first?
- Did you notice anything that you did not expect?
- Who did you think was the audience for these photographs?
- What can we learn from examining these photographs?
- What emotions do these photographs generate?
- What questions do these photographs generate?

PRIMARY SOURCE PACKET SET D

Photograph, *Relocation good-byes, Manzanar Relocation Center,* 1943
Ansel Adams
Library of Congress (2001704628)
https://www.loc.gov/item/2001704628/

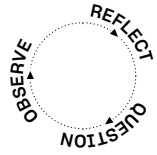
Photograph, *Education week sign,* 1943
Ansel Adams
Library of Congress (2002696049)
https://www.loc.gov/item/2002696049/

DISCUSSION QUESTIONS

- What did you notice first?
- Did you notice anything that you did not expect?
- Who did you think was the audience for these photographs?
- What can we learn from examining these photographs?
- What emotions do these photographs generate?
- What questions do these photographs generate?

PRIMARY SOURCE ANALYSIS TOOL

NAME:



OBSERVE	REFLECT	QUESTION

FURTHER INVESTIGATION:

ADDITIONAL NOTES:

EMPATHY AND ANALYSIS ACTIVITY

Directions: Choose one of the following scenarios and respond in a well-written paragraph. Be sure to connect historical knowledge with the personal experiences of those who lived during the time.

1. You are a mother or father of two young children. You immigrated to the United States from Japan, but your children are American citizens. Describe your reaction to the order to relocate.
2. You are a teenager in high school when your family is relocated to an internment camp. How do you react to this change?
3. You are a young man living in an internment camp. You are offered the opportunity to enlist in the U.S. military and serve in World War II. Do you choose to enlist?
4. You are a young couple who own a small farm outside of San Francisco, California. You are ordered to relocate. What do you do with your farm and your tools?

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTIONS

Ansel Adams's Photographs of Japanese-American Internment at Manzanar. Collection. Library of Congress. https://www.loc.gov/collections/ansel-adams-manzanar/about-this-collection/.

Experiencing War: Asian Pacific Americans: Going for Broke. Oral History Collection. Veterans History Project, Library of Congress. https://www.loc.gov/vets/stories/ex-war-asianpacific.html.

Japanese-American Internment Camp Newspapers, 1942 to 1946. Collection. Library of Congress. https://www.loc.gov/collections/japanese-american-internment-camp-newspapers/.

PHOTOGRAPHS

Adams, Ansel. *Education week sign.* Photograph. 1943. Library of Congress (2002696049). https://www.loc.gov/item/2002696049/.

Adams, Ansel. *Relocation good-byes, Manzanar Relocation Center.* Photograph. 1943. Library of Congress (2001704628). https://www.loc.gov/item/2001704628/.

Adams, Ansel. *Roy Takeno reading paper in front of office.* Photograph. 1943. Library of Congress (2002696030). https://www.loc.gov/item/2002696030/.

Lange, Dorothea. *A large sign reading "I am an American" placed in the window of a store . . .* Photograph. March 1942. Library of Congress (2004665381). https://www.loc.gov/item/2004665381/.

Lee, Russell. *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency orders. Japanese try to sell their belongings,* Photograph. April 1942. Library of Congress (2017817885). https://www.loc.gov/item/2017817885/.

Lee, Russell. *Los Angeles, California. The evacuation of the Japanese-Americans from West Coast areas under U.S. Army war emergency order. Japanese-American children waiting for a train to take them and their parents to Owens Valley.* Photograph. April 1942. Library of Congress (2017744878). https://www.loc.gov/item/2017744878/.

Lee, Russell. *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency orders. Sign on store owned by Japanese in Little Tokyo.* Photograph. April 1942. Library of Congress (2017817890). https://www.loc.gov/item/2017817890/.

Lee, Russell. L*os Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency order. Japanese leave for Owens Valley.* Photograph. April 1942. Library of Congress (2017817918). https://www.loc.gov/item/2017817918/.

Lee, Russell. *Santa Anita reception center, Los Angeles County, California . . .* Photograph. April 1942. Library of Congress (2017817961). https://www.loc.gov/item/2017817961/.

Lee, Russell. *Los Angeles, California. The evacuation of Japanese-Americans from West coast areas under United States Army war emergency order. Soldiers assist Japanese with their baggage as they leave for Owens Valley.* Photograph. April 1942. Library of Congress (2017817899). https://www.loc.gov/item/2017817899/.

PRIMARY SOURCE SETS

Japanese American Internment. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/japanese-american-internment/.

SECONDARY SOURCES

ACADEMIC JOURNAL ARTICLES

Endacott, Jason and Sarah Brooks. "An Updated Theoretical and Practical Model for Promoting Historical Empathy." *Social Studies Research and Practice* 8, no. 1 (2013): 41-58. https://www.socstrpr.org/wp-content/uploads/2013/04/MS_06482_no3.pdf.

BLOG POSTS

Chittenden, Karen. "Day of Remembrance: Photographs of Japanese American Internment During World War II." Picture This: Library of Congress Prints & Photos Blog. February 19, 2015. https://blogs.loc.gov/picturethis/2015/02/day-of-remembrance-photographs-of-japanese-american-internment-during-world-war-ii/.

Mai, Lina. "Using Historical Empathy to Help Students Process the World Today." Facing Today: A Facing History Blog. March 27, 2018. https://facingtoday.facinghistory.org/use-historical-empathy-to-help-students-process-the-world-today.

WEBSITES

"Analyzing Primary Sources Teacher's Guide." Library of Congress. Accessed September 8, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

"Behind the Wire." Library of Congress. Accessed November 18, 2020. https://www.loc.gov/classroom-materials/immigration/japanese/behind-the-wire/.

"Primary Source Analysis Tool." Library of Congress. Accessed September 8, 2020. https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/.

CHAPTER NINE: BECAUSE "I SAID SO" ISN'T GOOD ENOUGH: CONSTRUCTING AN ARGUMENT IN THE HISTORY CLASSROOM

IN THE LAST CHAPTER

Students have selected a topic by this stage of the research process and developed and refined a research question and an inquiry plan. They have gathered and analyzed primary and secondary sources and used historical thinking skills to evaluate those sources. In this chapter, we will help guide students to synthesize their research and formulate a historical argument.

HISTORICAL ARGUMENTATION

Students in middle and high school understand the concept of making an argument. They begin arguing in earnest with parents, guardians, and friends in everyday conversation. As teachers, we can use this natural stage of adolescence to help them develop the skill of creating a historical argument in the classroom.

Teaching students how to craft substantiated arguments also necessitates and emphasizes choice; they must decide what conclusions to draw based on the evidence that they find. There is no searching the textbook for pre-determined answers. Remind students that they are the ones who decide how to interpret the events of the past. Choice is a powerful enticement for student engagement. Students must complete several steps to craft an argument.

- Make inferences.
- Draft a working historical argument.
- Prove that argument using reasoning and evidence.

Pushing students to explain why their research is relevant is not only the point of this discipline but also is uproariously fun. Using teenage language is a great way to bring home to students that they must draw conclusions about why their research topic matters today. "So what?" or "Why do I have to read this?" usually elicits a knowing smile from students when said in a friendly manner by their teacher. Along with that smile can come a fierce determination to prove that their work matters.

NATIONAL HISTORY DAY®

When students are ready to present their research, National History Day (NHD) provides an opportunity for students to showcase their historical research in the form of papers, websites, performances, exhibits, or documentaries. Generally, contests begin at the regional level, and successful students can advance to the affiliate (state) contest and the National Contest. Learn more at **nhd.org**.

National History Day and the Library of Congress are collaborating to develop a student guide that will help students connect the resources of the Library with their NHD project. This guide will be downloadable and available in advance of the 2023 NHD National Contest. To explore other resources developed by the two organizations, visit **nhd.org/library-congress-tps**.

THE BEGINNINGS OF AN ARGUMENT: MAKING INFERENCES

After drafting a research question (see Chapter Two) and finding sources (see Chapters Four and Five), a preliminary step in creating an argument is to draw inferences. What is an inference? An inference is a preliminary conclusion based on facts. To teach students how to make an inference, ask the following questions to guide them:

1. What is suggested by the source?
2. What conclusions may be drawn from the source?
3. What biases are indicated in the source?
4. What contextualizing information, while not directly evident, may be suggested from the source?"[1]

HISTORY OF SLAVERY AND RESISTANCE TO SLAVERY

The activities in this chapter will model skills using primary sources about resistance to slavery. The Library of Congress has extensive resources relating to the history of American slavery and the various ways in which enslaved people resisted their enslavement.

DIGITAL COLLECTIONS

African American Perspectives: Materials Selected from the Rare Book Collection
loc.gov/collections/african-american-perspectives-rare-books/about-this-collection/

Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936 to 1938
loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/

Frederick Douglass Papers at the Library of Congress
loc.gov/collections/frederick-douglass-papers/about-this-collection/

Slaves and the Courts, 1740 to 1860
loc.gov/collections/slaves-and-the-courts-from-1740-to-1860/

Voices Remembering Slavery: Freed People Tell Their Stories
loc.gov/collections/voices-remembering-slavery/

William A. Gladstone Afro-American Military Collection
loc.gov/collections/gladstone-african-american-military-collection/about-this-collection/

ONLINE EXHIBITION

The African American Odyssey: A Quest for Full Citizenship
loc.gov/exhibits/african-american-odyssey/

PRINTS & PHOTOGRAPHS DIVISION

Images of African American Slavery and Freedom
loc.gov/rr/print/list/082_slave.html

RESEARCH GUIDE

Slavery in America: A Resource Guide
guides.loc.gov/slavery-in-america

ACTIVITY ALERT!

In this activity, students will examine various primary sources from the Library of Congress online exhibition, *The African American Odyssey: A Quest for Full Citizenship*, and then work with a partner to make inferences about resistance to slavery.

1 David Hicks, Peter E. Doolittle, and E. Thomas Ewin, "The SCIM-C Strategy: Expert Historians, Historical Inquiry, and Multimedia," *Social Education*, 68(3) (April 2004): 221–225. https://www.socialstudies.org/publications/socialeducation/april2004/scimc-strategy-expert-historians-historical-inquiry-and-multimedia-.

ACTIVITY ONE: MAKING INFERENCES ABOUT RESISTANCE TO SLAVERY

ACTIVITY TIME: 45 MINUTES

PRIMARY SOURCES

Broadside, *$200 Reward. Ranaway from the subscriber . . . Five Negro Slaves,* October 1, 1847
Wm. Russell
Library of Congress (2005684861)
https://www.loc.gov/item/2005684861/

Broadside, *To be sold . . . a cargo of 170 prime young likely healthy Guinea slaves,* July 25, 1774
Library of Congress (cph5094)
www.loc.gov/exhibits/african-american-odyssey/slavery-the-peculiar-institution.html#obj12

The Confessions of Nat Turner, the Leader of the Late Insurrection in Southampton, Virginia . . . , 1832 (excerpt)
Nat Turner and Thomas R. Gray
Library of Congress (07009643)
https://www.loc.gov/item/07009643/

Engraving, *Death of Captain Ferrer, the Captain of the* Amistad, *July 1839,* 1840
John Warner Barber (lithographer)
Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, New York Public Library (b14109788)
https://digitalcollections.nypl.org/items/510d47e3-1a6d-a3d9-e040-e00a18064a99

Wood Engraving, *The Africans of the slave bark "Wildfire"--The slave deck of the bark "Wildfire," brought into Key West,* April 30, 1860, *Harper's Weekly,* June 2, 1860
Library of Congress (98501624)
www.loc.gov/resource/cph.3a20849/

TEACHER CREATED MATERIALS

Resisting Slavery Handout

ACTIVITY PREPARATION

- Organize students into pairs.
- Make one copy of the primary source set for each pair of students (or distribute electronically).
- Make one copy of the Resisting Slavery Handout for each student (or distribute electronically).
- Test all online resources before class.

ACTIVITY PROCEDURE

WHAT IS AN INFERENCE? (15 MINUTES)

- Organize students next to their partners.
- Distribute one copy of the Resisting Slavery Handout to each student.
- Project *The Africans of the slave bark "Wildfire"* . . . on the screen for students to analyze.
  - Ask students to examine the image for 60 seconds silently and to write down what they observe.

- Ask students to share with their partner what that they noticed in the image. Direct students to share only what they observe.

- Ask students to think for 30 seconds about the definition of inference.
  - Ask students to share and discuss their answers with their partners. If answers differ, students should develop one definition of inference. Partners should write their definition in part one of the Resisting Slavery Handout.
  - As a class, develop a definition of inference that is close to the idea that it is a preliminary conclusion based on facts and previous knowledge. Instruct students to write down the class definition on their handout.
- Ask student groups to use this definition to make an inference about the *Africans on Board the Slave Bark "Wildfire" . . .* engraving. Instruct students to support their inference with one detail from the image.
  - Circulate to monitor students' work.
  - Ask students to share their answers with the class. Record the answers on the board.

MAKING INFERENCES ABOUT ENSLAVED AFRICANS' RESISTANCE TO SLAVERY (30 MINUTES)

- Distribute one primary source set to each pair of students. Instruct students to select two of the four sources to analyze.
- Ask students to work with their partner to describe the two sources they chose and enter the description in part two of the Resisting Slavery Handout.
- Ask students to use the information they observe in the sources, prior knowledge, and consideration about what is missing in the sources they have selected and the source analyzed in the first part of the lesson to create an inference.
- Remind students to use these four questions as a guide:
  1. What is suggested by the source?
  2. What conclusions may be drawn from the source?
  3. What biases are indicated in the source?
  4. What contextualizing information, while not directly evident, may be suggested from the source?[2]
- Direct students to add one piece of evidence supporting the inference from each of the two sources they used.
- Share inferences and evidence that supports each in a whole-class discussion. Focus on how enslaved Africans resisted slavery and how students came to that conclusion.

ADAPTATION

- **Modify the primary sources to be more accessible to younger students, students with a lower reading level, or students learning English.[3]**
- **For older or more advanced students, include more sources that contain longer texts and can lead to a deeper understanding of resistance to slavery.**

2 Hicks, Doolittle, and Ewin, "The SCIM-C Strategy."

3 Sam Wineburg and Daisy Martin. "Tampering with History: Adapting Primary Sources for Struggling Readers." *Social Education*, 73(5) (September 2009): 212-216. https://www.socialstudies.org/publications/socialeducation/september2009/tampering_with_history.

TEACHING HARD HISTORY[4]

Slavery is an essential and foundational topic that students must study to understand American history. Teaching about slavery can be difficult and can elicit many different reactions and emotions from teachers and students. How should we teach slavery? Historian Daina Ramey Berry states, "I believe we start with the truth."[5] She and other scholars who study slavery rightly argue that slavery must also be taught from the perspective of the enslaved to help students fully understand slavery and the diverse experiences of the human beings who were enslaved.[6] To avoid students pushing inaccurate or biased interpretations of slavery onto the sources, teachers can structure questions and provide primary sources that help guide student learning. The Southern Poverty Law Center's report and articles on teaching slavery in the K 12 classroom can help with lesson plans and advice.[7] Learning for Justice (**learningforjustice.org/**) has many helpful resources that are free to teachers online and in print.

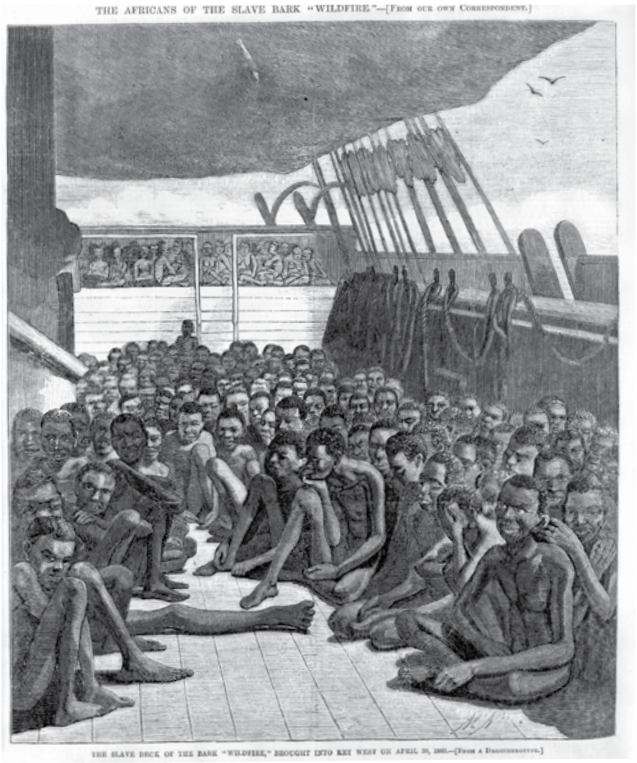
4 Teaching Tolerance, *Teaching Hard History: A 6-12 Framework for Teaching American Slavery.* (Montgomery: Southern Poverty Law Center, 2019). https://www.learningforjustice.org/sites/default/files/2019-11/Teaching-Hard-History-American-Slavery-6-12-Framework.pdf. See also Hasan Kwame Jeffries, "The Courage to Teach Hard History," Teaching Tolerance, February 1, 2018, https://www.learningforjustice.org/magazine/the-courage-to-teach-hard-history.

5 Daina Ramey Berry, "Lecture 12, Synthesizing Slavery Studies," *Lives of the Enslaved,* (class lecture, Gilder Lehrman Institute of American History, 2020).

6 Berry, "Lecture 12, Synthesizing Slavery Studiess" See also Susan Eva O'Donovan, "Teaching Slavery in Today's Classroom," *OAH Magazine of History,* 23(2) (April 2009): 7–10.

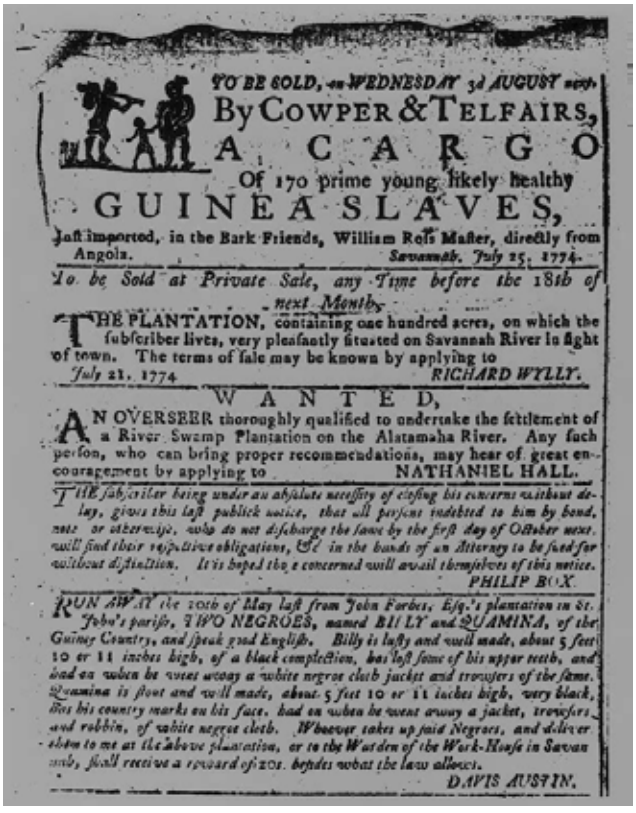
7 Adrienne van der Valk, "Teaching Hard History," *Teaching Tolerance,* Spring 2018, https://www.learningforjustice.org/magazine/spring-2018/teaching-hard-history.

PRIMARY SOURCE SET


THE AFRICANS OF THE SLAVE BARK "WILDFIRE."—[From our own Correspondent.]

THE SLAVE DECK OF THE BARK "WILDFIRE," BROUGHT INTO KEY WEST ON APRIL 30, 1860.—[From a Daguerreotype.]

Wood Engraving, *The Africans of the slave bark "Wildfire"--The slave deck of the bark "Wildfire," brought into Key West,* April 30, 1860, *Harper's Weekly, June 2, 1860*
Library of Congress (98501624)
www.loc.gov/resource/cph.3a20849/


TO BE SOLD, on WEDNESDAY 3d AUGUST next,
By COWPER & TELFAIRS,
A CARGO
Of 170 prime young likely healthy
GUINEA SLAVES,
Just imported, in the Bark Friends, William Reis Master, directly from Angola.
Savannah, July 25, 1774.

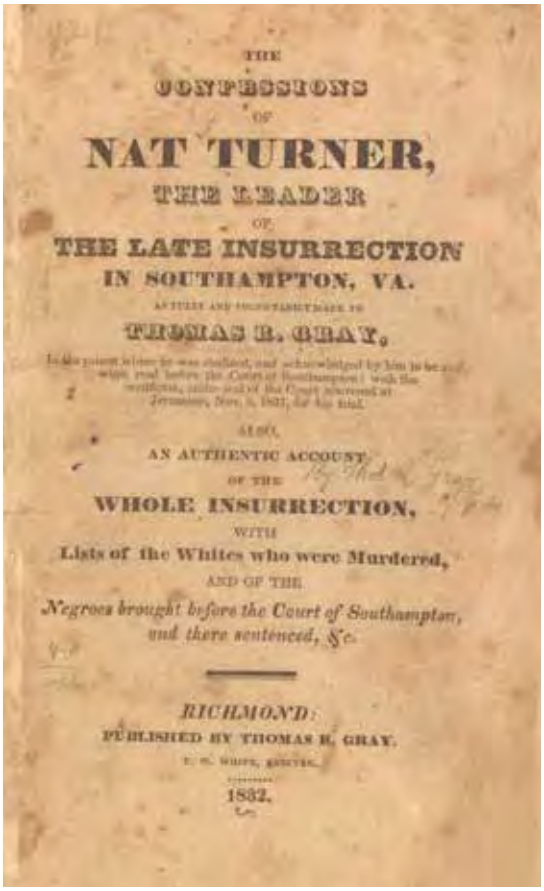
To be Sold at Private Sale, any Time before the 18th of next Month,
THE PLANTATION, containing one hundred acres, on which the subscriber lives, very pleasantly situated on Savannah River in sight of town. The terms of sale may be known by applying to
July 21, 1774. RICHARD WYLLY.

WANTED,
AN OVERSEER thoroughly qualified to undertake the settlement of a River Swamp Plantation on the Alatamaha River. Any such person, who can bring proper recommendations, may hear of great encouragement by applying to NATHANIEL HALL.

THE subscriber being under an absolute necessity of closing his concerns without delay, gives this last publick notice, that all persons indebted to him by bond, note or otherwise, who do not discharge the same by the first day of October next, will find their respective obligations, &c. in the hands of an Attorney to be sued for without distinction. It is hoped those concerned will avail themselves of this notice.
PHILIP BOX.

RUN AWAY the 10th of May last from John Forbes, Esq.'s plantation in St. John's parish, TWO NEGROES, named BILLY and QUAMINA, of the Guiney Country, and speak good English. Billy is lusty and well made, about 5 feet 10 or 11 inches high, of a black complection, has lost some of his upper teeth, and had on when he went away a white negroe cloth jacket and trowsers of the same. Quamina is stout and well made, about 5 feet 10 or 11 inches high, very black, has his country marks on his face, had on when he went away a jacket, trowsers and robbin, of white negroe cloth. Whoever takes up said Negroes, and delivers them to me at the above plantation, or to the Warden of the Work-House in Savannah, shall receive a reward of 20s. besides what the law allows.
DAVIS AUSTIN.

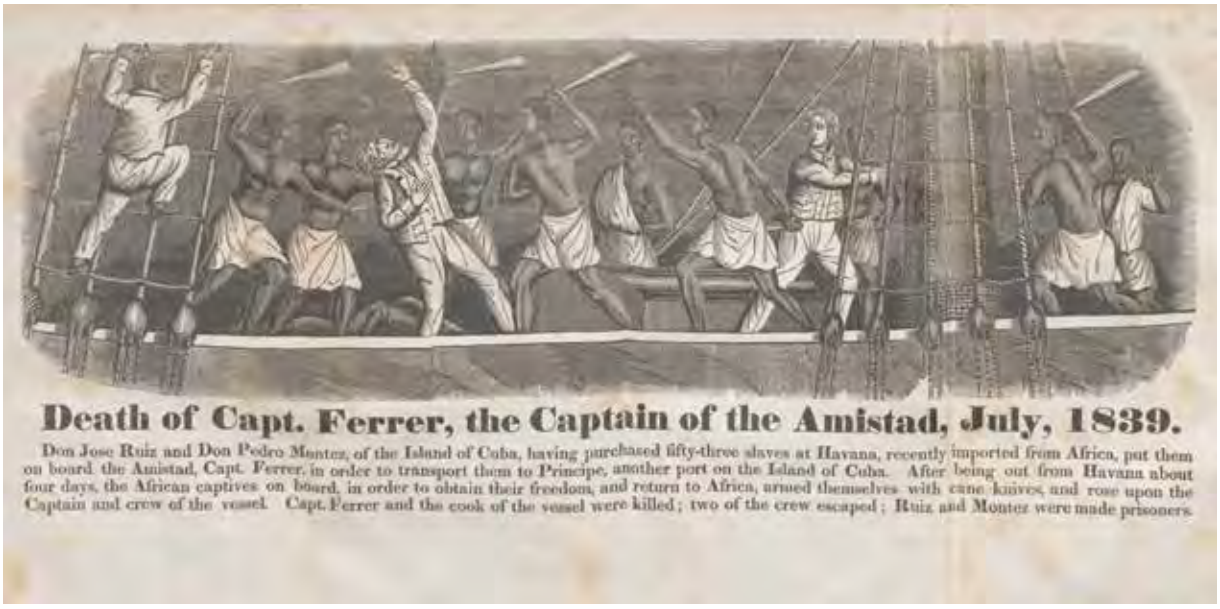
Broadside, *To be sold . . . a cargo of 170 prime young likely healthy Guinea slaves,* July 25, 1774
Library of Congress (cph5094)
www.loc.gov/exhibits/african-american-odyssey/slavery-the-peculiar-institution.html#obj12



THE
CONFESSIONS
OF
NAT TURNER,
THE LEADER
OF
THE LATE INSURRECTION
IN SOUTHAMPTON, VA.
AS FULLY AND VOLUNTARILY MADE TO
THOMAS R. GRAY,
In the prison where he was confined, and acknowledged by him to be his own, when read before the Court of Southampton; with the confession, taken and of the Court convened at Jerusalem, Nov. 5, 1831, for his trial.
ALSO,
AN AUTHENTIC ACCOUNT
OF THE
WHOLE INSURRECTION,
WITH
Lists of the Whites who were Murdered,
AND OF THE
Negroes brought before the Court of Southampton, and there sentenced, &c.
RICHMOND:
PUBLISHED BY THOMAS R. GRAY.
T. C. WHITE, PRINTER.
1832.

The Confessions of Nat Turner, the Leader of the Late Insurrection in Southampton, Virginia . . . , 1832 (excerpt)
Nat Turner and Thomas R. Gray
Library of Congress (07009643)
https://www.loc.gov/item/07009643/

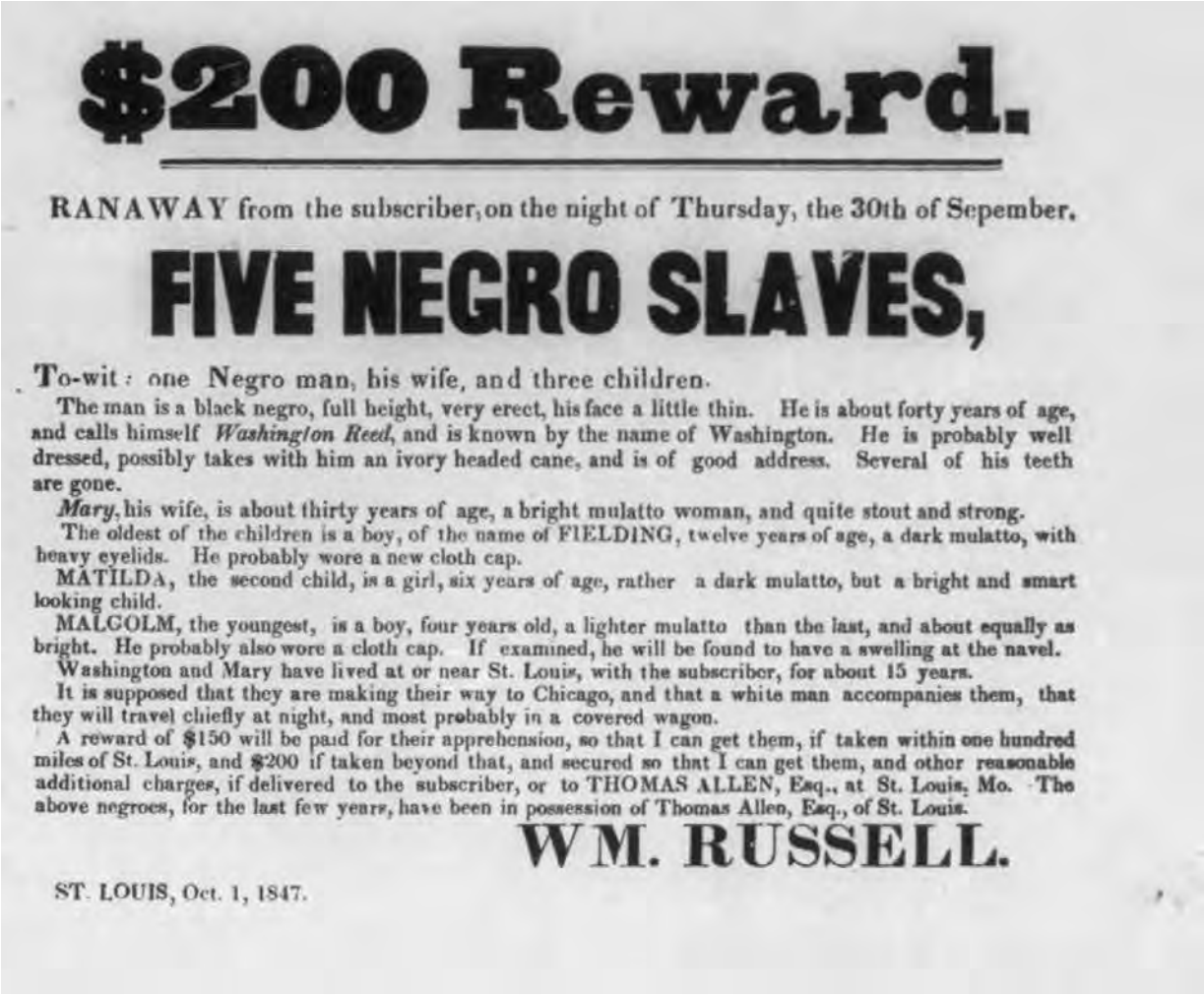
Engraving, *Death of Captain Ferrer, the Captain of the* Amistad, *July 1839,* 1840
John Warner Barber (lithographer)
Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, New York Public Library (b14109788)
https://digitalcollections.nypl.org/items/510d47e3-1a6d-a3d9-e040-e00a18064a99



Death of Capt. Ferrer, the Captain of the Amistad, July, 1839.

Don Jose Ruiz and Don Pedro Montez, of the Island of Cuba, having purchased fifty-three slaves at Havana, recently imported from Africa, put them on board the Amistad, Capt. Ferrer, in order to transport them to Principe, another port on the Island of Cuba. After being out from Havana about four days, the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives, and rose upon the Captain and crew of the vessel. Capt. Ferrer and the cook of the vessel were killed; two of the crew escaped; Ruiz and Montez were made prisoners.

Broadside, *$200 Reward. Ranaway from the subscriber . . . Five Negro Slaves,* 1847
WM. Russell
Library of Congress (2005684861)
https://www.loc.gov/item/2005684861/



$200 Reward.

RANAWAY from the subscriber, on the night of Thursday, the 30th of Sepember,

FIVE NEGRO SLAVES,

To-wit: one Negro man, his wife, and three children.

The man is a black negro, full height, very erect, his face a little thin. He is about forty years of age, and calls himself *Washington Reed*, and is known by the name of Washington. He is probably well dressed, possibly takes with him an ivory headed cane, and is of good address. Several of his teeth are gone.

Mary, his wife, is about thirty years of age, a bright mulatto woman, and quite stout and strong.

The oldest of the children is a boy, of the name of FIELDING, twelve years of age, a dark mulatto, with heavy eyelids. He probably wore a new cloth cap.

MATILDA, the second child, is a girl, six years of age, rather a dark mulatto, but a bright and smart looking child.

MALCOLM, the youngest, is a boy, four years old, a lighter mulatto than the last, and about equally as bright. He probably also wore a cloth cap. If examined, he will be found to have a swelling at the navel.

Washington and Mary have lived at or near St. Louis, with the subscriber, for about 15 years.

It is supposed that they are making their way to Chicago, and that a white man accompanies them, that they will travel chiefly at night, and most probably in a covered wagon.

A reward of $150 will be paid for their apprehension, so that I can get them, if taken within one hundred miles of St. Louis, and $200 if taken beyond that, and secured so that I can get them, and other reasonable additional charges, if delivered to the subscriber, or to THOMAS ALLEN, Esq., at St. Louis, Mo. The above negroes, for the last few years, have been in possession of Thomas Allen, Esq., of St. Louis.

WM. RUSSELL.

ST. LOUIS, Oct. 1, 1847.

RESISTING SLAVERY HANDOUT

Part One: Whole Class Warm-Up

Examine the projected engraving, *The Africans of the slave bark "Wildfire"* . . . Write down in the space below what you and your partner observe.

1. What do you and your partner think is the definition of inference?

2. Write down the class' definition of inference.

3. What can be inferred from the engraving *The Africans of the slave bark "Wildfire"* . . . ?

Part Two: Making Inferences about Enslaved Africans' Actions

1. Choose two of the sources to examine. Describe the contents of the source in the chart below. Make one inference for each source. What preliminary conclusion can you come to based on what you see in the source and what you already know about slavery?

Source Title	Description of the content of the source: What do you see? Describe images, language, stories, events, etc.

Write an inference in the box below. Both partners must agree. What conclusion can be drawn about enslaved Africans' resistance to slavery based on the sources analyzed and what is already known about slavery?

Source Title	Inference

2. Add one supporting detail from each source that supports the inference.

Example:

- Inference: Many teenagers enjoy spending time online.
- Evidence:
  1. "[U.S.] teens spend an average of more than seven hours per day on screen media for entertainment."[8]
  2. ". . . small doses of screen time can be a mental health-positive way of relaxing, reducing stress, and connecting socially to friends and family members."[9]

Evidence:

1	**Evidence to Support the Inference**
	Source
2	**Evidence to Support the Inference**
	Source

8 Kristen Rogers, "US teens use screens more than seven hours a day on average -- and that's not including school work" CNN, October 29, 2019. https://www.cnn.com/2019/10/29/health/common-sense-kids-media-use-report-wellness/index.html.

9 Angela Ryan, "Screen time and kids: New findings parents need to know," ABC News, November 4, 2019. https://abcnews.go.com/Health/screen-time-kids-findings-parents/story?id=66751520.

MAKING A HISTORICAL ARGUMENT

Now that students have learned how to make inferences and have researched their topic, they are ready to construct arguments. A historical argument is sometimes referred to as a thesis or a claim. Using these terms helps explain what students are doing. Since students have already generated several research questions and gathered and analyzed primary and secondary source evidence, their task is to answer the research questions in a statement that becomes their argument. Giving students guidelines and examples can help them make precise and supportable claims.

To describe these guidelines, students will use the following thesis statements based on the source set in Activity One:

> *Enslaved Africans had to combat the government of the colonies and nation, the press, and individuals who supported slavery in their efforts to free themselves.*

A few tips about thesis statements:

- Thesis statements must be actual arguments and cannot just be repetitions of apparent facts. The example thesis above proposes something quite different from the statement, *Africans were enslaved in the colonies and later in the United States.* The latter is a statement of fact.
- A thesis must make an argument that can be supported by evidence.
- A thesis statement can and should change as new evidence points the student in a new direction or provides a narrower focus.

Students must be able to argue about an argument. Students will not find themselves debating with their parents or guardians about something on which they agree. "Leslie, please be home by eight o'clock." "No, mom! I refuse to come home after eight o'clock! That is the exact right time for my curfew!" That is a ridiculous argument. Here is where adolescents can genuinely and deeply understand making a valid argument: people have to disagree about a claim. It must be refutable. If different sources existed, someone else could argue against it.

TEACHER TIP

Do not drive students to develop an argument or thesis statement too early in the research process. It is imperative that evidence drives the argument and that the argument does not drive the search for evidence.

In addition to setting clear guidelines, reminding students that they are becoming a part of the dynamic enterprise of making history helps them feel engaged in the academic work that they are doing. An excellent poster produced by teachinghistory.org proclaims that "History is an Argument about the Past."[10] Making an argument in the form of a thesis is essential work. Remind students that they are becoming part of the historical profession as they offer their interpretation of the past and then provide evidence and reasoning to support their arguments. Their arguments matter and can shape future interpretations of the events that they have chosen to study.

The thesis—the description of the argument—should be about one to three sentences long. It should be clear and specific. The rest of the paper or project will provide evidence and reasoning to support the thesis, but the claim itself should be brief and have a laser-like focus. It is good to emphasize this with students by joking that if the teacher has become obsessed with a new television show and has decided to forgo grading, this teacher could limit herself to reading the thesis statement and still understand the student's argument. Another way to communicate this to students is that the working thesis should answer the student-generated research question (see Chapter Two) in one, two, or three sentences.

TEACHER TIP

Help students practice with thesis statements by projecting two statements about a historical event. Project one that is factual and one that is argumentative, and have students evaluate them. Once students draft their own thesis statements, give them time to peer edit. Remind them that arguments usually take multiple drafts and should be edited.

10 "Interactive Historical Thinking Poster (Secondary)," National History Education Clearinghouse, 2018, https://teachinghistory.org/historical-thinking-poster-2.

Stating an argument is surprisingly tricky. Consider the last time you had an argument with a friend or a family member. It is challenging to articulate your idea and support that argument with evidence in a concise manner. However, the skill of precisely communicating a thesis that is more than a repetition of obvious fact and one that is clear, specific, and addresses the research question can and should be taught. Ask students (or teams of students) to write thesis statements all year long, even as an exit ticket task. Practice leads to success.

ACTIVITY ALERT!

In this activity, students will use two sections of William Still's *The Underground Railroad* to practice writing thesis statements.

ACTIVITY TWO: WRITING THESES, MAKING ARGUMENTS

ACTIVITY TIME: 60 MINUTES

PRIMARY SOURCE

The underground railroad. A record of facts, authentic narratives, letters &c., narrating the hardships, hair-breadth escapes and death struggles of the slaves in their efforts for freedom, 1879 (excerpts)
William Still
Library of Congress (31024984)
https://www.loc.gov/item/31024984/

SECONDARY SOURCES

Diane D. Turner, "William Still's National Significance," *William Still: An African-American Abolitionist*
Temple University Libraries
http://stillfamily.library.temple.edu/exhibits/show/william-still/historical-perspective/william-still---s-national-sig

"Uncovering William Still's Underground Railroad"
Historical Society of Philadelphia
https://hsp.org/history-online/digital-history-projects/uncovering-william-stills-underground-railroad

TEACHER CREATED MATERIALS

Write a Thesis, Make an Argument

ACTIVITY PREPARATION

- Become familiar with the story of William Still and the Vigilance Committee of the Pennsylvania Society for the Abolition of Slavery using the secondary sources listed above. Still, a free-born Black man assisted enslaved Africans in claiming their freedom through his work with the Vigilance Committee in Philadelphia, Pennsylvania. He published the interviews that he conducted with freedom seekers in *The Underground Railroad* in 1872. This primary source has provided historians essential details about the lives and escapes of the enslaved people who sought their freedom.
- Make one copy of the Write a Thesis, Make an Argument handout for each student (or distribute electronically).
- Make one copy of the excerpts from William Still's *The Underground Railroad* for each student (or distribute electronically).
- Organize students into groups of three students each.
- Gather one sheet of chart paper and one marker per group.

ACTIVITY PROCEDURE

READING THE SOURCES AND CULLING INFORMATION (30 MINUTES)

- Explain who William Still was and his role as a conductor on the Underground Railroad.
- Explain to students that they will be reading Still's description of the escapes of two formerly enslaved people, Clarissa Davis and Henry Predo. Ask students: *What might we be able to find out from Still's written record of the interviews that he conducted with enslaved people who were taking their freedom?*
- Conduct a class discussion to explain that from these sections of the primary source, they can better understand why some enslaved people chose to escape from slavery and the methods that they used to escape.
- Distribute one copy of Write a Thesis, Make an Argument handout and the excerpts from William Still's *The Underground Railroad* to each student.
- Direct students to read each story in the excerpts handout and underline the text where they find reasons that Davis or Predo took their freedom and methods by which they escaped.

- Ask students to enter that information in the chart provided in part one of the Write a Thesis, Make an Argument handout. Circulate and intervene if students have too much underlining, very little underlining, or incorrect information in their charts.

MAKING AND IMPROVING AN ARGUMENT (30 MINUTES)

- Explain that students will use the information they learned about Clarissa Davis and Henry Predo to make an argument that responds to the question: How and why did some enslaved people resist slavery?
- Ask students to write their one- to two-sentence draft thesis in the handout.
- Arrange students into groups of three.
- Tell students to pass their handout to the student on their right. Students should not have their own handout.
- Ask students to read the other student's thesis and then note one strength of the thesis and one suggestion of something the student could do to improve the thesis.
- Ask students to return the handout to its original owner.
- Ask for a volunteer to share his or her thesis.
  - Write or project the thesis on the board.
  - Discuss thesis with students:
    - *What parts of this thesis are clear?*
    - *What parts of this thesis are specific?*
    - *What about this thesis could be controversial?*
    - *What about this thesis could be argued against?*
    - *What about this thesis could be supported by the evidence found in Davis's and Predo's stories?*
  - Ensure students have a good idea of how to improve their theses and what a successful argument looks like.
- Direct students to rewrite their thesis statements, incorporating the suggestions noted on the handout. Suggestions can be rejected, but something about the thesis must change to grow increasingly accurate, clear, and/or specific.
  - Tell students to pass the handout to a different group member to repeat the process by recording strengths and suggestions for improvement. When complete, return handouts to the original owners.
- Ask students to revise their thesis statements a second time and ask for a different volunteer to share his or her thesis.
  - Write the thesis on a projected computer or a board.
  - Discuss the thesis with students:
    - *What parts of this thesis are clear?*
    - *What parts of this thesis are specific?*
    - *What about this thesis could be controversial?*
    - *What about this thesis could be argued against?*
    - *What about this thesis could be supported by the evidence from Davis's and Predo's story?*
- Ask each group to share one of their thesis statements by writing it on chart paper and hanging it on the wall where all students can see it.
- Direct groups to walk around the room together, examine each thesis, and determine which are **clear**, **arguable**, and **specific.** Students should put checkmarks next to the examples that meet these specifications.
- A similar activity could be done with less text-heavy sources. Images can also be used to help students make arguments.
- This activity could also use more of the excerpts from Still's work, as there are many examples of formerly enslaved people who risked their lives to seek their freedom. Another way to expand this activity is to use the testimonies of the formerly enslaved, several of which are available through the Library of Congress and also through *Documenting the American South*, hosted by the University of North Carolina.[11]

11 "North American Slave Narratives," Documenting the American South, University of North Carolina at Chapel Hill. https://docsouth.unc.edu/neh/.

HARRIET TUBMAN

Students interested in resistance to slavery may be interested in the story of Harriet Tubman and her work on the Underground Railroad. The Library of Congress contains primary and secondary sources to help students research her contributions. This topic can be a good choice for struggling readers because there many young adult books about her.

BLOG POST

Arlene Balkansky, "Harriet Tubman: Conductor on the Underground Railroad" (June 16, 2020)
blogs.loc.gov/headlinesandheroes/2020/06/harriet-tubman-conductor-on-the-underground-railroad/

RESEARCH GUIDE

"Harriet Tubman: A Resource Guide"
guides.loc.gov/harriet-tubman

EXCERPTS FROM WILLIAM STILL'S *THE UNDERGROUND RAILROAD*

The underground railroad. A record of facts, authentic narratives, letters &c., narrating the hardships, hair-breadth escapes and death struggles of the slaves in their efforts for freedom, 1879 (excerpts)
William Still
Library of Congress (31024984)
https://www.loc.gov/item/31024984/

CLARISSA DAVIS EXCERPT

CLARISSA DAVIS.

ARRIVED DRESSED IN MALE ATTIRE.

Clarissa fled from Portsmouth, Va., in May, 1854, with two of her brothers. Two months and a half before she succeeded in getting off, Clarissa had made a desperate effort, but failed. The brothers succeeded, but she was left. She had not given up all hope of escape, however, and therefore sought "a safe hiding-place until an opportunity might offer," by which she could follow her brothers on the U. G. R. R. Clarissa was owned by Mrs. Brown and Mrs. Burkley, of Portsmouth, under whom she had always served.

Of them she spoke favorably, saying that she "had not been used as hard as many others were." At this period, Clarissa was about twenty-two years of age, of a bright brown complexion, with handsome features, exceedingly respectful and modest, and possessed all the characteristics of a well-bred young lady. For one so little acquainted with books as she was, the correctness of her speech was perfectly astonishing.

For Clarissa and her two brothers a "reward of one thousand dollars" was kept standing in the papers for a length of time, as these (articles) were considered very rare and valuable; the best that could be produced in Virginia.

In the meanwhile the brothers had passed safely on to New Bedford, but Clarissa remained secluded, "waiting for the storm to subside." Keeping up courage day by day, for seventy-five days, with the fear of being detected and severely punished, and then sold, after all her hopes and struggles, required the faith of a martyr. Time after time, when she hoped to succeed in making her escape, ill luck seemed to disappoint her, and nothing but intense suffering appeared to be in store. Like many others, under the crushing weight of oppression, she thought she "should have to die" ere she tasted liberty. In this state of mind, one day, word was conveyed to her that the steamship, City of Richmond, had arrived from Philadelphia, and that the steward on board (with whom she was acquainted), had consented to secrete her this trip, if she could manage to reach the ship safely, which was to start the next day. This news to Clarissa was both cheering and painful. She had been "praying all the time while waiting," but now she felt "that if it would only rain right hard the next morning about three o'clock, to drive the police officers off the street, then she could safely make her way to the boat." Therefore she prayed anxiously all that day that it would rain, "but no sign of rain appeared till towards midnight." The prospect looked horribly discouraging; but she prayed on, and at the appointed hour (three o'clock—before day), the rain descended in torrents. Dressed in male attire, Clarissa left the miserable coop where she had been almost without light or air for two and a half months, and unmolested,

reached the boat safely, and was secreted in a box by Wm. Bagnal, a clever young man who sincerely sympathized with the slave, having a wife in slavery himself; and by him she was safely delivered into the hands of the Vigilance Committee.

Clarissa Davis here, by advice of the Committee, dropped her old name, and was straightway christened "Mary D. Armstead." Desiring to join her brothers and sister in New Bedford, she was duly furnished with her U. G. R. R. passport and directed thitherward. Her father, who was left behind when she got off, soon after made his way on North, and joined his children. He was too old and infirm probably to be worth anything, and had been allowed to go free, or to purchase himself for a mere nominal sum. Slaveholders would, on some such occasions, show wonderful liberality in letting their old slaves go free, when they could work no more. After reaching New Bedford, Clarissa manifested her gratitude in writing to her friends in Philadelphia repeatedly, and evinced a very lively interest in the U. G. R. R. The appended letter indicates her sincere feelings of gratitude and deep interest in the cause—

NEW BEDFORD, August 26, 1855.

MR. STILL:—I avail my self to write you thes few lines hopeing they may find you and your family well as they leaves me very well and all the family well except my father he seams to be improveing with his shoulder he has been able to work a little I received the papers I was highly delighted to receive them I was very glad to hear from you in the wheler case I was very glad to hear that the persons ware safe I was very sory to hear that mr Williamson was put in prison but I know if the praying part of the people will pray for him and if he will put his trust in the lord he will bring him out more than conquer please remember my Dear old farther and sisters and brothers to your family kiss the children for me I hear that the yellow fever is very bad down south now if the underground railroad could have free course the emergrant would cross the river of gordan rapidly I hope it may continue to run and I hope the wheels of the car may be greesed with more substantial greese so they may run over swiftly I would have wrote before but circumstances would not permit me Miss Sanders and all the friends desired to be remembered to you and your family I shall be pleased to hear from the underground rail road often Yours respectfully, MARY D. ARMSTEAD.

HENRY PREDO.

BROKE JAIL, JUMPED OUT OF THE WINDOW AND MADE HIS ESCAPE.

Henry fled from Buckstown, Dorchester Co., Md., March, 1857. Physically he is a giant. About 27 years of age, stout and well-made, quite black, and no fool, as will appear presently. Only a short time before he escaped, his master threatened to sell him south. To avoid that fate, therefore, he concluded to try his luck on the Underground Rail Road, and, in company with seven others—two of them females—he started for Canada. For two or three days and nights they managed to outgeneral all their adversaries, and succeeded bravely in making the best of their way to a Free State.

In the meantime, however, a reward of $3,000 was offered for their arrest. This temptation was too great to be resisted, even by the man who had been intrusted with the care of them, and who had faithfully promised to pilot them to a safe place. One night, through the treachery of their pretended conductor, they were all taken into Dover Jail, where the Sheriff and several others, who had been notified beforehand by the betrayer, were in readiness to receive them. Up stairs they were taken, the betrayer remarking as they were going up, that they were "cold, but would soon have a good warming." On a light being lit they discovered the iron bars and the fact that they had been betrayed. Their liberty-loving spirits and purposes, however, did not quail. Though resisted brutally by the sheriff with revolver in hand, they made their way down one flight of stairs, and in the moment of excitement, as good luck would have it, plunged into the sheriff's private apartment, where his wife and children were sleeping. The wife cried murder lustily. A shovel full of fire, to the great danger of burning the premises, was scattered over the room; out of the window jumped two of the female fugitives. Our hero Henry, seizing a heavy andiron, smashed out the window entire, through which the others leaped a distance of twelve feet. The railing or wall around the jail, though at first it looked forbidding, was soon surmounted by a desperate effort.

At this stage of the proceedings, Henry found himself without the walls, and also lost sight of his comrades at the same time. The last enemy he spied was the sheriff in his stockings without his shoes. He snapped his pistol at him, but it did not go off. Six of the others, however, marvellously got off safely together; where the eighth went, or how he got off, was not known.

WRITE A THESIS, MAKE AN ARGUMENT

Definition: A thesis is a one- to three-sentence statement that proposes an argument about an event in history. It should be clear and specific.

In this activity, students will work in a group of three to practice creating, evaluating, and revising thesis statements.

Part One. Complete the First Part Individually.

Read the stories of Clarissa Davis and Henry Predo found in the excerpts from Williams Still's *The Underground Railroad*. List the reasons that each chose to take their freedom and list the methods they used to escape.

	Clarissa Davis	Henry Predo
List the reasons why Davis and Predo chose to take their freedom		
List the methods Davis and Predo used to escape slavery		

What is one argument that can be made about resistance to slavery by Clarissa Davis and Henry Predo? Write a specific one- to two-sentence thesis that states this argument.

Part Two. Complete the Second Part in a Group of Three.

Within each group, students will pass their thesis to the person on their right. On the group member's paper, write one strength of the thesis and one suggestion that would make the argument clearer or more accurate. Since we have all read the same sources, comment on both content and style.

Name of student reviewer: _____

Strength of thesis

_____

_____

Suggestion for improvement

_____

_____

Return this handout to its owner to rewrite the thesis to incorporate suggestions or improve it in other ways.

Working Thesis: Take Two!

_____

_____

_____

_____

_____

Repeat these steps with the other person in the group of three.

Name of student reviewer: _____

Strength of thesis

_____

_____

Suggestion for improvement

_____

_____

Working Thesis: Take Three!

_____

_____

_____

_____

_____

WHERE IS THE PROOF?

What makes a strong thesis? Evidence must be used to corroborate the student's claims along with the student's description of why that evidence supports their argument (known as reasoning). By this point in the research process, students have found primary and secondary sources and have assessed their validity. They have decided that a controversial argument can be made and have stated it clearly. Now the question for students becomes, where is the proof? Just because you "say so" does not mean that I believe you. To support their stated argument, students need to include evidence from a source, a description of why the evidence supports their point, and corroboration though multiple sources that support the argument.

In Activity One, students examined multiple sources and stated their preliminary findings about resistance to slavery. That inference should next be transformed into a thesis statement. The thesis proposed earlier in this lesson was:

Enslaved Africans had to combat the government of the colonies and nation, the press, and individuals who supported slavery in their efforts to free themselves.

To support that argument, students must use evidence. But what is evidence? What would support this argument? Students can find evidence in text, images, and quotations from reputable secondary sources. Evidence is all around us.

Engraving, John W. Barber, *Death of Captain Ferrer . . .* Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, New York Public Library (b14109788).

THE AMISTAD

The *Amistad* is one of the most famous mutinies in U.S. history. Students interested in the topic should review the Library of Congress resources on the subject.

DIGITAL COLLECTION

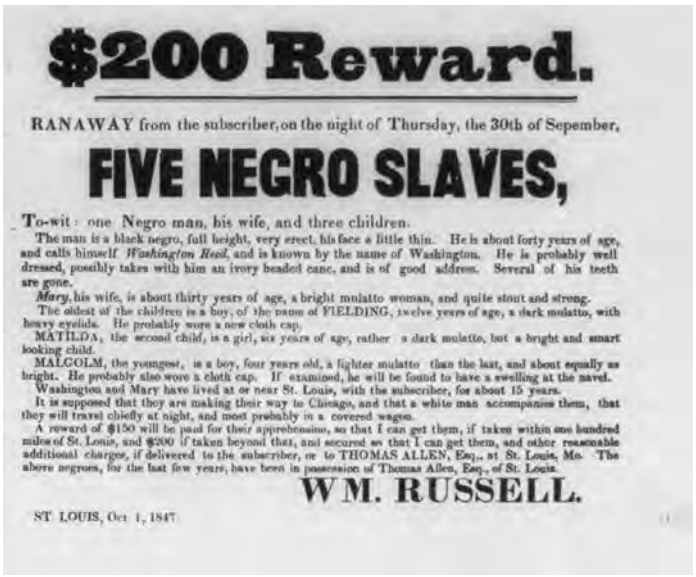
Today in History March 9: Survivors of the Amistad Mutiny Released
loc.gov/item/today-in-history/march-09/

WISE GUIDE

"From Mutiny to Freedom"
loc.gov/wiseguide/mar08/mutiny.html

If a class were to examine the engraving, *Death of Captain Ferrer . . .* , students could find evidence to support an argument about enslaved people's resistance to slavery. The source prominently displays a drawing of the *Amistad* Africans revolting in an attempt to claim their freedom aboard the ship. Evidence from the drawing could include the observation that several Africans have weapons raised, and a white man just to the left of center, who is most likely one of the crew and probably Captain Ferrer, seems to have been beaten.[12] Undoubtedly, this shows African resistance to slavery. This source is also interesting because it includes text. Thus a student could use a quotation from the text and description of the image as evidence to support his or her claim. A superb quotation from the source might be ". . . the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives and rose upon the captain and crew of the vessel."

Evidence is important, but it is not sufficient. Students must also propose reasoning that states why the evidence they are using helps their argument. Another way to think about this is as "a sentence that explains how their quote or evidence supports their argument."[13]



$200 Reward.

RANAWAY from the subscriber, on the night of Thursday, the 30th of Sepember,

FIVE NEGRO SLAVES,

To-wit: one Negro man, his wife, and three children.

The man is a black negro, full height, very erect, his face a little thin. He is about forty years of age, and calls himself *Washington Reed*, and is known by the name of Washington. He is probably well dressed, possibly takes with him an ivory headed cane, and is of good address. Several of his teeth are gone.

Mary, his wife, is about thirty years of age, a bright mulatto woman, and quite stout and strong.

The oldest of the children is a boy, of the name of FIELDING, twelve years of age, a dark mulatto, with heavy eyelids. He probably wore a new cloth cap.

MATILDA, the second child, is a girl, six years of age, rather a dark mulatto, but a bright and smart looking child.

MALCOLM, the youngest, is a boy, four years old, a lighter mulatto than the last, and about equally as bright. He probably also wore a cloth cap. If examined, he will be found to have a swelling at the navel.

Washington and Mary have lived at or near St. Louis, with the subscriber, for about 15 years.

It is supposed that they are making their way to Chicago, and that a white man accompanies them, that they will travel chiefly at night, and most probably in a covered wagon.

A reward of $150 will be paid for their apprehension, so that I can get them, if taken within one hundred miles of St. Louis, and $200 if taken beyond that, and secured so that I can get them, and other reasonable additional charges, if delivered to the subscriber, or to THOMAS ALLEN, Esq., at St. Louis, Mo. The above negroes, for the last few years, have been in possession of Thomas Allen, Esq., of St. Louis.

WM. RUSSELL.

ST LOUIS, Oct 1, 1847

Broadside, *$200 Reward. Ranaway from the subscriber . . . Five Negro Slaves*, October 1, 1847. Library of Congress (2005684861).

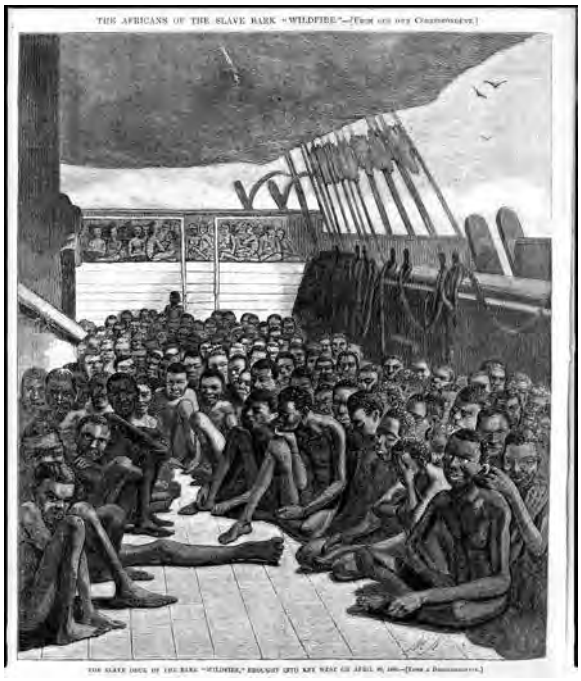
If students analyze the broadside *$200 Reward . . .* in conjunction with *Death of Captain Ferrer . . . ,* they could claim that enslaved Africans resisted slavery in multiple ways. Evidence culled from both sources would likely lead students to conclude that people resisted their enslavement during both the eighteenth and nineteenth centuries. Students should also reason that whether enslaved people rebelled with force or secretly left their place of enslavement, many of those caught in the web of slavery tried to affect their freedom by any means necessary. An explanation of why the evidence supports the thesis could also be that both sources show that enslaved Africans had to combat the government and individuals who supported slavery to free themselves.

Finally, students must ensure that their argument is corroborated by evidence from multiple sources. In other words, the student "synthesizes multiple pieces of evidence that work together to support the claim. The argument recognizes and addresses conflicting or counter-evidence."[14] Thus, it is not enough to find just one bit of information in one source that supports the claim. Multiple sources must do so, and students must also acknowledge and deal with sources that do not seem to support the claim.

12 Historian Marcus Rediker noted that Barber depicted individual Africans in this engraving. Cinque, the leader of the rebellion is shown attacking Captain Ferrer. See Marcus Rediker, "The African Origins of the Amistad Rebellion, 1839," *International Review of Social History*, 58(21) (2013): 25.

13 Chauncey Monte-Sano, Susan De La Paz, and Mark Felton, *Reading, Thinking, and Writing About History: Teaching Argument Writing to Diverse Learners in the Common Core Classroom, Grades 6–12*. (New York: Teachers College Press, 2014), 25.

14 Chauncey Monte-Sano, "What Makes a Good History Essay? Assessing Historical Aspects of Argumentative Writing," *Social Education*, 76(6) (November/December 2012): 294–298, https://www.socialstudies.org/publications/socialeducation/november-december2012/what_makes_good_history_essay_assessing_historical_aspects_argumentative_writing.



Wood Engraving, *Africans on Board the Slave Bark "Wildfire" . . . brought into Key West, April 30, 1860*. Printed in *Harper's Weekly*, June 2, 1860. Library of Congress (98501624).

While both *$200 Reward . . .* and *Death of Captain Ferrer . . .* provide evidence that supports the sample thesis, this source, *The Africans of the slave bark "Wildfire"—The slave deck of the bark "Wildfire," brought into Key West on April 30, 1860*, does not immediately seem to support the argument that enslaved Africans resisted slavery to free themselves. Thus the student could examine this source and note that though Africans were not rebelling at this time, it did not mean that they would not resist enslavement later. Students could also point out that the Africans are seated in a uniform position because of the crew's fear of an uprising or because the ship was too crowded.

Further research would uncover that this engraving was from *Harper's Weekly*, which reported that a United States steamer captured this ship because it illegally engaged in the international slave trade. The ship was towed to Florida, and the image depicts the captive Africans before they were to be set free.[15] In any case, this source cannot be discarded simply because it does not neatly support the thesis.

Argumentation is challenging. Using graphic organizers and checklists can help students articulate and support an argument. Once students understand a task, their effort can be directed toward completing it, rather than struggling in confusion. The next two pages include sample graphic organizers that students can use to outline their arguments.

15 "The Slave Deck of the Bark 'Wildfire,'" *Africans in America*, PBS, updated 1999, accessed December 1, 2020. https://www.pbs.org/wgbh/aia/part1/1h300.html.

HISTORICAL ARGUMENTATION PLAN GRAPHIC ORGANIZER[16]

Thesis

_____

_____

Thesis Checklist

- ☐ Clearly stated argument
- ☐ Evidence
- ☐ Reasoning (explain why the evidence supports the argument)
- ☐ Ensure that more than one source supports the argument.
- ☐ Discuss any conflicting information or sources that do not seem to support the argument.

Sub-arguments

Develop several sub-arguments. These should be two to three statements (one or two sentences each) that show how the thesis will be proven.

Sub-argument One	Sub-argument Two	Sub-argument Three

16 Adapted from National History Day.

Evidence

Now that the sub-argument has been developed, decide which pieces of evidence will best support each sub-argument. List each piece of evidence in the chart below. Hint: if there is no evidence for a sub-argument, it might be a weak argument. Revise as needed.

Sub-argument One	Sub-argument Two	Sub-argument Three

GOOD PRELIMINARY THESIS! STRONGLY SUPPORTED! SO WHAT?

One of my longtime colleagues once noted that "kids are always asking me [in class], 'why should I learn this?'" She then observed the value of teaching argumentation: just as teachers should know why the content or skill they are teaching matters, students must argue why their conclusions are important. This stage is the perfect time to turn the question back on students.

During the research process, push students to consider why the event they are studying made a difference. Asking repeated questions of students can help them narrow their focus, engage with recent events, and become more attached to their historical argument. It will force them to acknowledge the ramifications of the event they are studying.

Most questions should be serious:

- *What changed because of this event?*
- *Does this event affect us today? How so?*
- *Did this event lead to another event in the short-term? In the long-term?*
- *Why is this event important?*

Sometimes, lighthearted questions can poke at the same goals:

- *Why should I care about this event?*
- *Why does this event matter?*
- *So what?*

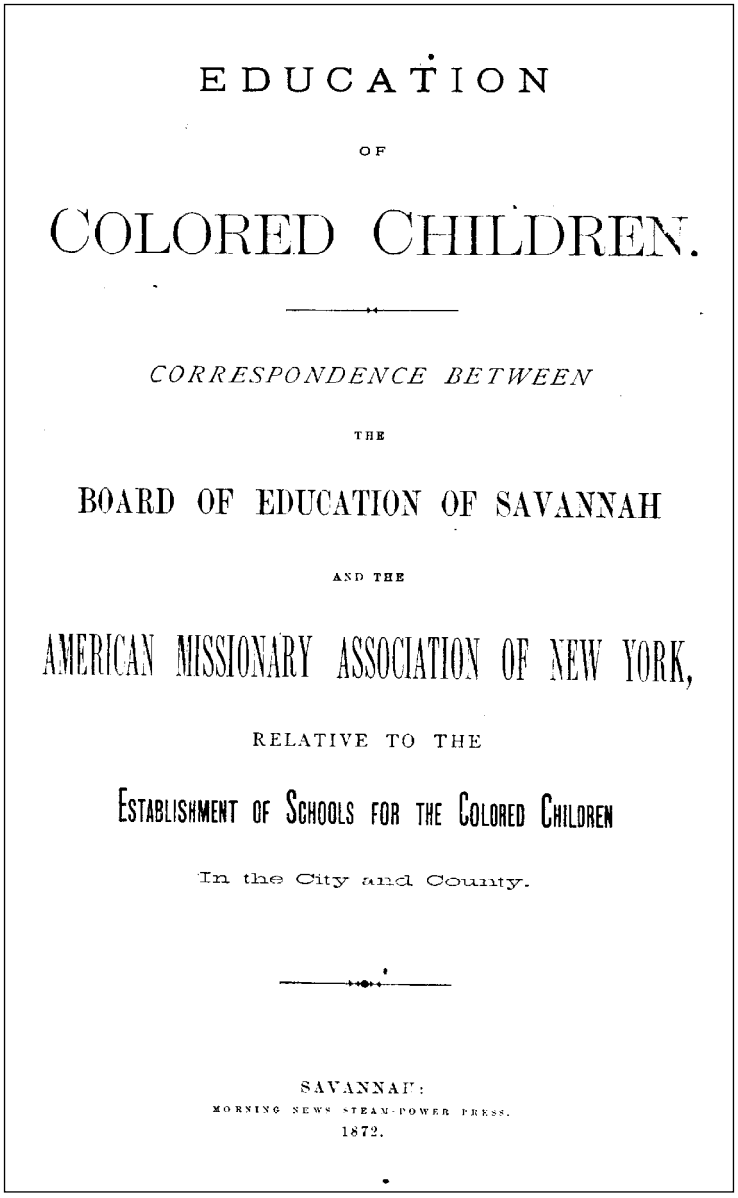
This part of crafting an argument can be very different from the earlier stages. Secondary sources are often beneficial in sparking ideas. Many students choose research topics because they are curious about the present-day ramification of the events. Some teachers promote topics out of chronological order, from the present to the past. If students are interested in today's mass incarceration crisis, they might then research the links to slavery and discrimination.

Recently, a tenth-grade student group created an argument that the *Amistad* Africans, by mutinying and through the ensuing Supreme Court case, broke the barrier of their enslavement and freed themselves. Their primary and secondary sources provided evidence for the thesis, and their reasoning was logical and explained how the evidence supported the argument. But why does the *Amistad* mutiny matter today? The group returned to their sources and looked for clues.

In the short term, they discovered that "the result was to expand and radicalize the movement against slavery, to strengthen what we might call 'abolitionism from below,' involving the enslaved, the African American community more broadly, and those who wanted to take militant action to bring bondage to an end."[17] But what were the longer-term legacies? They found that some members of the Amistad Committee, who had supported the Africans in their fight for freedom at the Supreme Court, became supporters of the American Missionary Association (AMA). The AMA founded multiple schools for Black children following the Civil War. While all of these schools educated Black youth, several of the schools, notably Fisk University, provided education for those who became leaders in the Civil Rights Movement.[18] The student group was then able to look at documents from the Library of Congress to understand the AMA's work more fully.

17 Marcus Rediker, *The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom* (New York: Viking, 2012), 228.

18 Sam A. Cooley, *School marms and African American children*, Photograph, c.1862, Library of Congress (2013648979), https://www.loc.gov/item/2013648979/. See also Lester Sullivan, "American Missionary Association," *Amistad Research Center*, Tulane University, 2012. http://amistadresearchcenter.tulane.edu/archon/?p=creators/creator&id=27.



EDUCATION

OF

COLORED CHILDREN.

CORRESPONDENCE BETWEEN

THE

BOARD OF EDUCATION OF SAVANNAH

AND THE

AMERICAN MISSIONARY ASSOCIATION OF NEW YORK,

RELATIVE TO THE

ESTABLISHMENT OF SCHOOLS FOR THE COLORED CHILDREN

In the City and County.

SAVANNAH:
MORNING NEWS STEAM-POWER PRESS.
1872.

Education of Colored Children, 1872. Library of Congress (91898971).

Using this information, the group worked toward the "so what?"

The Africans freed themselves, returned to live in Africa, and eventually, a group who supported the Africans in their quest for freedom turned their attention to the newly freed African Americans' education after the Civil War. Many of those educated in schools set up by the AMA became leaders in their communities and our nation. Diane Nash, who attended Fisk University, became an activist whose work during the Civil Rights Movement deeply impacted the United States.[19]

Returning to the sample thesis one final time can illuminate how students should state their claim of importance. Previously, the thesis read: *Enslaved Africans had to combat the government of the colonies and nation, the press, and individuals who supported slavery in their efforts to free themselves.* Now students must add the consequences of the actions of the enslaved Africans. The two most visible results of these efforts were that individuals were able, albeit through incredible bravery and perseverance, to free themselves

19 "Women in the Civil Rights Movement," Library of Congress, Civil Rights History Project. https://www.loc.gov/collections/civil-rights-history-project/articles-and-essays/women-in-the-civil-rights-movement/?fa=subject%3Ainterviews and "Lonnie C. King oral history interview conducted by Emilye Crosby in Atlanta, Georgia," oral history interview, May 29, 2013, Library of Congress (2015669189). https://www.loc.gov/item/2015669189/.

and sometimes their families.[20] A longer-term result is that the actions of the many enslaved people who seized liberty "pushed the nation toward confronting the truth about itself," which led to the Civil War.[21] Students should take it further: why do the brave actions of enslaved Africans matter today? According to Nikole Hannah-Jones in the *1619 Project*,

> . . . despite being violently denied the freedom and justice promised to all, black Americans believed fervently in the American creed. Through centuries of black resistance and protest, we have helped the country live up to its founding ideals. And not only for ourselves—black rights struggles paved the way for every other rights struggle, including women's and gay rights, immigrant and disability rights.
>
> Without the idealistic, strenuous and patriotic efforts of black Americans, our democracy today would most likely look very different—it might not be a democracy at all.[22]

Thus the thesis could be finished in several different ways that incorporate ramifications of the event(s) studied.

Enslaved Africans had to combat the government of the colonies and nation, the press, and individuals who supported slavery in their efforts to free themselves. Their actions sometimes led to individual freedom. This resistance exacerbated the cleavages that caused the Civil War and inspired a fuller manifestation of freedom and equality today.

CONCLUSION

Student research is important. The best student research can add to the historical debate around a topic. Ensuring that students craft a strong argument supported by evidence and reasoning along with the claim of an enduring legacy gives those students the opportunity for meaningful exchanges with historians, the school community, and the wider public, especially when developed into projects.

REFLECTION REMINDER

After helping students develop the plan for a historical argument, ask students to reflect on the research process:

- ***How can you improve your historical argument?***
- ***What questions do you have at this stage of the research process?***

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

Once students develop an argument, they need to learn how to present their argument to a wider audience, integrating textual, visual, and multimedia evidence.

20 William Still, *The underground railroad.* (Philadelphia: People's Publishing Company, 1879). Library of Congress (31029484). https://www.loc.gov/item/31024984/.
21 Andrew Delbanco, *The War Before the War: Fugitive Slaves and the Struggle for America's Soul from the Revolution to the Civil War.* (New York: Penguin Press, 2018), 2.
22 Nikole Hannah-Jones, "The Idea of America," *New York Times*, August 8, 2019. https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html.

BIBLIOGRAPHY

PRIMARY SOURCES

BOOKS

Board of Education of Savannah and the American Missionary Association of New York. *Education of Colored Children*. Savannah: Morning News Steam-Power Press, 1872. Library of Congress (91898971). https://www.loc.gov/item/91898971/.

Still, William. *The Underground Railroad*. Philadelphia: People's Publishing Company, 1879. Library of Congress (31024984). https://www.loc.gov/item/31024984/.

Turner, Nat and Thomas R. Gray. *The Confessions of Nat Turner, the Leader of the Late Insurrection in Southampton, Virginia . . .* Richmond: Thomas R. Gray, 1832. Library of Congress (07009643). https://www.loc.gov/item/07009643/.

BROADSIDES AND ENGRAVINGS

$200 Reward. Ranaway from the subscriber . . . Five Negro Slaves. Broadside. 1847. Library of Congress (2005684861). https://www.loc.gov/item/2005684861/.

The Africans of the Slave Bark Wildfire . . . April 30, 1860. Wood Engraving. Printed in Harper's Weekly, June 2, 1860. Library of Congress (98501624). www.loc.gov/resource/cph.3a20849/.

Barber, John Warner. *Death of Captain Ferrer, the Captain of the* Amistad*, July 1839*. Engraving. Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, New York Public Library (b14109788). https://digitalcollections.nypl.org/items/510d47e3-1a6d-a3d9-e040-e00a18064a99.

To be sold . . . a cargo of 170 prime young likely healthy Guinea slaves. Broadside. July 25, 1774. Library of Congress (cph5094). www.loc.gov/exhibits/african-american-odyssey/slavery-the-peculiar-institution.html#obj12.

DIGITAL COLLECTIONS

African American Perspectives: Materials Selected from the Rare Book Collection. Digital Collection. Library of Congress. https://www.loc.gov/collections/african-american-perspectives-rare-books/about-this-collection/.

Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936 to 1938. Digital Collection. Library of Congress. https://www.loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/.

Frederick Douglass Papers at the Library of Congress. Digital Collection. Library of Congress. https://www.loc.gov/collections/frederick-douglass-papers/about-this-collection/.

Slaves and the Courts, 1740 to 1860. Digital Collection. Library of Congress. https://www.loc.gov/collections/slaves-and-the-courts-from-1740-to-1860/.

Today in History - March 9: Survivors of the Amistad Mutiny Released. Digital Collection. Library of Congress. https://www.loc.gov/item/today-in-history/march-09/.

Voices Remembering Slavery: Freed People Tell Their Stories. Digital Collection. Library of Congress. https://www.loc.gov/collections/voices-remembering-slavery/.

William A. Gladstone Afro-American Military Collection. Digital Collection. Library of Congress. https://www.loc.gov/collections/gladstone-african-american-military-collection/about-this-collection/.

ORAL HISTORY INTERVIEW

"Lonnie C. King oral history interview conducted by Emilye Crosby in Atlanta, Georgia." Oral History Interview. May 29, 2013. Library of Congress (2015669189). https://www.loc.gov/item/2015669189/.

PHOTOGRAPH

Cooley, *Sam A. School marms and African American children.* Photograph, c.1862. Library of Congress (2013648979). https://www.loc.gov/item/2013648979/.

SECONDARY SOURCES

ARTICLES

Hicks, David, Peter E. Doolittle, and E. Thomas Ewin. "The SCIM-C Strategy: Expert Historians, Historical Inquiry, and Multimedia." *Social Education* 68(3) (April 2004): 221-225. https://www.socialstudies.org/publications/socialeducation/april2004/scimc-strategy-expert-historians-historical-inquiry-and-multimedia-.

Jeffries, Hasan Kwame. "The Courage to Teach Hard History." *Teaching Tolerance* February 1, 2018. https://www.tolerance.org/magazine/the-courage-to-teach-hard-history.

Monte-Sano, Chauncey. "What Makes a Good History Essay? Assessing Historical Aspects of Argumentative Writing," *Social Education* 76(6) (November/December 2012): 294-298. https://www.socialstudies.org/publications/socialeducation/november-december2012/what_makes_good_history_essay_assessing_historical_aspects_argumentative_writing.

O'Donovan, Susan Eva. "Teaching Slavery in Today's Classroom." *OAH Magazine of History* 23(2) (April 2009): 7-10.

Rediker, Marcus. "The African Origins of the Amistad Rebellion, 1839." *International Review of Social History* 58(21) (2013): 25.

van der Valk, Adrienne. "Teaching Hard History," *Teaching Tolerance* (58) Spring 2018. https://www.tolerance.org/magazine/spring-2018/teaching-hard-history.

Wineburg, Sam and Daisy Martin. "Tampering with History: Adapting Primary Sources for Struggling Readers." *Social Education* 73(5) (September 2009): 212-216. https://www.socialstudies.org/publications/socialeducation/september2009/tampering_with_history.

BLOG POST

Balkansky, Arlene. "Harriet Tubman: Conductor on the Underground Railroad." Headlines & Heroes: Newspapers, Comics & More Fine Print Blog. Library of Congress. June 16, 2020. https://blogs.loc.gov/headlinesandheroes/2020/06/harriet-tubman-conductor-on-the-underground-railroad/.

BOOKS

Delbanco, Andrew. *The War Before the War: Fugitive Slaves and the Struggle for America's Soul from the Revolution to the Civil War.* New York: Penguin Press, 2018.

Monte-Sano, Chauncey, Susan De La Paz, and Mark Felton. *Reading, Thinking, and Writing About History: Teaching Argument Writing to Diverse Learners in the Common Core Classroom, Grades 6-12.* New York: Teachers College Press, 2014.

Rediker, Marcus. *The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom.* New York: Viking, 2012.

Teaching Tolerance. T*eaching Hard History: A 6-12 Framework for Teaching American Slavery.* Montgomery: Southern Poverty Law Center, 2019. https://www.tolerance.org/sites/default/files/2019-11/Teaching-Hard-History-American-Slavery-6-12-Framework.pdf.

LECTURE

Berry, Daina Ramey. "Lecture 12, Synthesizing Slavery Studies." *Lives of the Enslaved.* Class lecture at Gilder Lehrman Institute of American History, 2020.

ONLINE EXHIBITION

The African American Odyssey: A Quest for Full Citizenship. Online Exhibition. Library of Congress. https://www.loc.gov/exhibits/african-american-odyssey/.

RESEARCH GUIDES

"Harriet Tubman: A Resource Guide." Research Guide. Library of Congress. https://guides.loc.gov/harriet-tubman.

"Slavery in America: A Resource Guide." Research Guide. Library of Congress. https://guides.loc.gov/slavery-in-america.

WEBSITES

"From Mutiny to Freedom." Library of Congress. March 2008. https://www.loc.gov/wiseguide/mar08/mutiny.html.

Hannah-Jones, Nikole. "The Idea of America." 1619 Project, *New York Times Magazine*, August 8, 2019. https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html.

"Images of African-American Slavery and Freedom." Prints and Photographs Division, Library of Congress. Accessed December 1, 2020. https://www.loc.gov/rr/print/list/082_slave.html.

"Interactive Historical Thinking Poster (Secondary)." National History Education Clearinghouse. Updated 2018. Accessed July 7, 2020. https://teachinghistory.org/historical-thinking-poster-2.

"Library of Congress." National History Day. Accessed December 3, 2020. https://www.nhd.org//library-congress-tps.

National History Day. Accessed December 3, 2020. https://www.nhd.org/.

"North American Slave Narratives" *Documenting the American South*, University of North Carolina at Chapel Hill. Accessed July 31, 2020. https://docsouth.unc.edu/neh/.

Rogers, Kristen. "US teens use screens more than seven hours a day on average -- and that's not including school work." CNN. Updated October 29, 2019. Accessed July 7, 2020. https://www.cnn.com/2019/10/29/health/common-sense-kids-media-use-report-wellness/index.html.

Ryan, Angela. "Screen time and kids: New findings parents need to know," ABC News. Updated November 4, 2019. Accessed July 7, 2020. https://abcnews.go.com/Health/screen-time-kids-findings-parents/story?id=66751520.

"The Slave Deck of the Bark' Wildfire.'" *Africans in America*, PBS. Updated 1999. Accessed July 30, 2020. https://www.pbs.org/wgbh/aia/part1/1h300.html.

Sullivan, Lester. "American Missionary Association." Amistad Research Center, Tulane University. Updated 2012. Accessed July 7, 2020. http://amistadresearchcenter.tulane.edu/archon/?p=creators/creator&id=27.

Turner, Diane D. "William Still's National Significance." Temple University Libraries. Accessed July 7, 2020. http://stillfamily.library.temple.edu/exhibits/show/william-still/historical-perspective/william-still---s-national-sig.

"Uncovering William Still's Underground Railroad." Historical Society of Philadelphia. Accessed July 7, 2020. https://hsp.org/history-online/digital-history-projects/uncovering-william-stills-underground-railroad.

"Women in the Civil Rights Movement." Civil Rights History Project, Library of Congress. Accessed July 7, 2020. https://www.loc.gov/collections/civil-rights-history-project/articles-and-essays/women-in-the-civil-rights-movement/?fa=subject%3Ainterviews.

CHAPTER TEN: MAKING YOUR CASE: CRAFTING A HISTORICAL ARGUMENT IN DIFFERENT MEDIUMS

IN THE LAST CHAPTER

The last chapter focused on helping students make inferences, develop a historical thesis statement, and organize their historical arguments to reflect their argument, reasoning, and evidence. This chapter will present that argument in three different mediums—exhibits, websites, and documentaries.

IN THE HISTORICAL COURTROOM

Imagine sitting in a courtroom watching a prosecutor.

She starts by setting the scene for the crime and making her argument. Then she begins to present her case. She calls witnesses, people who can speak to the case firsthand. She also introduces evidence, key items that help her build the argument. And she may call in experts to testify, people who understand the type of case in question. She will also have to counter the defense's arguments and explain to the jury why her version of the story holds the truth. In the end, her combination of witnesses, experts, and evidence needs to convince the jury.

As students construct a historical argument, keep this scene in mind because they essentially have the prosecutor's job. Their opening statement is the introduction, showing the jury (readers or viewers) their argument and why it matters in history. The eyewitnesses and evidence, in this case, are primary sources. The experts are secondary sources, historians writing after the fact who can speak to the topic. And like the prosecutor, students need to make their arguments strong enough to withstand counterarguments and convince readers of their truth and value.

Previous chapters address different ways of compiling and evaluating sources and drawing conclusions from them. To help students develop the habits for making their most robust case: organizing thoughts, sorting through sources, and choosing the best presentation method for the types of sources they have, this chapter highlights the exhibit, website, and documentary methods.[1]

HAVE A POINT, HAVE A PLAN

Any history project needs to have two absolutes: a point (the argument being made) and a plan (how to execute that argument).[2] In this chapter, we will be using Jim Thorpe as our case study. Thorpe was a remarkable athlete who played professional baseball and football. A member of the Sac and Fox Nation, he was the first Native American to win an Olympic gold medal for the United States. Given this brief biography, "Jim Thorpe was a great athlete" does not make for a good argument. He was indisputably great at the game. Instead, students should find a way to approach the topic from a unique perspective, a point to defend through research and argument. For our purposes, we will work with the following argument throughout this chapter:

Jim Thorpe broke barriers in amateur and professional sports in the early twentieth century. However, the press's focus on race instead of athletic achievements led to the loss of his Olympic medals and far fewer opportunities to market his image compared to other athletes of his generation.

1 To learn more about the five National History Day categories, go to https://www.nhd.org/categories.

2 "Argument Papers," Purdue Online Writing Lab, accessed July 26, 2020. https://owl.purdue.edu/owl/general_writing/common_writing_assignments/argument_papers/index.html.

No matter what type of project a teacher has assigned, students must have a plan or an outline that lays out their historical argument so that the reader or viewer can follow. Creating this plan will look similar regardless of the presentation method. After students complete their initial research, they must find the running narrative to their story, a way to carry the argument from start to finish. They should outline the various parts of the narrative to see their whole historical case laid out.

JIM THORPE

Jim Thorpe, two time Olympic Gold medalist, made history when he became the first Native American to win a gold medal for the United States at the 1912 Summer Olympics. The Library of Congress houses resources relating to Jim Thorpe, the U.S. Olympics, and Native American experiences in the United States.

PRIMARY SOURCE SET

Native American Boarding Schools
loc.gov/classroom-materials/native-american-boarding-schools/

RESEARCH GUIDE

Jim Thorpe, Native American Athlete
guides.loc.gov/chronicling-america-jim-thorpe

BLOG POSTS

Audrey Fischer, "Trending: Olympic Games" (August 4, 2016)
blogs.loc.gov/loc/2016/08/lcm-trending-olympic-games/

Rebecca Newland, "Bringing the Olympic Games into Your Classroom with Primary Sources" (February 7, 2014)
blogs.loc.gov/teachers/2014/02/bringing-the-olympic-games-into-your-classroom-with-primary-sources/

ORGANIZING YOUR THOUGHTS

Let us pretend that a student has turned in an outline for Jim Thorpe in four sections.

I. **Introduction with Thesis**
II. **Thorpe's Olympic career and loss of medals**
III. **Ways the press covered Thorpe**
IV. **Thorpe's career after sports**

This layout shows the student's main topics but leaves a great deal of uncertainty as the student begins the writing process. It does not explain what sources or information would be used or how these points prove the argument.

A next step would be to add the elements of the argument to each section:

I. Introduction and Thesis
   - A. **Introduction: background and historical context**
   - B. **Thesis: Jim Thorpe broke barriers in amateur and professional sports in the early twentieth century. However, the press's focus on race instead of his athletic achievements led to the loss of his Olympic medals and far fewer opportunities to market his image compared to other athletes of his generation.**

II. Thorpe's Olympic career and loss of medals
   - A. **How Thorpe won (and then lost) his Olympic medal**
   - B. **The debate over the challenge to his medals**

III. Ways the Press Covered Thorpe–**Examples of newspaper coverage focusing on Thorpe's race**

IV. Thorpe's career after sports
   - A. **Limited opportunities presented to Thorpe**
   - B. **Impact in Hollywood for American Indian actors**

This step slightly improves the outline. Students complete these projects over an extended period, and a more thorough outline helps them map out their initial thoughts and makes it easier to resume work later. It allows teachers to steer them in the right direction.

The best outlines go one step further and include the sources that students use for each section. For our sample project, we can add two sources from the Library of Congress.

I. Introduction and Thesis

- **A.** Introduction: background and historical context
- **B.** Thesis: Jim Thorpe broke barriers in amateur and professional sports in the early twentieth century. However, the press's focus on race instead of his athletic achievements led to the loss of his Olympic medals and far fewer opportunities to market his image compared to other athletes of his generation.

II. Thorpe's Olympic career and loss of medals

- **A.** How Thorpe won (and then lost) his Olympic medals
- **B.** The debate over the challenge to his medals

III. Ways the Press Covered Thorpe–Examples of newspaper coverage focusing on Thorpe's race

- **A. "Jim Thorpe Will Go Down Into History as the Greatest Indian Athlete of All Time,"** ***Evening Capital News*** **[Boise, Idaho], November 24, 1912**
- **B. "American Sprinters Who Beat the World,"** ***New-York Tribune*****, July 8, 1912**

IV. Thorpe's career after sports

- **A.** Limited opportunities presented to Thorpe–***Always Kickin'*****, National Film Registry. This film demonstrates the type of opportunities presented to Thorpe in his later years**
- **B.** Impact in Hollywood for American Indian actors

Although this example outline is very abbreviated, if a student were to present this outline, a teacher would be able to discern how each section would support the overall argument and what sources would make the case. It is much easier to help students when they are this thorough before project construction. A more detailed outline also helps students keep their thoughts in order if they are completing the project over several weeks or months.

WHICH SOURCES STAY, WHICH SOURCES GO

Once students have established the road map that explains their case to the reader, they need to decide which sources should appear in the final project. In previous chapters, we discussed finding quality sources, so students should know how to develop a bibliography. Now some triage is in order. What sources do they need to use to make their case, and which ones were good for background knowledge but may not have a place in the final product?

As a general rule, the closer a source gets to the argument's subject, the better. So while students may have several database articles or encyclopedic entries in their bibliography that give them background, a good argument will include other secondary sources. These sources—books, lectures, peer-reviewed articles, journal articles—will likely contain more specific and useful information. A primary source gets even closer to the subject. As students outline, consider which sources merit attention and space in their final product.

REVISION ALERT!

A vague or incomplete outline makes constructing the project more difficult. A detailed outline, on the other hand, helps teachers and students see the sources that students have selected for the project and determine whether they will make a strong argument. Argumentation projects spur analysis, communication, and problem-solving skills, so it is important to build in time and support for students to refine a topic and select resources that lead to an argument rather than a summary.[3]

ACTIVITY ALERT!

In Activity One, students will develop their analytical skills by determining why a source is more or less useful than other sources and practice the act of sorting through a large group of sources (like a bibliography) to find the best evidence to support an argument.

3 Elliot Seif, "Seven Types of Projects that Foster Powerful Learning," ACSD In-Service Blog, February 25, 2014. https://inservice.ascd.org/seven-types-of-projects-that-foster-powerful-learning/.

ACTIVITY ONE: BOBBY'S GREATEST DAY

ACTIVITY TIME: 30 MINUTES

TEACHER CREATED MATERIALS

Bobby's Greatest Day Worksheet

ACTIVITY PREPARATION

Make one copy of the Bobby's Greatest Day Worksheet for each student.

ACTIVITY PROCEDURE

INTRODUCING BOBBY'S GREATEST DAY (5 MINUTES)

- Distribute a copy of Bobby's Greatest Day to each student.
- Read the introduction for Bobby's Greatest Day with students to help them understand the concept. Explain that their job is to tell Bobby which seven of these sources would be the most useful to help him remember and explain the day.
- Ask for questions.

SORTING THE SOURCES (15 MINUTES)

- Organize students in groups of two to four students each.
- Instruct student groups to read through the list of items, discuss the importance of each, and complete the handout by writing down the seven sources they think are most important or meaningful and explain why.
- Circulate among groups, asking questions:
  - *What makes that source useful?*
  - *How would that help to tell the story?*
  - *Why is one source better than the other one?*

DEBRIEFING (10 MINUTES)

- Ask groups to offer some examples of the sources they chose and have them explain why. Ask whether other groups also selected that source and if a group did not, have them explain why not. Allow the initial group a chance to defend their choice.
- Explain to students that this is the type of critical dialogue they must have with themselves as they look over a large number of sources in a bibliography, asking questions like, *Which sources matter to my argument? Which ones are just nice to have?*

ADAPTATIONS

- Have students rank their top four artifacts and justify why three of the seven artifacts *did not* make the list. That will force students to argue why those artifacts are good, but not good enough.
- If time to debrief is limited, have each group write their answers on the board. Ask more pointed questions about common answers, rather than soliciting individual responses from the groups.

BOBBY'S GREATEST DAY

In June 2001, Bobby's parents took their family to AdventureLand, the state's most incredible theme park. By the end of the day, it was clear: this had been the greatest day EVER! Bobby wanted to make sure that, when he got older, he could tell his children and grandchildren all about that memorable day. Over the next few years, he collected several items that he thought would help him remember the greatest day ever, things he could use to tell the story in the future. He stored these items in his attic.

In the summer of 2021, Bobby was ready to tell his children about the greatest day ever. He went up to the attic and opened the box to show his kids, but he realized that he would show his kids every item in the box if it were just up to him. His kids do not have the attention span for that. So he asked for help.

Your Job

- Help Bobby figure out which items from the box would be the most useful and most reliable to help him tell the story of his greatest day ever to his children. All of them have something to do with Bobby, his family, AdventureLand, or the trip's time period.
- Use only seven items of the artifacts listed below. List the seven choices on the chart.
- Since Bobby loves them all, it is important to justify the seven choices. Why are these the most important, meaningful artifacts that could help him tell the story?

Artifacts in the Box

1. A paper copy of Bobby's family tree
2. A video of Bobby's family talking about the trip at a family reunion in 2019
3. A photograph of Bobby's lunch from his favorite food stand in AdventureLand
4. A dog collar from Spike, the family dog, in 2001
5. A map of AdventureLand that is given to every guest who enters the park
6. An oral report Bobby gave in high school English class a few years later for an assignment called "My Greatest Day"
7. A picture of Bobby's family at the gate of AdventureLand before they walked in
8. A stuffed animal that Bobby won when he sank three basketball shots in a row at one of the games in AdventureLand
9. Bobby's ticket stub from AdventureLand
10. A television commercial advertising AdventureLand from 2001
11. A picture of Bobby and his sister screaming on a roller coaster that day, the kind purchased as a souvenir after the ride
12. A signed baseball from the Arizona Diamondbacks, the team that won the World Series in 2001, the year of Bobby's Greatest Day
13. A newspaper from the day of the AdventureLand trip
14. A home movie of Bobby talking about the Greatest Day from that night, after they got home from AdventureLand
15. A portrait of George W. Bush, the President of the United States in 2001
16. The shoes Bobby wore that day that got soaked on the SuperDuperSoaker ride
17. A handout from AdventureLand that each guest receives at the entrance, telling the history behind the park
18. Bobby's report card from 2001
19. A book called *2001: What a Year!*, published in 2019
20. A picture of the car Bobby's family drove to AdventureLand that day
21. A 2003 episode of a show called *How We Built It!* in which the program explains how AdventureLand was built
22. Bobby's diary entry from the day of the trip

Artifact	Why We Chose This Artifact

FINDING THE RIGHT PRESENTATION METHOD

After students complete their outlines, the next step is to determine the best presentation method for their topic and research. They will have text sources that they can paraphrase and quote and visual sources that they can describe or include.

This section will examine how different types of sources could lead students to methods of presentation other than written papers. While numerous presentation methods exist, we will explore three in this chapter: exhibits, websites, and documentaries. Each is divided into four sections:

- What Is It?
- Questions to Ask
- What Needs to be Included?
- Revision Alert!

Be sure to check in with students before they have progressed too far in their project. Checking in with students early in the process helps to ensure that the type of project they chose fits their research.

NATIONAL HISTORY DAY®

When students are ready to present their research, National History Day (NHD) provides them with an opportunity to showcase their historical research in the form of papers, websites, performances, exhibits, or documentaries. Generally, contests begin at the regional level, and successful students can advance to the affiliate (state) contest and the National Contest. Learn more at nhd.org.

National History Day and the Library of Congress are collaborating to develop a student guide to connect to the Library's resources. These resources will be downloadable and available in advance of the 2023 NHD National Contest. To explore other resources developed by the two organizations, visit nhd.org/library-congress-tps.

PRESENTATION METHOD ONE: EXHIBIT

WHAT IS IT?

An exhibit is a stand-alone, three-dimensional physical structure that incorporates color, images, documents, objects, graphics, design, and words to present the historical argument.

QUESTIONS TO ASK

- *Do I enjoy creating artistic layouts?*
- *Do I enjoy constructing projects by hand?*
- *Do I have many photographs, images of primary documents, charts, maps, or other engaging visuals?*[4]

Creating exhibits begins with a point and a plan. Students need strong evidence, a thesis, and all of the elements that make a good paper. They must have a thorough road map, which includes a detailed outline so that they are not scrambling to throw the exhibit together at the last minute.

In an exhibit's visual storytelling technique, students incorporate visuals instead of only words to spell out their arguments. It is essential to design the exhibit panels to make the starting point and the argument's path evident to the viewer, using sources to supplement the visual journey. Photographs, reproductions of documents, posters, maps, and pamphlets now come into play, replacing student-written text with visual information and arguments. For instance, rather than saying that the press focused on Thorpe's Sac and Fox heritage over his accomplishments, students can share a primary source to provide evidence and add an analysis statement in their own words.

4 Amanda Hilliard Smith, *How to Create a Historical Exhibit* (College Park: National History Day, 2015): 4.

Jim Thorpe Will Go Down Into History as the Greatest Indian Athlete of All Time

Jim Thorpe, the wonderful Sac and Fox Indian of the Carlisle school who last summer won the title of champion athlete of the world, and whom football experts are now calling the world's most brilliant gridiron star.

By W. J. MacBeth.

New York, Nov. 23.—Jim Thorpe, of Carlisle, will go down in athletic history as the "noblest red-skin of them all." It is doubtful if any human being ever combined the manifold athletic proclivities as this young "buck" of the Fox and Sac tribe. By winning the decathlon and pentathlon in Stockholm last summer, this aborigine proved America's greatest individual star and at the same time the most wonderful man who ever took part in the great international athletic championships since Greece first established this classic in the shadow of Olympus.

There is nothing relating to sport or athletic strife that Thorpe cannot do and do exceptionally well. In fact, he is a champion at anything to which he turns his attention. Many versatile athletes there have been, but none before Thorpe versatile to championship degree in all. Thorpe is all round champion of the world in track and field sports. He is the best baseball player at Carlisle. He is the greatest halfback of all American football history and perhaps the greatest gridiron warrior of all time. Like all good Indians, Thorpe is a wonder at lacrosse. He plays basketball, soccer, hockey and handball equally well.

Just now the world is ringing with his gridiron prowess and at this particular branch of sport he is worthy of full discussion. Those who were fortunate enough to see Thorpe in Carlisle's game against the Army at West Point saw doubtless, the greatest exhibition of individual football skill portrayed on any gridiron.

I saw Captain Devore, of the Army, in the dressing room after the game. Devore is the best tackle in the country and probably the strongest man in football. He is a perfect specimen of physical development, built symmetrically and standing 6 feet, 4 inches in his football gear.

"That Indian," said the army captain, discussing Thorpe, "is the greatest player I ever saw in my five years' experience. He is superhuman, that's all. There is no stopping him. Talk of your Ted Coy's! Why this Indian is as far ahead of Yale's great back as Coy was better than a prep. school player. There is nothing he cannot do. He hits the line about twice as hard as Coy did. He kicks better in every respect and he is far more cunning and capable of worming his way through a scattered field. There never was a man who knew more of following interference and breaking away from it at just the proper moment to his best advantage. You may have your "Lefty" Flynns and your Brickleys and your Ted Coys, but I'll take Thorpe for mine every day in the week."

Walter Camp selected Thorpe on his all-American football team a year ago. The Indian is sure of a place of such high honor again this fall. He was good in 1911; he is superb this season. His game against the Army was slightly marred by fumbling but it was noticeable that he muffed only when thrown hard after making long runs. It was noticeable after the first quarter that the red-skin held onto the leather like the grip of death. Glen Warner said that the ball had been inflated too much at the start and it surely looked, in the light of later developments, as if this had been the case.

Arcasa, Thorpe's running mate shared the glory of Carlisle's victor over the cadets with his captain. Bu it was noticeable that Arcasa was no called upon repeatedly until the soldiers had been hammered into submission. The battering ram that accomplished this happy result for the aborigines was none other than Jim Thorpe The Army was "playing" for Thorp throughout the game and Welch, th quarterback undoubtedly "crossed" th cadets by switching to Arcasa whe he did. Thorpe had done more tha his share. West point gave Arcas his chance to shine because that tea had eyes only for the giant who ha slashed through their line, skirted the ends and bowled irresistibly throug the scattered field in the early part the competition.

An Ideal Football Player.

Jim Thorpe is an ideal footba player. He appears at halfback be cause he is of greatest use at this posi tion. Put him anywhere on the eleve however, and he would still be a sta He has the strength, size and weigh for any line position; the speed for a end. He combines every quality football skill. He is sure at handlin punts and in a class all by himself running them back. He combines th crushing power and hammering forc of Brickley with the kicking skill this same individual and the puntin ability of Felton or Flynn.

Thorpe is the most deliberate playe in the country. He never become excited, never loses his head. He ca run just as fast with the ball as with out it, is a sure tackle and is possesse of such strength that he can keep o like Ted Coy, with an army of tackler clinging to him. His motive power augmented by the fact that he charge lower than any back in football. H is a man of whalebone whose anat omy is impervious to injury; a huma torpedo that plows its way through a sorts of opposition. As a runner in broken field Thorpe is in a class all b himself. He plans his runs with amaz ing intelligence and fools the tackler by an easy lope that carried him ove the ground at remarkable speed with out betraying any undue haste. Hi dodging can be likened to nothing bet ter than that of a rabbit close presse by a hound. Thorpe can stop instant ly twist about and start instantan eously. And with him the straight arm is a work of beauty.

Save that his color is less pro nounced than the average Indian, Ji Thorpe is a typical Indian. He has th facial cast, high cheekbones an straight jet black hair. His legs ar long but well put up, as is his tors In street clothes he appears of th greyhound type but when stripped hi unusual physical development is strik ingly evident. He is as near a per fect ty... Yes, J... when...

"Y... about...

"W... dual... Post.

" 'noblest red skin of them all.' "

"this aborigine . . . "

"Like all good Indians, Thorpe is a wonder at lacrosse. He plays basketball, soccer, hockey and handball equally well."

" . . . the red skin held onto the leather [football] like the grip of death."

The press used racial language to attribute his athletic success to his racial background, thereby degrading his accomplishments.

"Jim Thorpe Will Go Down Into History as the Greatest Indian Athlete of All Time," *Evening Capital News* [Boise, Idaho], November 24, 1912.

Students create a more compelling story when they use directly involved characters or experts who have studied and written about the matter. Strong exhibits use images and quotations from primary sources with minimal student-composed text. A good baseline number to use is 500 student-composed words, though teachers can adjust the number as needed. The limit pushes students to uncover sources and determine whether they have enough visual and text material to select an exhibit for their project. It also keeps the project from becoming an essay spread across a trifold. Captions should be short, transition statements brief, and the project's visual path easy to follow. Emphasizing a detailed outline at the outset of the project increases the likelihood the exhibit will be logical and use the sources effectively to support the argument.

Many museums enliven displays with technology. While students may not have the same multimedia capacity as museums, they can use laptops, tablets, or smartphones to accomplish similar goals. They can play contemporary music to add to the ambiance or a film clip for the viewer to experience.

Exhibits also give viewers something to manipulate: a replica of a document or an artifact from the subject in question. In this case, maybe the student has a replica of a football from the early twentieth century to add to the exhibit.

Exhibits offer more artistic and visual learners a path to make their case. To see what some students have done to create unique and engaging exhibits for National History Day, visit **nhd.org/project-examples**.

REVISION ALERT!

Before students start constructing their exhibit, build in time for them to select one panel or one topic and storyboard that topic, drawing it out on paper with a rough plan of where the sources and words could go. Students could also outline this in a collaborative document (Google Docs, Microsoft 365, etc.) and add the teacher as an editor. This strategy allows the teacher access to their work to "pop in" and check students' progress. Are they following their outline? If not, have the students explain their reasoning. Are students using several visual techniques? If students do not have a variety of visual sources to complete one panel, or if their layout is complicated to follow, it may be a sign that an exhibit would not be the best choice.

SPORTS HISTORY

Students with an interest in sports history might want to learn more about the history of baseball. These blog posts explore Library of Congress resources on how baseball defined World War I, Japanese Americans' everyday lives during World War II, or even its part in Hawaiian culture.

Naomi Coquillon, "Baseball and World War I" (September 27, 2018)
blogs.loc.gov/loc/2018/09/baseball-and-world-war-i/

Ryan Reft, "Japanese America's Pastime: Baseball" (May 25, 2018)
blogs.loc.gov/loc/2018/05/japanese-americas-pastime-baseball/

Mark Harsell, "Baseball Americana: Playing Behind Barbed Wire" (May 17, 2018)
blogs.loc.gov/loc/2018/05/baseball-americana-playing-behind-barbed-wire/

Stacie Moats, "Aloha, Hawaii! Celebrating Asian-Pacific American Month" (April 12, 2012)
blogs.loc.gov/teachers/2012/04/aloha-hawaii-celebrating-asian-pacific-american-month/

PRESENTATION METHOD TWO: WEBSITE

WHAT IS IT?

A website is a collection of web pages interconnected by hyperlinks. It is an interactive, visual format that incorporates color, images, documents, multimedia, and words to present the historical argument.

QUESTIONS TO ASK

- *Do I enjoy creating artistic layouts?*
- *Do I enjoy using technology to develop a project?*
- *Do I have many photographs, images of primary documents, charts, maps, or other engaging visuals?*
- *Do I have audio and video clips?*[5]

5 Nate Sleeter, *How to Create a Historical Website* (College Park: National History Day, 2015): 4.

WHAT NEEDS TO BE INCLUDED?

Creating websites begins with a point and a plan. Students need strong evidence, a thesis, and all of the elements that make a good paper. They must have a comprehensive road map, which includes a detailed outline so that they are not scrambling to throw the website together at the last minute.

Websites should be encouraged for students with an abundance of multimedia and visual sources who understand the importance of incorporating the navigational features and attributes available within a website to take full advantage of this presentation method. Each separate page on the website should include relevant images, artifacts, and a logical structure to present a different part of the topic. This allows the viewer to fully digest one page's purpose and its contribution to the argument before moving on to a related section, regardless of whether or not it is found on the following page or somewhere else on the website.

A website gives students a chance to emphasize specific sources to engage viewers. For instance, students can enlarge key text or images to draw attention to critical ideas. They can set images to scroll or toggle. A website also brings multimedia clips into play. If students have a wealth of primary or secondary footage, this online presentation allows them to excerpt clips and place them strategically throughout the project. Hearing from and seeing the website's subjects can be a powerful alternative to a written description of these same sources.

For students with an artistic eye, a website can be a creative outlet. The website's layout should intentionally lead viewers' eyes in the desired direction, dictating the logic of the historical argument. Students can guide readers by color-coding text. For example, text quotes from the main subject (in this case, Jim Thorpe) could be one color, other primary sources a second color, and secondary sources a third. This strategy enables the reader to identify who is speaking and distinguishes between sources and student-composed words. Also, primary images sometimes make for engaging backgrounds on a website, offering an alternative for a student whose research is heavy on primary sources.

Ultimately, a website provides students with a graphic design background or an interest in coding a way to play to those strengths. When sorting through sources, students should be mindful of variety to prevent the project from becoming an essay typed onto a website. Visiting National History Day's website of exemplar projects at **nhd.org/project-examples** offers top-level websites to show what students can do with this presentation type.

HISTORY OF BASEBALL

Baseball, America's pastime, has a long standing history and saw many changes, including two world wars and the desegregation of Major League Baseball. The Library of Congress has resources relating to baseball's long history in their collections, including Jackie Robinson's archive and an online exhibit.

DIGITAL COLLECTIONS

Baseball Cards (Prints & Photographs Collection)
loc.gov/pictures/collection/bbc/

Baseball Sheet Music
loc.gov/collections/baseball-sheet-music/about-this-collection/

By Popular Demand: Jackie Robinson and Other Baseball Highlights, 1860s 1960s
loc.gov/collections/jackie-robinson-baseball/about-this-collection/

EXHIBITION

Baseball Americana
loc.gov/exhibits/baseball-an-american-sport/

PRIMARY SOURCE SET

Baseball Across a Changing Nation
loc.gov/classroom-materials/baseball-across-a-changing-nation/

WEB GUIDE

Baseball Resources at the Library of Congress
loc.gov/rr/program/bib/baseball/

REVISION ALERT!

Allow time for students to take one page of their website and storyboard that page, drawing it out on paper with a rough plan of which sources go where. Direct them to check for enough images and other multimedia sources from which to draw. If they cannot produce any, they may need further research before making a website.[6]

PRESENTATION METHOD THREE: DOCUMENTARY

WHAT IS IT?

A documentary is a multimedia presentation that intertwines visual images and video clips, music, and student-written and presented narration to explain the historical argument.

QUESTIONS TO ASK

- *Do I have many photographs, images of primary documents, charts, maps, or other engaging visuals?*
- *Do I enjoy working with computers and technology?*
- *Do I have audio and video clips?*
- *Do I enjoy filming and editing?*
- *Do I have contemporary music and video clips from my project's era?*
- *Do I have access to video-editing software?*[7]

WHAT NEEDS TO BE INCLUDED?

Creating documentaries begins with a point and a plan. Students need strong evidence, a thesis, and all of the elements that make a good paper. They must have a comprehensive road map, which includes a detailed outline so that they are not scrambling to throw the documentary together at the last minute.

Most student documentaries will likely run five to ten minutes. Even though that does not sound long or complicated, students will need a variety of film clips and images to supplement their scripted narration. Students interested in a documentary should focus early in the process on gathering visual sources and video or film clips for each section of their outline to determine whether they have enough sources to make a documentary feasible.

This process forces students to evaluate the variety of their sources. Redundancy of images causes the documentary to drag. Furthermore, the pictures should support the part of the argument being discussed as the image appears. Imagine for a moment that a line of narration reads, "Thorpe's athleticism was unmatched. He played multiple professional sports, including football and baseball." Below are two possible pairs of photographs a student could use to illustrate this narration.

6 Janet Temos, "Design, Assign (and Survive) a Multimedia Class Project?," McGraw Center for Teaching and Learning, Princeton University, last updated October 12, 2015, accessed July 26, 2020. https://mcgrawect.princeton.edu/design-assign-and-survive-a-multimedia-class-project/.

7 Elaine Koontz, Timothy Maset, and Lynne M. O'Hara, *How to Create a Historical Documentary* (College Park: National History Day, 2015): 5.

SEQUENCE A[8]

SEQUENCE B[9]

8 On the left: Underwood & Underwood, *Jim Thorpe, the Olympic hero*, Photograph, March 27, 1913, Library of Congress (2011649818). https://www.loc.gov/item/2011649818/. On the right: "Curve Ball Causes Famous Athlete's Release," *South Bend News-Times* [South Bend, Indiana], June 21, 1922. https://chroniclingamerica.loc.gov/lccn/sn87055779/1922-06-21/ed-1/seq-12/.

9 On left: Harris & Ewing, *FOOTBALL PLAYER [Jim Thorpe]*, Photograph, c.1910–1920. Library of Congress (2016854474). https://www.loc.gov/item/2016854474/. On right: Bain News Service, *[Jim Thorpe, New York NL (baseball)]*, photograph, c.1917, Library of Congress (2014705385), https://www.loc.gov/item/2014705385/.

In Sequence A, the first photograph shows Thorpe writing at a desk. The second image is just another picture of Thorpe and does not help the viewer lock in with the narration that his "athleticism was unmatched." Sequence B shows Thorpe in athletic uniforms and an action shot playing baseball, both supporting the narration.

Music can help place the viewer in the appropriate era and is vital to keep a viewer immersed. The same rules outlined for images apply to music. Suppose students have appropriate music from the time or music that matches the presentation's emotional mood. In that case, the music will help to convey the tone of the presentation to the viewer. Remind students that music is a source that should be credited at the end of the documentary and included in its bibliography.[10]

Student-composed narration ties the documentary together. Students who choose a documentary must write a script that conveys their historical argument and present it in their voices, speaking slowly and clearly. However, students' voices should not be the only ones the viewer hears. Students should include primary footage and interview excerpts where appropriate. Like an expert witness in a trial, a well-placed historian can reinforce the argument's validity to the viewer. The Internet is a great place to find documentaries that feature historians in their element. Remind students that they need to assess the reliability of any internet source. While students may be allowed to use segments of documentaries under educational fair use provisions, it is key that students appropriately credit segments or interviews that they pull from other sources.

An excellent site for students to use is C-SPAN's Booknotes archive (**c-span.org/series/?booknotes**), which features non-fiction authors talking about their work. For instance, students can find an interview with Kate Buford, author of *Native American Son*, on the site.[11]

Documentaries can bring a historical argument to life. Layout and editing demand special attention, and students must have the right mix of visual sources to make the documentary effective. With more user-friendly software readily available than ever before, students can use this medium to present their argument. Students can see exemplars created by National History Day students at **nhd.org/project-examples**.

REVISION ALERT!

Have students complete a minute's worth of script and video as a rough draft. View this cut with the students, focusing on the elements outlined above. If the teacher has difficulty following the connection between the images on the screen and the narration, or if the narration does not include much source material, have the students explain their reasoning. The teacher should suggest constructive changes according to the students' outline. If appropriate visual images, video clips, music and other audio, and narration are not available, a documentary may not be the best method to present this information moving forward.

ACTIVITY ALERT!

In Activity Two, students will evaluate what types of sources work best for different project mediums.

10 A quick search of the Library of Congress Notated Music Division yields results searching the keywords "Olympic" and "baseball."
11 Kate Buford, "*Native American Son*," video file, March 18, 2011, C-SPAN. https://www.c-span.org/video/?298562-8/native-american-son.

ACTIVITY TWO: TAKE TWO!

ACTIVITY TIME: 45 MINUTES

PRIMARY SOURCES

Film, *Always Kickin',* 1932 (excerpt)
National Film Registry, Library of Congress (2018601439)
https://www.loc.gov/item/2018601439/

Newspaper Article, "Jim Thorpe, Though 36, Still Is the Superman of Football," *The Morning Tulsa Daily World,* December 20, 1921
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/sn85042345/1921-12-20/ed-1/seq-10/

Newspaper Photographs, "American Sprinters Who Beat the World," *New-York Tribune*, July 8, 1912
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/sn83030214/1912-07-08/ed-1/seq-1/

Photograph, Bain News Service, *[Jim Thorpe, New York NL, at Polo Grounds, NY (baseball)]*, 1913
Library of Congress (2014694437)
https://www.loc.gov/item/2014694437/

Photograph, *Jim Thorpe greeted by Mayor Gaynor . . . and other dignitaries in Olympic ceremony at City Hall*, 1912
Library of Congress (98510715)
https://www.loc.gov/item/98510715/

Press Sheet, *Always Kickin'*
Blog Post, Mike Mashon, "As a Matter of Fact, We ARE Ready for Some Football"
Now See Hear! The National Audio-Visual Conservation Center Blog, Library of Congress
https://blogs.loc.gov/now-see-hear/2015/09/as-a-matter-of-fact-we-are-ready-for-some-football/

SECONDARY SOURCES

Video interview, Kate Buford, *Native American Son,* March 18, 2011 (excerpt)
C-SPAN
https://www.c-span.org/video/?298562-8/native-american-son

TEACHER CREATED MATERIALS

Take Two! worksheet

ACTIVITY PREPARATION

- Spend time becoming familiar with the sources in this activity.
- Decide whether students will work individually or in small groups.
- Make one copy of the Take Two! worksheet for each student (or distribute electronically).
- Test all online resources before class.

ACTIVITY PROCEDURE

INTRODUCING TAKE TWO! (10 MINUTES)

- Distribute a copy of the Take Two! worksheet and the collection of sources to each student.
- Explain to students that they will be viewing seven different sources related to Jim Thorpe—images, videos, and excerpts—and decide the presentation methods that would work best.
- Read the introduction and the "Your Job" section of the activity.
- Review the chart instruction with the students.

DEBATING THE SOURCES (25 MINUTES)

- If students are not working individually, organize them into groups of two or three students each.
- Allow time for students to use the Take Two! worksheet to complete the chart to evaluate sources.
- Circulate among students, asking questions such as, *What makes this source better for that presentation method?* If students are not understanding, nudge them towards a clearer direction: *Have you considered what it might be like to do this other medium for that source?*
- Ensure that students are not just writing down the same response for each source. That keeps them focused on the different ways to use a source beyond just quoting it in a paper.

DEBRIEF (10 MINUTES)

- Call on groups to share their ideas for each source. As they read their justification, ask other groups whether their answers align or not. If not, have them explain why to encourage dialogue.
- Explain to students that this type of thinking will be critical as they decide what type of project they will construct. They will complete this reflection process as they look to transform their project from a comprehensive outline to a final product.

ADAPTATIONS

- Walk through one of the sources with the students as an example. Remind them of cues from the chapter what makes a source good for a given type of project.
- Assign different sources to different groups. Have students report their conclusions to the class by group. The same activity can be completed with just one or two sources.

SOURCE ONE

AMERICAN SPRINTERS WHO BEAT THE WORLD.

Winners of the 100-metre Olympic race, who finished one, two and three.

NOTER. SECOND. LIPPINCOTT. THIRD. CRAIG. FIRST.

THORPE, THE CARLISLE INDIAN, Who won the all-around event.

NO HOBO FOR TAFT'S JOB

Brotherhood Will Not Name a Candidate for President.

NECK BROKEN IN DIVE

CLEAN SWEEP FOR UNCLE SAM'S BOYS

Craig, Meyer and Lippincott Take All Three Places in the 100-Metre Dash at Olympic Games.

THORPE WINS PENTATHLON

Americans Show Up Impressively in 800-Metre and Running High Jump Trials, but Fall Down in 10,000-Metre Heats.

PRISONER HOLDS UP GUARDIANS OF TOMBS

Crawls Through a Coalhole, Snatches Keeper's Revolver, Fires, Then Disappears.

Newspaper Photographs, "American Sprinters Who Beat the World," *New-York Tribune*, July 8, 1912
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/sn83030214/1912-07-08/ed-1/seq-1/

SOURCE TWO

Photograph, *Jim Thorpe greeted by Mayor Gaynor . . . and other dignitaries in Olympic ceremony at City Hall*, 1912
Library of Congress (98510715)
https://www.loc.gov/item/98510715/

SOURCE THREE

Photograph, Bain News Service, *[Jim Thorpe, New York NL, at Polo Grounds, NY (baseball)]*, 1913
Library of Congress (2014694437)
https://www.loc.gov/item/2014694437/

SOURCE FOUR

Jim Thorpe, Though 36, Still Is the Superman of Football

Sid Mercer Tells How the Great Indian Plunged Through Bunch of Tacklers in Game With Brickley's Professionals; Looks the Same as Always.

By SID MERCER.

NEW YORK, Dec. 19.—Two scribes of professional football were discussing Jim Thorpe at the Polo Grounds when Thorpe's team of former college stars was toying with Charley Brickley's Giants. It was early in the first quarter, the field was muddy and Jim Thorpe was carrying the ball most of the time for the Tigers.

"Jim ain't there any more?" said one of the critics. "You know he's up around forty and at that age a man is too brittle to play football as college boys play it. He's losing his speed, too. And do you notice how he slows up when they tackle him, and how seldom he dives into plays when he is playing defensive back?"

"I guess the old boy is done," remarked the other. "I'll admit he can kick a football yet, but he can't break through that line any more. Football is a game for men in their early twenties. You don't see Charley Brickley in there, do you? He's too smart for that."

Possibly a little bird carried this conversation to Thorpe. A few minutes later the ball was snapped back to the big Indian and he started on a journey around the opposing left end.

This play deceived even Jim's team mates, for he came around that end alone. He either lost his interference or decided to furnish it himself, and as the play was unscreened as Thorpe headed directly for the south field stand. He not only got off to a fast start, but held his footing with amazing ease when he changed pace and direction.

Lacking a good interference Thorpe was at first compelled to retreat as the opposing end men came through after him. But when he started to sprint he ran away from these tacklers in a few seconds. He carried them back and then ran clear around them, coming up near the side line to head for his gain.

At a point about where the ball was put in play Thorpe encountered the secondary defense. He plunged right into a group of five or six [illegible] tacklers, all intent on tackling him.

The way Thorpe went through those boys carried us back to the day when he raced up and down the plains of West Point with cadet tacklers clinging to him, but not impeding his progress. That was some 16 years ago, and if Thorpe has since forgotten anything about gaining through a broken field he recalled it last Saturday. It was a broken field, indeed, after he finished with it.

The first tackler to dive at Thorpe was strong armed and [illegible] in a mud puddle. The second fared worse. Thorpe's left shoulder encountered the tackler's chest and knocked him flat on his back. A third man grabbed the Indian around the legs and slipped off. By this time they had slowed him up, but they hadn't stopped him. He still had a trick or two.

By revolving his body Thorpe shook off one or two tacklers who had now fastened themselves to him. All the time he was making progress toward the enemy's goal. At last he stumbled just as two more of Brickley's players loomed in front of him. As he fell he rolled over and advanced the ball a little farther. He was down, as several of his opponents were out. And after going back 10 yards to start his run he had gained about 10 yards from where the ball was put into scrimmage.

Colonels All in Fine Fettle.

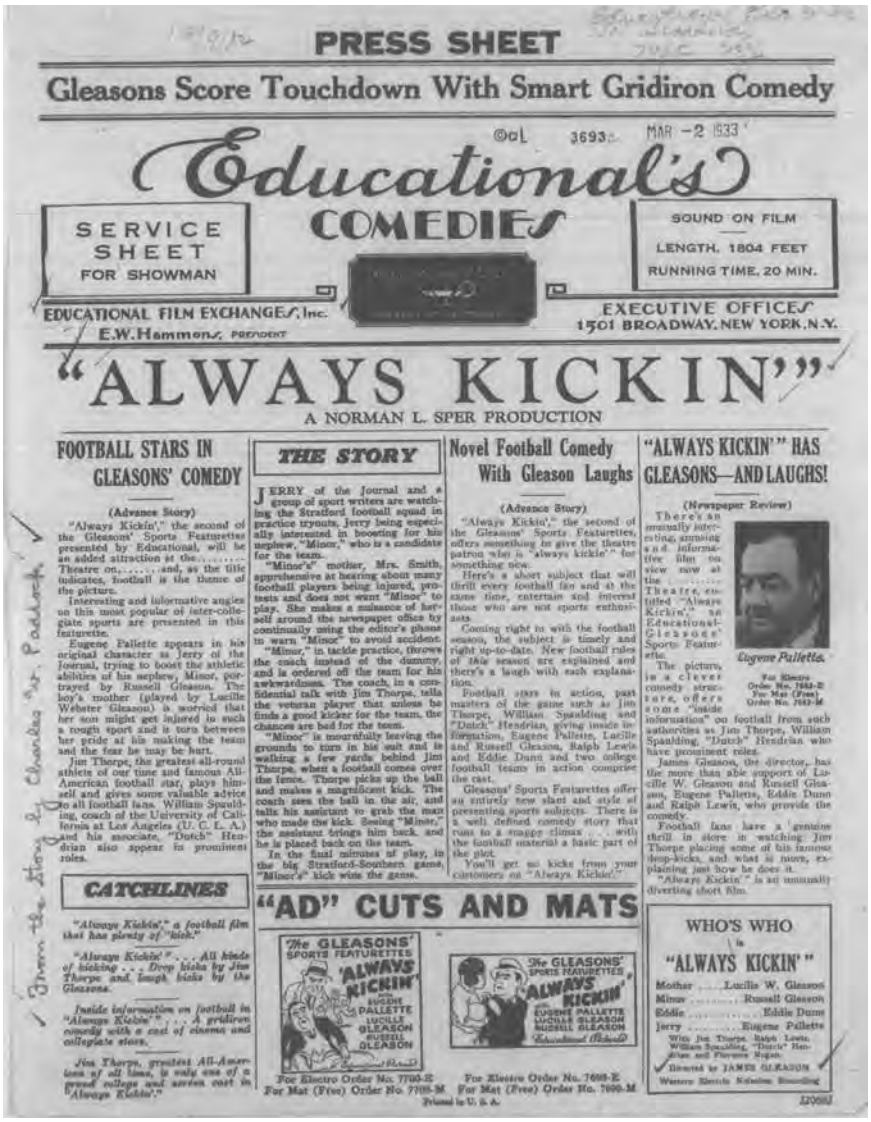
DENVER, Colo., Dec. 19.—Coach Charley Moran and his "praying colonels" from Centre college, Danville, Ky., all in splendid condition, left here today for San Diego, where they will battle the University of Arizona football eleven on New Year's day.

Giants Train in California.

SAN FRANCISCO, Dec. 19.—Announcement that the New York Giants will train in California in 1922 was made today by Dr. Charles H. Strub, president of the San Francisco club.

Newspaper Article, "Jim Thorpe, Though 36, Still Is the Superman of Football," *The Morning Tulsa Daily World*, December 20, 1921
Chronicling America, Library of Congress
https://chroniclingamerica.loc.gov/lccn/sn85042345/1921-12-20/ed-1/seq-10/

SOURCE FIVE



PRESS SHEET

Gleasons Score Touchdown With Smart Gridiron Comedy

Educational's COMEDIES

SERVICE SHEET FOR SHOWMAN

SOUND ON FILM
LENGTH, 1804 FEET
RUNNING TIME, 20 MIN.

EDUCATIONAL FILM EXCHANGES, Inc.
E.W. Hammons, PRESIDENT

EXECUTIVE OFFICES
1501 BROADWAY, NEW YORK, N.Y.

"ALWAYS KICKIN'"

A NORMAN L. SPER PRODUCTION

FOOTBALL STARS IN GLEASONS' COMEDY

(Advance Story)

"Always Kickin'," the second of the Gleasons' Sports Featurettes presented by Educational, will be an added attraction at the ..... Theatre on ..... and, as the title indicates, football is the theme of the picture.

Interesting and informative angles on this most popular of inter-collegiate sports are presented in this featurette.

Eugene Pallette appears in his original character as Jerry of the Journal, trying to boost the athletic abilities of his nephew, Minor, portrayed by Russell Gleason. The boy's mother (played by Lucille Webster Gleason) is worried that her son might get injured in such a rough sport and is torn between her pride at his making the team and the fear he may be hurt.

Jim Thorpe, the greatest all-round athlete of our time and famous All-American football star, plays himself and gives some valuable advice to all football fans. William Spaulding, coach of the University of California at Los Angeles (U. C. L. A.) and his associate, "Dutch" Hendrian also appear in prominent roles.

CATCHLINES

"Always Kickin'," a football film that has plenty of "kick."

"Always Kickin'" . . . All kinds of kicking . . . Drop kicks by Jim Thorpe and tough kicks by the Gleasons.

Inside information on football in "Always Kickin'" . . . A gridiron comedy with a cast of cinema and collegiate stars.

Jim Thorpe, greatest All-American of all time, is only one of a grand college and screen cast in "Always Kickin'."

THE STORY

JERRY of the Journal and a group of sport writers are watching the Stratford football squad in practice tryouts. Jerry being especially interested in boosting for his nephew, "Minor," who is a candidate for the team.

"Minor's" mother, Mrs. Smith, apprehensive at hearing about many football players being injured, protests and does not want "Minor" to play. She makes a nuisance of herself around the newspaper office by continually using the editor's phone to warn "Minor" to avoid accident.

"Minor," in tackle practice, throws the coach instead of the dummy, and is ordered off the team for his awkwardness. The coach, in a confidential talk with Jim Thorpe, tells the veteran player that unless he finds a good kicker for the team, the chances are bad for the team.

"Minor" is mournfully leaving the grounds to turn in his suit and is walking a few yards behind Jim Thorpe, when a football comes over the fence. Thorpe picks up the ball and makes a magnificent kick. The coach sees the ball in the air, and calls his assistant to grab the man who made the kick. Seeing "Minor," the assistant brings him back, and he is placed back on the team.

In the final minutes of play, in the big Stratford-Southern game, "Minor's" kick wins the game.

Novel Football Comedy With Gleason Laughs

(Advance Story)

"Always Kickin'," the second of the Gleasons' Sports Featurettes, offers something to give the theatre patron who is "always kickin'" for something new.

Here's a short subject that will thrill every football fan and at the same time, entertain and interest those who are not sports enthusiasts.

Coming right in with the football season, the subject is timely and right up-to-date. New football rules of this season are explained and there's a laugh with each explanation.

Football stars in action, past masters of the game such as Jim Thorpe, William Spaulding and "Dutch" Hendrian, giving inside information, Eugene Pallette, Lucille and Russell Gleason, Ralph Lewis and Eddie Dunn and two college football teams in action comprise the cast.

Gleasons' Sports Featurettes offer an entirely new slant and style of presenting sports subjects. There is a well defined comedy story that runs to a snappy climax . . . with the football material a basic part of the plot.

You'll get no kicks from your customers on "Always Kickin'."

"ALWAYS KICKIN'" HAS GLEASONS—AND LAUGHS!

(Newspaper Review)

There's an unusually interesting, amusing and informative film on view now at the ..... Theatre, entitled "Always Kickin'," an Educational-Gleasons' Sports Featurette.

Eugene Pallette.

The picture, in a clever comedy structure, offers some "inside information" on football from such authorities as Jim Thorpe, William Spaulding, "Dutch" Hendrian who have prominent roles.

James Gleason, the director, has the more than able support of Lucille W. Gleason and Russell Gleason, Eugene Pallette, Eddie Dunn and Ralph Lewis, who provide the comedy.

Football fans have a genuine thrill in store in watching Jim Thorpe placing some of his famous drop-kicks, and what is more, explaining just how he does it.

"Always Kickin'" is an unusually diverting short film.

"AD" CUTS AND MATS

For Electro Order No. 7700-E
For Mat (Five) Order No. 7700-M

For Electro Order No. 7699-E
For Mat (Five) Order No. 7699-M

WHO'S WHO in "ALWAYS KICKIN'"

Mother ..... Lucille W. Gleason
Minor ..... Russell Gleason
Eddie ..... Eddie Dunn
Jerry ..... Eugene Pallette

Directed by JAMES GLEASON

Press Sheet, *Always Kickin'*
Blog Post, Mike Mashon, "As a Matter of Fact, We ARE Ready for Some Football"
Now See Hear! The National Audio-Visual Conservation Center Blog, Library of Congress
https://blogs.loc.gov/now-see-hear/files/2015/08/AlwaysKickin_copyrightreg.jpg

SOURCE SIX

Film, *Always Kickin'*, 1932
National Film Registry, Library of Congress (2018601439)
https://www.loc.gov/item/2018601439/

Watch an excerpt of Jim Thorpe playing himself, from 2:43-6:00.

SOURCE SEVEN

Video interview, Kate Buford, *Native American Son*, March 18, 2011 [9:50-11:30]
C-SPAN
https://www.c-span.org/video/?298562-8/native-american-son

Watch an excerpt of author Kate Buford, author of *Native American Son*, from 9:50-11:30.

TAKE TWO!

Once a detailed outline is complete, the next step is to select a presentation method to present the research. To get a feel for this process, below is a list of sources that all relate to Jim Thorpe and his impact on baseball and culture. (Good news: you do not need to know anything about baseball or football for this activity!) Based on what you have learned about connecting sources to presentation methods, determine how they could benefit different presentation methods.

YOUR JOB

- View or read each of the assigned sources.
- For each source, explain how it can best be used in two different mediums. Is it a powerful quote that could be read for narration in a documentary? Is it a statistic that could be used in a website? Is it an image that helps tell the story in an exhibit?
- Remember, it is important to look at the type of source, not the content. It is not necessary to have a working knowledge of the subject. It is essential to know how the source would be best used in the project.
- Complete the Breakdown Chart to show and explain each choice in two sentences.

BREAKDOWN CHART

Choose two presentation methods that best fit this source. Check the box for the two project types for each source. In two sentences, explain why that source would be helpful in those mediums.

D = Documentary

W = Website

E = Exhibit

Source	D	W	E	Explain why these two project types are best suited for the source.
Newspaper Photographs, "American Sprinters Who Beat the World"				
Photograph, *Jim Thorpe greeted by Mayor Gaynor . . .*				
Photograph, *Jim Thorpe, New York NL . . .*				

Source	D	W	E	Explain why these two project types are best suited for the source.
Newspaper Article, "Jim Thorpe, Though 36, Still Is the Superman of Football"				
Press Sheet, *Always Kickin'*				
Film, *Always Kickin'*				
Video interview, Kate Buford on Thorpe in Hollywood				

CONCLUSION

We are fortunate to live in a time where virtually any kind of source a student could want is a click away. Just as all of the evidence in the world is nothing without a good prosecutor to sort it out and present it to a jury, a student's research will not make a good argument without attention to organization and presentation. An effective teacher will help guide students through every step of the process by bringing students back to their point and plan. Once the argument is outlined, the sources students have selected will go a long way toward helping them choose the appropriate presentation method for their project.

The goal of this chapter is to learn how to help students get organized and choose a presentation method. Each of the activities for this chapter is designed to help students practice those skills. For more specifics on each different presentation method, a helpful resource is National History Day's Making History series (**nhd.org/making-history-series**), which follows through the whole process of creating a historical project. Visit **nhd.org/categories** to learn more.

REFLECTION REMINDER

After helping students develop a plan to present their historical argument, ask students to reflect on the research process:

- ***What did you learn about presenting historical research in various mediums?***
- ***What questions do you have at this stage as you begin to build your research project?***

Teachers, flip to Chapter Eleven to reflect on student progress at this stage of the research process.

COMING NEXT

The final chapter of this book will explore the process of reflection. It will emphasize strategies to help students learn and grow from their historical research project and apply what they have learned through the process to apply to future learning opportunities.

BIBLIOGRAPHY

PRIMARY SOURCES

DIGITAL COLLECTIONS

Baseball Cards. Digital Collection. Library of Congress. https://www.loc.gov/collections/baseball-cards/about-this-collection/.

Baseball Sheet Music. Digital Collection. Library of Congress. https://www.loc.gov/collections/baseball-sheet-music/about-this-collection/.

By Popular Demand: Jackie Robinson and Other Baseball Highlights, 1860s-1960s. Digital Collection. Library of Congress. https://www.loc.gov/collections/jackie-robinson-baseball/about-this-collection/.

FILM

Education Film Exchanges, Inc. *Always Kickin'.* Film. 1932. Library of Congress (2018601439). https://www.loc.gov/item/2018601439/.

NEWSPAPER ARTICLES

"American Sprinters Who Beat the World." *New-York Tribune* [New York, New York], July 8, 1912. https://chroniclingamerica.loc.gov/lccn/sn83030214/1912-07-08/ed-1/seq-1/.

"Curve Ball Causes Famous Athlete's Release." *South Bend News-Times* [South Bend, Indiana], June 21, 1922. https://chroniclingamerica.loc.gov/lccn/sn87055779/1922-06-21/ed-1/seq-12/.

"Jim Thorpe, Though 36, Still Is the Superman of Football," *The Morning Tulsa Daily World* [Tulsa, Oklahoma], December 20, 1921. https://chroniclingamerica.loc.gov/lccn/sn85042345/1921-12-20/ed-1/seq-10/.

"Jim Thorpe Will Go Down Into History as the Greatest Indian Athlete of All Time." *Evening Capital News* [Boise, Idaho], November 24, 1912. https://chroniclingamerica.loc.gov/lccn/sn88056024/1912-11-24/ed-1/seq-19/.

PRIMARY SOURCE SET

Baseball Across a Changing Nation. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/baseball-across-a-changing-nation/.

Native American Boarding Schools. Primary Source Set. Library of Congress. https://www.loc.gov/classroom-materials/native-american-boarding-schools/.

PHOTOGRAPHS

Bain News Service. *[Jim Thorpe, New York NL, at Polo Grounds, NY (baseball)].* Photograph. 1913. Library of Congress (2014694437). https://www.loc.gov/item/2014694437/.

Bain News Service. *[Jim Thorpe, New York NL (baseball)].* Photograph. c.1917. Library of Congress (2014705385). https://www.loc.gov/item/2014705385/.

Harris & Ewing. *FOOTBALL PLAYER [Jim Thorpe].* Photograph. c.1910-1920. Library of Congress (2016854474). https://www.loc.gov/item/2016854474/.

Jim Thorpe greeted by Mayor Gaynor . . . and other dignitaries in Olympic ceremony at City Hall. Photograph. 1912. Library of Congress (98510715). https://www.loc.gov/item/98510715/.

Underwood & Underwood. *Jim Thorpe, the Olympic hero.* Photograph. March 27, 1913. Library of Congress (2011649818). https://www.loc.gov/item/2011649818/.

SECONDARY SOURCES

BLOG POSTS

Coquillon, Naomi. "Baseball and World War I." Library of Congress Blog. September 27, 2018. https://blogs.loc.gov/loc/2018/09/baseball-and-world-war-i/.

Fischer, Audrey. "Trending: Olympic Games." Library of Congress Blog. August 4, 2016. https://blogs.loc.gov/loc/2016/08/lcm-trending-olympic-games/.

Harsell, Mark "Baseball Americana: Playing Behind Barbed Wire." Library of Congress Blog. May 17, 2018. https://blogs.loc.gov/loc/2018/05/baseball-americana-playing-behind-barbed-wire/.

Moats, Stacie. "Aloha, Hawaii! Celebrating Asian-Pacific American Month." Teaching with the Library of Congress Blog. April 12, 2012. https://blogs.loc.gov/teachers/2012/04/aloha-hawaii-celebrating-asian-pacific-american-month/.

Newland, Rebecca. "Bringing the Olympic Games into Your Classroom with Primary Sources." Teaching with the Library of Congress Blog. February 7, 2014. https://blogs.loc.gov/teachers/2014/02/bringing-the-olympic-games-into-your-classroom-with-primary-sources/.

Reft, Ryan. "Japanese-America's Pastime: Baseball." Library of Congress Blog. May 25, 2018. https://blogs.loc.gov/loc/2018/05/japanese-americas-pastime-baseball/.

Seif, Elliot. "Seven Types of Projects that Foster Powerful Learning." ACSD In-Service Blog. February 25, 2014. https://inservice.ascd.org/seven-types-of-projects-that-foster-powerful-learning/.

BOOKS

Harris, Jason. *How to Create a Historical Documentary.* College Park: National History Day, 2015.

Koontz, Elaine, Timothy Maset and Lynne M. O'Hara. *How to Create a Historical Documentary.* College Park: National History Day, 2016.

O'Hara, Lynne M. *How to Write a Historical Paper.* College Park: National History Day, 2015.

Smith, Amanda Hilliard. *How to Create a Historical Exhibit.* College Park: National History Day, 2016.

Sleeter, Nate. *How to Develop a Historical Website.* College Park: National History Day, 2016.

EXHIBITION

Baseball Americana. Exhibition. Library of Congress. https://www.loc.gov/exhibitions/baseball-americana/.

RESEARCH GUIDE

"Jim Thorpe, Native American Athlete: Topics in Chronicling America." Research Guide. Library of Congress. https://guides.loc.gov/chronicling-america-jim-thorpe.

WEBSITE

"Argument Papers." Purdue Online Writing Lab. Accessed July 26, 2020. https://owl.purdue.edu/owl/general_writing/common_writing_assignments/argument_papers/index.html.

"Baseball Resources at the Library of Congress." Library of Congress. Accessed December 3, 2020. https://www.loc.gov/rr/program/bib/baseball/.

"Categories." National History Day. Accessed December 3, 2020. https://www.nhd.org/categories.

"C-SPAN Booknotes." C-SPAN. Accessed February 12, 2021. https://www.c-span.org/series/?booknotes.

"Library of Congress." National History Day. Accessed December 3, 2020. https://www.nhd.org//library-congress-tps.

"*Making History* Series." National History Day. Accessed December 3, 2020. https://www.nhd.org/making-history-series.

National History Day. Accessed December 3, 2020. https://www.nhd.org/.

"Project Examples." National History Day. Accessed July 4, 2020. https://www.nhd.org/project-examples.

Temos, Janet. "Design, Assign (and Survive) a Multimedia Class Project?" McGraw Center for Learning and Teaching, Princeton University. Updated October 12, 2015. Accessed July 26, 2020. https://mcgrawect.princeton.edu/design-assign-and-survive-a-multimedia-class-project/.

VIDEO

Buford, Kate. "*Native American Son*." C-SPAN Booknotes. March 18, 2011. Accessed February 12, 2021. https://www.c-span.org/video/?298562-8/native-american-son.

CHAPTER ELEVEN: REFLECTING ON THE RESEARCH PROCESS AND NATIONAL HISTORY DAY PROJECTS

IN THE LAST CHAPTER

Chapter Ten focused on strategies to present a historical argument through three different types of media (exhibits, websites, and documentaries). The techniques help students consider how they present their information to maximize the impact of their argument. This chapter will focus on specific strategies to help both students and teachers reflect on what they have learned during the National History Day (NHD) project that they can apply to other academic studies or life beyond school.

REFLECTING ON AN NHD RESEARCH PROJECT

Once students complete a research project and submit their work to a teacher or a National History Day contest, all breathe a sigh of relief. Students feel like the work is done. Teachers feel the weight of evaluating the students' work. The reflection process must continue even after students submit a research project. Throughout this book, we have offered suggested questions to encourage student reflection at each stage of the research process.

METACOGNITION

Metacognition is defined as "one's own knowledge concerning one's own cognitive processes or anything related to them."[1] Put more simply; it is the ability to think about the learning process. If teachers want students to engage in problem-solving strategies, they need to teach students to explicitly consider and discuss what they learned and how they learned it. Metacognition plays a role throughout planning, researching, creating, and most importantly, having a structured reflection when the project is complete.

Metacognition is crucial to success in both post-secondary education and careers. Students who struggle in college lack strong cognitive skills, including "analyzing, reasoning and argumentation, interpretation, self-monitoring, and study skills."[2] Students who use metacognitive strategies not only "perform at a higher level, but they will acquire the content more quickly because they consciously consider which strategies might be more effective and then use them."[3] Students need to understand how they learn best and that learning is an active process.

For students transitioning from secondary education into career settings, metacognition helps them recognize the limits of their knowledge and abilities and seek to learn more to fill those gaps. Workers in any job need to identify what they do not know (or do) well and the knowledge of how to "learn specific (and correct) skills, how to recognize them, and how to practice them.[4]

1 Kimberly D. Tanner, "Promoting Student Metacognition," *Life Sciences Education* 11 (Summer 2012): 113. https://www.lifescied.org/doi/pdf/10.1187/cbe.12-03-0033.
2 Stewart, Penée W, Clay Rasmussen, and Spencer Okey. "Meeting the C3 Framework through Metacognition: A Roadmap to Modifying Social Studies Lessons" *The Georgia Social Studies Journal*, 5(2) (Fall 2015): 77. https://coe.uga.edu/assets/downloads/misc/gssj/Stewart-2015.pdf.
3 Stewart, Rasmussen, and Okey. "Meeting the C3 Framework through Metacognition", 78.
4 Nancy Chick, "Metacognition," Center for Teaching, Vanderbilt University, accessed December 11, 2020. https://cft.vanderbilt.edu/guides-sub-pages/metacognition/.

METACOGNITION IN THE CLASSROOM

To learn more about integrating metacognitive strategies in the classroom setting, see "Promoting Metacognition" from The Harriet W. Sheridan Center for Teaching and Learning at Brown University: **brown.edu/sheridan/teaching-learning-resources/teaching-resources/classroom-practices/promoting-metacognition.**

Metacognition is not innate, and students need help to understand that learning happens through intentional and reflective practice. No author writes the perfect paragraph in the first draft. Studies show that teachers who employ metacognitive thinking strategies find "changes in student focus, student attitude, and reduction in clarifying questions directed to the teacher."[5] These strategies are most effective when "adapted to reflect the specific learning contexts of a specific topic, course or discipline."[6]

Historical research projects provide opportunities to engage in metacognition because they require active learning, and "active learning techniques lend themselves to metacognition" and strengthen student motivation.[7]

ACTIVITY ALERT!

In this activity, students will reflect on their processes and final products independently, in small groups, and with the whole class. Consider using this activity on the day that students submit their final product in class. Not only will this give the teacher the logistical time to collect student work in an organized fashion, but also it will allow students to respond while ideas are fresh in their minds.

5 Stewart, Rasmussen, and Okey. "Meeting the C3 Framework through Metacognition", 82.

6 Chick, "Metacognition."

7 "Encouraging Metacognition in the Classroom," Poorvu Center for Teaching and Learning, Yale University, accessed December 11, 2020. https://poorvucenter.yale.edu/MetacognitioninClassrooms. See also "Active Learning," Poorvu Center for Teaching and Learning, Yale University, accessed December 11, 2020. https://poorvucenter.yale.edu/ActiveLearning.

ACTIVITY: STUDENT REFLECTION ACTIVITY

ACTIVITY TIME: 50 MINUTES

TEACHER CREATED MATERIALS

Student Reflection Journal for Individual Projects
Student Reflection Journal for Group Projects

ACTIVITY PREPARATION

- Make one copy of the Student Reflection Journal for Group Projects or Student Reflection Journal for Individual Projects as appropriate (or distribute electronically).
- Gather one or two index cards per student.
- Pre-set groups of three to five students for the second part of the activity.

ACTIVITY PROCEDURE

STUDENT JOURNALING (20 MINUTES)

- While collecting students' final research projects, thank them for their hard work and ask them to engage in some metacognitive thinking about their work.
- Distribute the Student Reflection Journal to each student.
- Set a timer for 15 minutes.
- Ask students to independently engage with Part A's questions for that time. Remind students that honesty is crucial and that their responses have no positive or negative impact on their project's grade.
- Start the timer and allow students to write. Collect and organize student projects while students write.
- Ask students: *Please share with a partner one idea that surprised you as you wrote.*

VERBAL REFLECTION AND SYNTHESIS (30 MINUTES)

- Organize students into groups of three to five students each.
  - If students completed the project in a group, ask groups to gather.
  - If students worked independently, organize them into groups with other students who worked independently.
- Direct students to Part B of the Student Reflection Journal. Ask students to engage in a small-group discussion based on these questions for ten minutes.
- Distribute one or two index cards to each student and ask them to write one or two pieces of advice for a student who will complete this project (or a similar one) in the next semester or year. Save these cards and distribute them to that next group of students. Consider posting quotations in the classroom or on a class website.
- Collect the Student Reflection Journals for use in the Teacher Reflection Activity.
- Lead a brief, whole-class discussion based on the following questions:
  - *What is the best skill you learned during this research and creation process?*
  - *What skills did you learn that you can apply to work in another class or another setting?*
  - *If you could start this process over again, what is one thing you would do differently? Why?*

ADAPTATION

Some students, especially those on the autism spectrum, may find metacognition challenging. Consider giving students these questions ahead of time to begin thinking before the limited timeframe in class. Engage special educators or case managers when needed.

STUDENT REFLECTION JOURNAL FOR INDIVIDUAL PROJECTS

Part A: Independent Reflection

Choose three of the following prompts to answer in the chart below.

1. Is this project finished to the best of my ability? Why or why not?
2. To what extent did I accomplish my goals in this project?
3. To what extent did I use the resources available to me to complete this project? Could I have used additional resources?
4. If I were to begin this project again today, what would I do differently?
5. If I were to begin this project again today, what skills or strategies would I use?
6. Five years from now, what do I want to remember about this project?
7. If I were the teacher of this course, what would I do differently to help my students on this project?
8. What more could I have learned from this project?

Question Number	Student Response
Select One	

Question Number	Student Response
Select One	
Select One	

Part B: Group Discussion

Assemble as a group with other students who completed individual projects. Engage in a discussion based on the following questions. Remember to listen as well as speak, and create an environment for all group members to participate.

- What is the most exciting piece of historical content that you learned in your project?
- What would you investigate further if you had more time?
- What is the best skill that you learned while creating this project?
- What did you learn about yourself as a student and a scholar during this project?
- What did you learn about yourself as a person during this project?

STUDENT REFLECTION JOURNAL FOR GROUP PROJECTS

Part A: Independent Reflection

Choose three of the following prompts to answer in the chart below.

1. Is this project finished to the best of our collective ability? Why or why not?
2. To what extent did we accomplish our goals in this project?
3. To what extent did we use the resources available to us to complete this project? Could we have used additional resources?
4. If we were to begin this project again today, what would we do differently?
5. If we were to begin this project again today, what skills or strategies would we use?
6. Five years from now, what do we want to remember about this project?
7. If we were the teachers of this course, what would we do differently to help our students on this project?
8. What more could we have learned from this project?

Question Number	Student Response
Select One	

Question Number	Student Response
Select One	
Select One	

Part B: Group Discussion

Assemble with the other students in your group. Engage in a discussion based on the following questions. Remember to listen as well as speak, and create an environment for all group members to participate.

- What is the most exciting piece of historical content that we learned in our project?
- What would you like to investigate further if you had more time?
- What is the best skill that each of us learned while creating this project?
- What did we learn about ourselves as students and scholars during this project?
- What did we learn about ourselves as people during this project?
- If applicable, how did our group communicate and work together? What individual contributions could have improved the group's dynamic and final product? What have we learned from this process?

RECEIVING AND RESPONDING TO FEEDBACK THROUGHOUT THE PROJECT

Students who work on a project for several weeks or months often become invested in the project at a level beyond academics. When they present their work to their teacher or a panel of judges at the National History Day Contest, it is often difficult for students to receive feedback. But feedback is a critical stage of the process, and students who are most successful will reflect early and often on how to incorporate this feedback.

When students see a finished project (book, documentary, stage performance, website, museum exhibit, etc.), they often assume that what they see is the first draft of adults' work. But as anyone who has participated in any one of these processes can explain, a finished project is often the result of months or years of work that included several rounds of feedback from editors, directors, graphic designers, supervisors, audience members, or the general public.

Understanding how teachers or judges will evaluate their work can help students accept feedback, and teachers can help by explaining and reviewing their expectations with students. Evaluation needs to be multi-dimensional and provide students with specific feedback focused on growth and improvement. Remind students that evaluation is not meant to be negative. Rather, it helps learners identify their strengths and areas for improvement.

NHD EVALUATION

National History Day projects are evaluated at regional and affiliate (state) contests, and the National Contest using an evaluation form that assesses the student's work on ten dimensions.

Students can submit papers, websites, performances, documentaries, or exhibits. The evaluation is broken into Historical Quality (80%) and Clarity of Presentation (20%). Historical Quality includes the following and is consistent across all five project categories:

- Historical argument
- Wide research
- Primary sources
- Historical context
- Multiple perspectives
- Historical accuracy
- Significance in history
- Student voice

Clarity of Presentation (20%) varies based on the type of project a student is submitting (e.g., papers have different criteria than documentaries). To learn more about the NHD categories, go to **www.nhd.org/categories**.

To access the NHD Evaluation Forms, go to **www.nhd.org/evals**. While designed for the NHD Contest, many teachers use these forms in the classroom to help students build and revise their projects.

Provide students with layers of feedback from as many people as possible. While teachers ultimately have the responsibility to provide an evaluation (and often a grade), feedback from others can offer valuable and varied perspectives. Strategies that have proven helpful for teachers to provide feedback to students include:

- Ask students to use the evaluation form to provide peer feedback. This process helps the peer evaluators recognize strengths and weaknesses in other students' projects and then apply that knowledge when revising their own projects.
- Engage other adults in providing feedback. Schools and communities are full of adults who can give age-appropriate feedback to students. Be sure to follow school rules and protocols regarding visitors to the school or sharing student work outside of the school. You may be required to secure parent permission or remove student identifying information to engage in this process. Some who might be willing to provide feedback in the classroom or remotely include:
  - Administrators (both in-building and from the district office)
  - Guidance counselors

- School or public librarians
- Volunteers from a local historical society
- Local museum professionals, such as museum educators
- Art teachers (great for exhibit students)
- Web designers (great for website students)
- Media experts from a local television or radio station (great for documentary students)
- English Language Arts teachers (great for paper students)
- Drama or music teachers (great for performance students)
- Recently retired teachers or administrators
- Educational assistants or paraprofessionals

If students enter their projects in a National History Day Contest, provide time for them to edit their work before the submission deadline. Students must stick with their topic and their project category (e.g., a student cannot revise an exhibit into a documentary once the contest process begins)., but they are strongly encouraged to revise their projects between levels of the competition. They can refine their title, project content, and written materials between each level of the contest. Understanding this can help students receive and actively seek feedback to help them improve their projects.

TEACHER REFLECTION

Just as students need to reflect on their practice, so do teachers. Effective teaching requires teachers to sit down, review what is and is not working, and make adjustments to improve over time. Master teachers follow a process of continuous evaluation, monitoring, and adjusting. They use what is working, tweak what works for most, and change what is not effective. Reflective practitioners recognize what is not working and are open to finding and implementing new practices and active learning strategies.

Project-based learning and historical research and argumentation require that teachers adjust the process to meet their learners' needs. This adjustment includes both "in-action" real-time monitoring and adjustment that happens daily in the classroom and "on-action" reflection that takes place after the project finishes.[8] Teachers should actively undertake this step in all stages of their careers.

In addition to reflecting on their practice, master teachers also look outward to consider how their thoughts, feelings, and actions impact their students.[9] This is especially important as educators grapple with issues of diversity, equity, and inclusion. To ensure all students' success, teachers need to engage in "confronting assumptions, raising awareness of diverse learning needs and critiquing social justice principles and equity issues."[10] By confronting these issues, teachers are actively engaging what H. Richard Milner IV calls the "opportunity gap framework," where educators "consider inputs—the mechanisms, practices, policies, and experiences that influence students' opportunities to learn."[11]

The last resource in this book is a graphic organizer to help teachers consider the logistical, pedagogical, and equity considerations at all project phases. One of the most significant benefits of teaching is adapting, revising, and trying again. Most challenges have solutions. This graphic organizer is designed to help teachers think through the various stages of the research and project-creation process. Prompt questions help teachers consider areas where their students succeeded and places where they struggled.

TEACHER TIP

Note that each section of the chart corresponds with a chapter in this book. If you seek improvement in an area, review and consider some of the strategies presented in that chapter to reinforce or provide options or methods to consider.

8 Mihela Monica Stîngu, "Reflexive Practice in Teacher Education: Facts and Trends," *Procedia – Social and Behaviors Sciences* 33 (2012): 617-621. https://www.sciencedirect.com/science/article/pii/S1877042812002030#bbib0020.

9 Thomas Ryan, "When You Reflect Are You Also Being Reflexive?" *Ontario Action Researcher* 8(1), 2015. https://eric.ed.gov/?id=EJ844460.

10 Robyn Bentley-Williams and Jennifer Morgan, "Inclusive Education: Pre-service Teachers' Reflexive Learning on Diversity and Their Challenging Role," *Asia-Pacific Journal of Teacher Education* 41(2), 2013. https://www.tandfonline.com/doi/abs/10.1080/1359866X.2013.777024.

11 H. Richard Milner IV, *Start Where You Are, But Don't Stay There* (Cambridge: Harvard University Press, 2020): 21.

REFLECTING ON STUDENT LEARNING

Generating and Refining Questions to Guide the Research Process

Logistical	Pedagogical	Equity
Did students have access to databases to conduct the first phase of preliminary research?	Were students taught strategies to generate, refine, and select good questions about their topic? Could students generate a solid research question?	Were all students heard in the question-development process? Were ideas removed or downplayed that did not fit the status quo?

Teacher Reflection

Developing a Research Plan

Logistical	Pedagogical	Equity
Did students have access to resources to conduct preliminary research?	Were students able to generate a feasible research plan?	Were all students heard in the research plan development process?

Teacher Reflection

Using Secondary Sources in Historical Research

Logistical	Pedagogical	Equity
Did students have access to libraries (in person or virtually) to conduct secondary source research?	Were students able to find secondary sources to establish historical context?	Were all research topics supported at an appropriate level? Were additional resources needed in some areas to support topics that fit student interests?

Teacher Reflection

Finding Primary Sources from the Library of Congress

Logistical	Pedagogical	Equity
Did students have access to the Library of Congress' digital collections to conduct primary source research?	Could students identify the holdings of the Library of Congress and determine whether its sources apply to their project? Were students able to find primary sources to support their research (if appropriate to the topic)?	Were all research topics supported at an appropriate level? Were additional resources needed in some areas to support topics that fit student interests?

Teacher Reflection

Analyzing Primary Sources from the Library of Congress

Logistical	Pedagogical	Equity
Did students have access to the Library of Congress' digital collections to conduct primary source research?	Could students use the tools provided by the Library of Congress to analyze a source? Were students able to understand the role that perspective plays in analyzing primary sources?	Were all learning styles supported at an appropriate level?
Teacher Reflection		

Three Cs of Scholarly Thinking: Context, Close Reading, and Corroboration

Logistical	Pedagogical	Equity
Were students given enough time and practice at these skills to develop a level of competence? Were additional supports, examples, or scaffolding needed?	Did students' projects reflect evidence of historical context? Did students' projects reflect evidence of close reading of historical sources? Did students' projects reflect evidence of corroborating evidence?	Were all students meeting these benchmarks equally, or did performance vary? Could instruction be differentiated to meet the needs of all students to develop these historical thinking skills?
Teacher Reflection		

Reliability, Validity, Perspective, and Missing Narratives

Logistical	Pedagogical	Equity
Were students given enough time and practice at these skills to develop a level of competence? Were additional supports, examples, or scaffolding needed?	Did students' projects reflect evidence of reliable sourcing? Did students' projects reflect evidence of recognizing and using multiple perspectives? Did students' projects reflect evidence of acknowledging missing narratives?	Were all students meeting these benchmarks equally, or did performance vary? Could instruction be differentiated to meet the needs of all students to develop these historical thinking skills?
Teacher Reflection		

Constructing an Argument in the History Classroom

Logistical	Pedagogical	Equity
Were students given enough time and practice at these skills to develop a level of competence? Were additional supports, examples, or scaffolding needed?	Were students able to construct (and revise) a historical argument to organize their project? Were they able to marshal evidence from historical sources to support their argument?	Were all students meeting these benchmarks equally, or did performance vary? Could instruction be differentiated to meet the needs of all students to develop a historical argument?
Teacher Reflection		

Crafting a Historical Argument in Different Mediums

Logistical	Pedagogical	Equity
Were students given enough time to develop and revise their projects? Were additional supports, examples, or scaffolding needed?	Were students able to complete (and revise) a project that demonstrates their historical argument? Does the project show evidence of the skills taught throughout the project?	Did all students have access to the resources they need to select their project type (i.e., software, printers, exhibit boards, etc.)? Could varied presentation formats help meet students' needs and give them a way to demonstrate their learning?
Teacher Reflection		

CONCLUSION

Historical research and argumentation provide multiple opportunities to engage students in active learning strategies. When students select a topic, research it, develop their arguments and interpretations supported by evidence, and draw conclusions, they think (and act) like historians. They develop twenty-first-century skills, including communication, critical thinking, creativity, media literacy, collaboration, flexibility, and initiative. These skills reflect those required for success in both the academic and career paths.

An understanding of history makes students better-informed citizens. Giving students the skills to look at a current issue, understand its historical roots, ask questions, and make an evidence-based, reasoned decision supports them in being engaged citizens.

BIBLIOGRAPHY

SECONDARY SOURCES

BOOKS

Milner IV, H. Richard. *Start Where You Are, But Don't Stay There.* Cambridge: Harvard University Press, 2020.

Swan, Kathy, et al. *College, Career, and Civic Life (C3) Framework for Social Studies Standards: Guidance for Enhancing the Rigor of K-12 Civics, Geography, and History.* Silver Spring: National Council for the Social Studies, 2013. https://www.socialstudies.org/sites/default/files/c3/c3-framework-for-social-studies-rev0617.pdf.

JOURNAL ARTICLES

Bentley-Williams, Robyn and Jennifer Morgan. "Inclusive Education: Pre-service Teachers' Reflexive Learning on Diversity and Their Challenging Role." *Asia-Pacific Journal of Teacher Education* 41(2), 2013. https://www.tandfonline.com/doi/abs/10.1080/1359866X.2013.777024.

Matthews, Brian and John Hessel. "Reflective and Reflexive Practice in Initial Teacher Educator: A Critical Case Study" *Teaching in Higher Education* 3(2), 1998: 231-243. https://www.tandfonline.com/doi/abs/10.1080/1356215980030208.

Ryan, Thomas. "When You Reflect Are You Also Being Reflexive?" *Ontario Action Researcher* 8(1), 2015. https://eric.ed.gov/?id=EJ844460.

Stewart, Penée W, Clay Rasmussen, and Spencer Okey. "Meeting the C3 Framework through Metacognition: A Roadmap to Modifying Social Studies Lessons" *The Georgia Social Studies Journal,* 5(2) (Fall 2015): 77-84. https://coe.uga.edu/assets/downloads/misc/gssj/Stewart-2015.pdf.

Stîngu, Mihela Monica. "Reflexive Practice in Teacher Education: Facts and Trends." *Procedia–Social and Behaviors Sciences* 33 (2012): 617-621. https://www.sciencedirect.com/science/article/pii/S1877042812002030#bbib0020.

Tanner, Kimberly. "Promoting Student Metacognition," *Life Sciences Education* 11 (Summer 2012): 113-120. https://www.lifescied.org/doi/pdf/10.1187/cbe.12-03-0033.

WEBSITES

"Active Learning." Poorvu Center for Teaching and Learning, Yale University. Accessed December 11, 2020. https://poorvucenter.yale.edu/ActiveLearning.

"Categories." National History Day. Accessed December 11, 2020. https://www.nhd.org/categories.

Chick, Nancy. "Metacognition." Center for Teaching, Vanderbilt University. Accessed December 11, 2020. https://cft.vanderbilt.edu/guides-sub-pages/metacognition/.

"Encouraging Metacognition in the Classroom." Poorvu Center for Teaching and Learning, Yale University. Accessed December 11, 2020. https://poorvucenter.yale.edu/MetacognitioninClassrooms.

"National History Day Contest Rule Book." National History Day. Accessed December 11, 2020. www.nhd.org/rulebook.

"National History Day Evaluation Forms." National History Day. Accessed December 11, 2020. https://www.nhd.org/evals.

"Promoting Metacognition." The Harriet W. Sheridan Center for Teaching and Learning at Brown University. Accessed December 11, 2020. https://www.brown.edu/sheridan/teaching-learning-resources/teaching-resources/classroom-practices/promoting-metacognition.

"TPS Journal." Library of Congress. Accessed December 14, 2020. https://www.loc.gov/programs/teachers/about-this-program/teaching-with-primary-sources-partner-program/tps-journal/.

NOTES

NHD.ORG/LIBRARY-CONGRESS-TPS