


## Inquiries into Teaching with Historical Primary Sources: Resistance, Resilience, and Healing

Philadelphia Writing Project, Graduate School of Education, University of Pennsylvania, [www.gse.upenn.edu/philwp](http://www.gse.upenn.edu/philwp)

Name, Contact Information, and Context	Lesson/Unit Description and Guiding Questions for Students	Sources and Strategies	Practitioner Inquiry Questions
<p><b>June Freifelder</b> jfreifelder@gmail.com</p> <p>5-year English (Grade 9) and Theory of Knowledge Teacher (Grade 11) at Hill-Freedman World Academy, a small public magnet school in the School District of Philadelphia. Hill-Freedman's student body is 85% African American.</p>	<p><i>Tradition and Change in Things Fall Apart</i> <i>Things Fall Apart</i> allows us to explore how cultures develop, especially when another culture is introduced forcefully. In this unit, we examine major global themes such as colonization, assimilation, oppression and the production of a master narrative.</p> <ul style="list-style-type: none"> <li>What impact did colonization and assimilation have on the culture of Umuofia?</li> <li>What connections can we draw from "The Cutting of My Long Hair" and <i>Things Fall Apart</i>? How do primary source documents corroborate Chinua Achebe's story?</li> <li>How does Chinua Achebe break the master narrative and how can we break this narrative?</li> </ul>	<p><i>Things Fall Apart</i> by Chinua Achebe <a href="#">Things Fall Apart Original Book Cover</a> <a href="#">"The Cutting of My Long Hair"</a> <a href="#">TFA: Primary Sources Gallery Walk</a> <a href="#">North Sentinel Island Socratic Seminar</a></p> <p><a href="#">Texting Rendering</a> <a href="#">See, Think, Wonder</a> <a href="#">Socratic Seminar</a></p>	<p>How do we teach crucial, but complex stories of oppression in a way that is nuanced but also accessible?</p> <p>How do we teach students to integrate non-fiction and fictional texts in their writing to demonstrate their understanding of themes?</p> <p>How can we scaffold primary sources to accommodate vastly different reading levels?</p>
<p><b>Alondra Rosales</b> alondrairosales@gmail.com</p> <p>Grades 4-6 ESOL Teacher at Olney Elementary, a public neighborhood K-8 school in northern Philadelphia. The school is largely composed of immigrants and is racially, culturally, and linguistically diverse.</p> <p>This activity was done during an extracurricular group that creates the student-run online school publication.</p>	<p><i>Neighborhood Archives Gallery Walk</i> Students view, examine, and question different visual media without much context. Students write "I notice..." or "I wonder..." on sources that catch their attention. This exercise used resources from the neighborhood in which all the students live. It explores the idea of local history, how neighborhoods change, and what remains after change.</p> <ul style="list-style-type: none"> <li>Why does this source catch your attention?</li> <li>Does this remind you of something that you know?</li> <li>What do you think all these sources have in common?</li> <li>What questions do some of these sources inspire? Where can we find the answers to those questions?</li> </ul>	<p><a href="#">Temple Library Urban Archives</a></p> <p><a href="#">The Free Library of Philadelphia Archival Collections</a></p> <p><a href="#">Gallery Walk</a></p> <p><a href="#">Theoretical Overview</a> Tintiangco-Cubales, A., Kohli, R., Sacramento, J., Henning, N., Agarwal-Rangnath, R., &amp; Sleeter, C. (2019). What is ethnic studies pedagogy? In R. T. Cuauhtin, M. Zavala, C. Sleeter, &amp; W. Au (Eds.), <i>Rethinking Ethnic Studies</i> (pp. 20-25). Rethinking Schools. Milwaukee, WI: Rethinking Schools.</p>	<p>How do we let students take control of their own narrative?</p> <p>How do we allow them to feel like experts of their own community?</p> <p>How do we teach students the skills necessary to not only understand the way oppression manifests, but also how to change it?</p>
View a digital version of this handout at <a href="http://tinyurl.com/philwpncte19">tinyurl.com/philwpncte19</a>			

<p><b>Jen Freed</b> jenfreed@gse.upenn.edu</p> <p>Five-year English and Creative Writing Teacher at Springfield High School at Springfield School District in Springfield, a suburb of Delaware County, Pennsylvania. At Springfield, Jen facilitates the Educators Rising organization and the Homework Club. Jen was born in Philadelphia and raised in Cheltenham, PA, where she currently resides. She serves as a Research Associate for Penn's Netter Center for Community Partnerships and is a former Graduate Assistant for Philadelphia Writing Project.</p>	<p><i>Student Inquiry: Unearthing Propaganda/Persuasion Ashley's War Unit</i></p> <p>In this three day lesson plan of a five week unit, students unpack their conceptions and misconceptions of primary sources and propaganda. Collectively, we survey a variety of primary sources/war advertisements and explore, through small/whole group conversation and writing, our inquiries surrounding religion and gender stereotypes. In preparation for our reading of <i>Ashley's War</i>, we render our own biases vulnerable and consider how we can develop a critical eye for and stance in examining the images that saturate our communities. Students conduct their own inquiries into texts and their contexts by using the "See, Think, Wonder" method.</p> <ul style="list-style-type: none"> <li>• To what extent does someone have to be present when a "text" is published for it to be labeled "primary"?</li> <li>• How are primary sources preserved? In what ways can their preservation perpetuate misrepresentations/stereotypes?</li> <li>• Does bias play a role in the creation or our reading of primary sources (specifically with propaganda and persuasion)?</li> <li>• Is all propaganda problematic?</li> <li>• In what ways does the resurrection of these primary sources subject us to the same problems of the periods in which they were produced?</li> </ul>	<p><i>Ashley's War</i> by Gayle Tzemach Lemmon "Daughter of Afghanistan" by Nadia Anjuman "I Wish" by Nadia Anjuman <i>Landays</i> – Poetry Magazine Seamus Murphy Photos – Afghanistan 1994-2012 "The History Teacher" by Billy Collins <i>TIME</i>: 100 Most Influential Photos of All Time "The Danger of a Single Story" by Chimamanda Ngozi Adichie</p> <p><a href="#">Texting Rendering</a> <a href="#">See, Think, Wonder</a> Library of Congress Pulitzer Center for Crisis Reporting</p>	<p>How do we use primary sources as a tool through which we can upend misrepresented identities and highlight underrepresented narratives?</p> <p>How can we use non-fiction and fictional texts to navigate meaningful discussions surrounding race, gender, and religion in politically/socially conservative communities?</p> <p>How do we design and cultivate inquiry communities through writing?</p> <p>How do we model criticality/intentionality in the classroom and thus support our students in taking a critical stance as navigators of/for change?</p>
<p><b>Sara Primo</b> sprimo@germantownfriends.org</p> <p>Seventeen-year veteran English/humanities teacher who has taught in a variety of types of schools: at a boarding school, an arts-based public school, a nautical-themed charter school, a tiny design-based public school, and now at Germantown Friends School, a pre-K through 12th grade Quaker school in Philadelphia. She currently teaches seniors and coordinates the Peer Writing Advisor program.</p>	<p><i>Political Cartoons Then and Now Survey</i></p> <p>This lesson used political cartoons as a way to show connections between the Clarence Thomas hearings and the Kavanaugh hearings. We had just finished studying <i>Song of Solomon</i> by Toni Morrison, and students read a 1992 essay by Morrison about Anita Hill. They were about to read an op-ed by Anita Hill about Kavanaugh as part of our personal essay unit. I surveyed the students to assess their prior knowledge of political cartoons, which is the moment this presentation focuses on.</p> <ul style="list-style-type: none"> <li>• Are political cartoons primary sources?</li> <li>• Choose one of five cartoons and answer this question: What ideas does this raise? Does it validate old ideas or convince you of something new? Does it challenge you?</li> <li>• What can a political cartoon do that other forms of media cannot?</li> <li>• Is a political cartoon art/journalism/propaganda?</li> <li>• Based on any new impressions, are political cartoons primary sources?</li> </ul>	<p><a href="#">Cartoonists Compare Drawing for Kavanaugh and Thomas Hearings, Washington Post</a></p> <p>Morrison, T. (1992). <i>Race-ing Justice, En-Gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality</i>. New York, NY: Pantheon.</p> <p><a href="#">"How to Get the Kavanaugh Hearings Right"</a> by Anita Hill, Op-Ed for <i>The New York Times</i>, Sept. 18, 2018.</p> <p><a href="#">Political Cartoons: Finding Point of View (LOC)</a></p> <p><a href="#">Primary Source Analysis Tool</a> A condensed <a href="#">Anticipation Guide</a></p>	<p>How can we (and why would we) incorporate "hot topic" current events into our English classes?</p> <p>What do we do with our own strong feelings and biases when teaching about current events and current injustice?</p> <p>Once we activate student curiosity and diagnose what our students don't know, how can we maximize that momentum?</p>

<p><b>Beth Patten</b> bpatten@kasd.org @BethMPatten</p> <p>16-year veteran Social Studies teacher in a rural public school at Kutztown Area Middle School at Kutztown Area School District in Kutztown, Pennsylvania</p>	<p><i>Analyzing 9/11</i> Social Studies is a place where students learn how to think, talk, and write like historians, not just memorize. It is a space that builds on curiosity to investigate the events that demand our attention. We need to engage in the process that not only questions the source showcased in museum collections but also the validity of that source.</p> <ul style="list-style-type: none"> <li>• What types of evidence would be necessary to corroborate on your selected artifact?</li> <li>• What are conclusions about 9/11 based on primary and secondary sources that you can draw?</li> <li>• What did you learn about your own interpretation of 9/11 from your own research and the writings of your classmates?</li> </ul>	<p><a href="#">Library of Congress, September 11, 2001 Documentary Project</a></p> <p><a href="#">Circle of Viewpoints</a> <a href="#">See, Think, Wonder</a></p>	<p>How can we teach about tragic events in history from an objective viewpoint and have students make sense of them without projecting or creating stereotypes?</p> <p>How do we deal with tragedy in the classroom and teach students to deconstruct it?</p>
<p><b>Trey Smith</b> johsmi@upenn.edu @jftrey on Twitter</p> <p><b>Latricia Whitfield</b> lcwh@upenn.edu</p> <p>2-week summer institute on writing and literacy for 20 teachers of all subjects and grade levels in the Philadelphia region; hosted by a graduate school of education at an Ivy League institution in the city; team of 3 facilitators and 15 guest facilitators. Trey is a high school science teacher at a public, all-boys school in West Philadelphia. Latricia is PhilWP Scholar and doctoral student at PennGSE.</p>	<p><i>Teacher Inquiry: Exploring Primary Sources Through the Lenses of Justice, Civics, History, and Community</i> Since 1986, the Philadelphia Writing Project's Invitational Summer Institute (ISI) on Writing and Literacy has supported teachers in developing an inquiry stance on teaching practice. Building on successes from last year's ISI, we will continue to integrate sources and strategies from the Library of Congress's Teaching with Primary Sources program and other partner organizations that spark and support student writing, inquiry, and reflection across disciplines.</p> <ul style="list-style-type: none"> <li>• How do we create a culture of inquiry in the classroom?</li> <li>• How do we address issues of equity and social justice in our teaching?</li> </ul>	<p>Philadelphia Writing Project Invitational Summer Institute on Writing and Literacy 2018 and 2019 Websites with Agenda, Readings, and Resources (<a href="https://tinyurl.com/philwp2018">tinyurl.com/philwp2018</a> and <a href="https://tinyurl.com/philwp2019">tinyurl.com/philwp2019</a>)</p> <p>Library of Congress Teaching with Primary Sources Regional Grants (<a href="https://loc.gov/teachers/tps/regional">loc.gov/teachers/tps/regional</a>)</p>	<p>How can we support teachers, who can in turn support students, in dismantling racism, misogyny, xenophobia, settler colonialism, and ableism in our communities by confronting and deconstructing dehumanizing historical texts?</p> <p>How can we, in our design of professional development, model classroom orientations toward healing and agency?</p>

