

# Inquiry and Teaching with Primary Sources



## Teaching Inquiry About Race and Democracy Through Primary Sources

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**NCHE**  
National Council for History Education

**NCSS**

**C3 FRAMEWORK**

LIBRARY OF CONGRESS  
**TEACHING WITH PRIMARY SOURCES**  
Consortium Member

# Inquiry and Teaching with Primary Sources

## Welcome

Who are you and why are you here?

Native-land.ca  
<https://americanindian.si.edu/>



# Inquiry and Teaching with Primary Sources

## Goals/Outcomes

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01

Promote

- Promote inquiry using a framework for critical examination for evaluating museum collections

02

Find

- Find primary sources on the Library of Congress website

03

Learn

- Learn strategies for teaching with primary sources

04

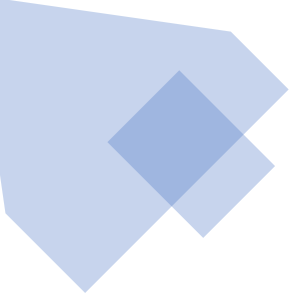
Participate in

- Participate in some examples

## Compelling Question:

Can we believe what we learn from museums and other historic sites?

# Inquiry and Teaching with Primary Sources



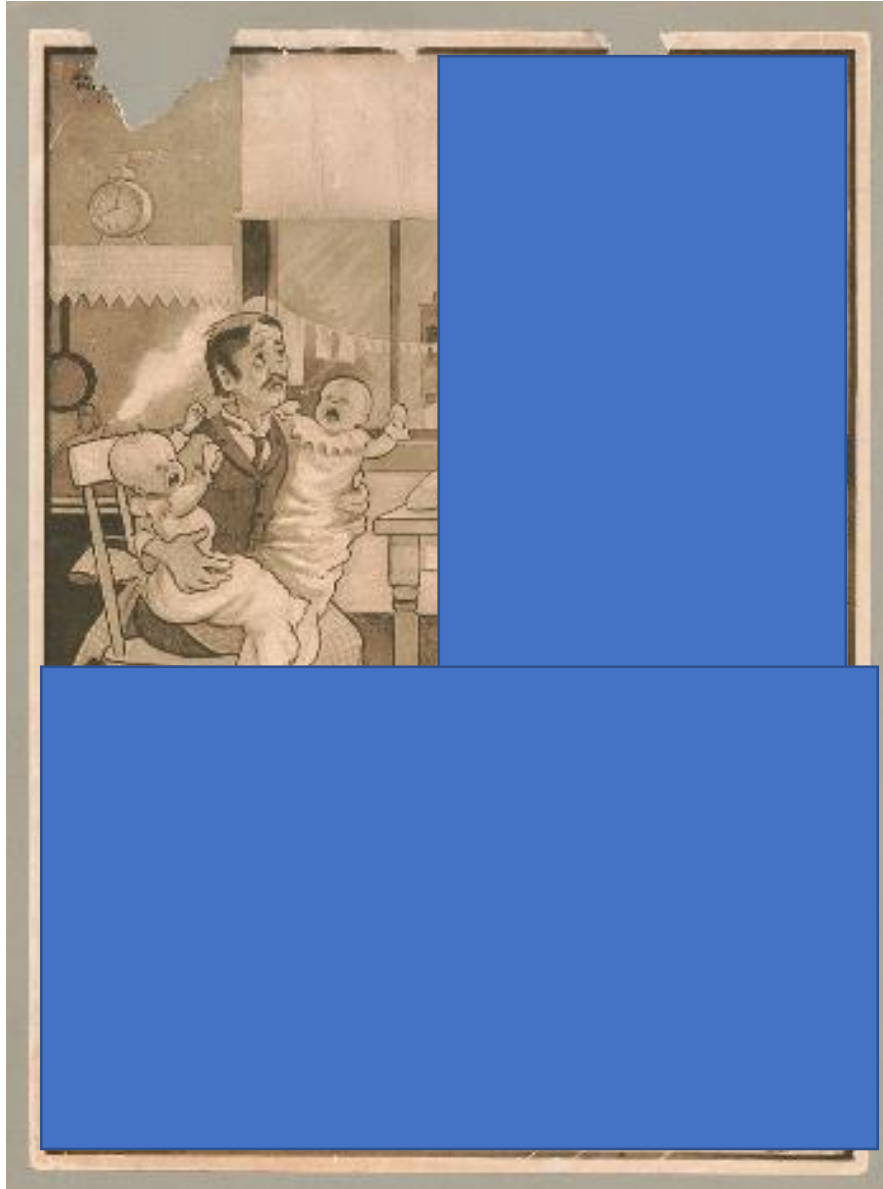
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# Inquiry and Teaching with Primary Sources



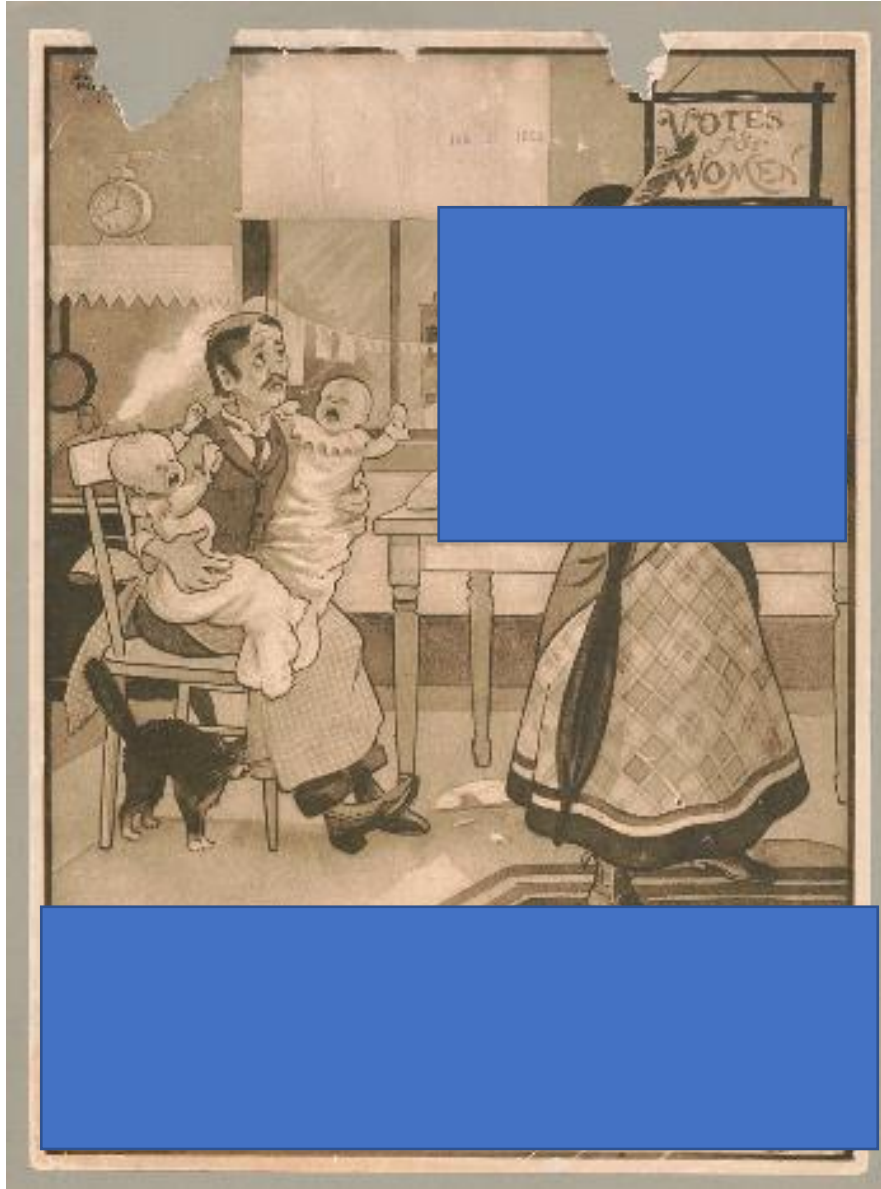
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# Inquiry and Teaching with Primary Sources



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# Inquiry and Teaching with Primary Sources



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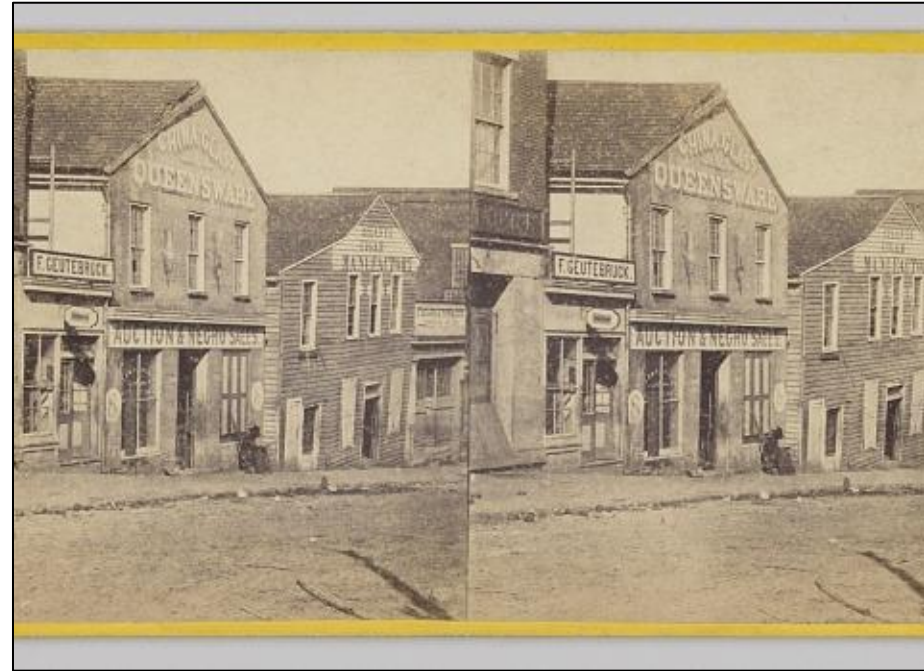
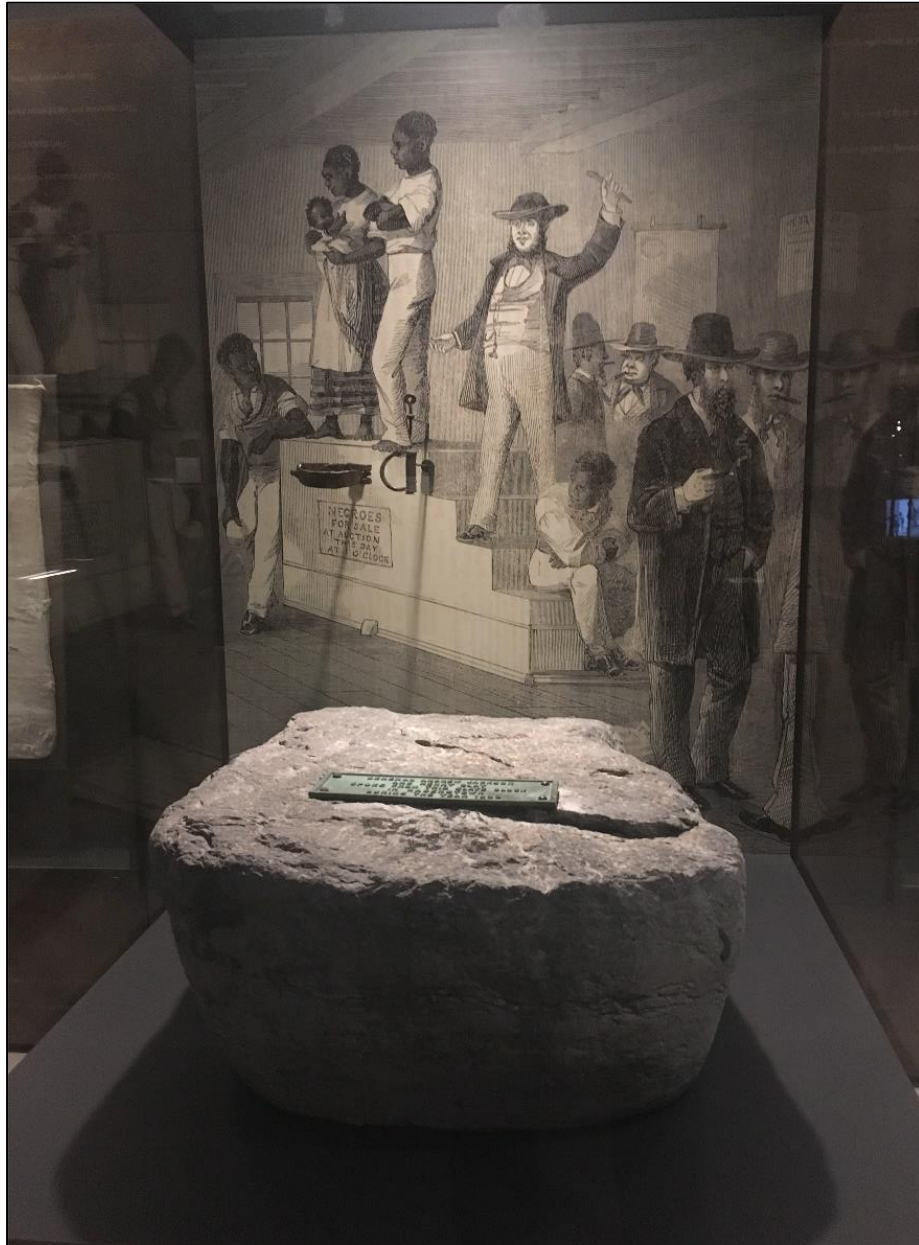


*Election Day!*  
Jan 21, 1909  
By E.W. Gustin

Library of Congress  
Prints and  
Photographs  
Division  
Washington, D.C.  
20540 USA

Digital ID #ds.13248

# Inspiration



## LONG CREDIT SALE

OF  
PLANTATION HANDS

FROM ALABAMA, WITHOUT RESERVE.

BY N. VIGNIE, AUCTIONEER,

Office:---No. 8 Banks' Arcade Passage, and corner of Conti street and Exchange Alley.

**THURSDAY, MARCH 25, 1858,**  
AT 12 O'CLOCK, M.

Will be sold in the Rotunda of the  
ST. LOUIS HOTEL

# Inquiry and Teaching with Primary Sources

## Field Trips to Museums & Historic Sites

- They draw us in to engage with new content, deepen our historical understanding, and position us to make sense of our present-day context so we are better prepared to take informed action.
- Given geographic location and/or realities of funding and COVID-19, in person field trips are limited, therefore, virtual field trips are becoming more popular.
- For this example, I'll provide ideas for how to attempt to recreate an exhibit for your classroom. Be thinking how this could translate into your space.

# Inquiry and Teaching with Primary Sources

## Museums, Historic Sites & the C3 Framework

- Museums provide an ideal space for students to hone their analytical skills given the myriad of primary sources they will encounter, the selection of them in a museum, and the physical placement of them within the museum space itself.
- The C3 framework provides support for how to **cultivate inquiry** in students in museum spaces, engage them in **disciplinary thinking**, position them to **evaluate evidence, communicate conclusions**, and most importantly **take informed action**.

## Power of Museums & Historic Sites

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- **Given that museums and historic sites are in public spaces, they are often perceived as authoritative and absolute** (Marcus & Kowitt, 2016; Stoddard et al., 2015).

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- Given that museums and historic sites are in public spaces, they are often perceived as authoritative and absolute (Marcus & Kowitt, 2016; Stoddard et al., 2015)
- **Narratives within them often go unchallenged** (Burgard, 2020).

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- Decisionmakers determine what stories to tell and, more importantly, what stories *not* to tell, a pedagogy known as “remembering and forgetting” (Segall, 2014).
- **Teachers should be cognizant that stories represented at these sites are just as limited as narratives in a history textbook, and students should approach museum content “like any other source of historical knowledge” (Stoddard et al., 2015, p. 124).**

# Inquiry and Teaching with Primary Sources



**FIELD  
TRIP!**

# Inquiry and Teaching with Primary Sources

## Framework to evaluate museum curriculum: **Before the visit** (Burgard, 2020)



**Step 1a** | Provide students with the context and purpose of the museum itself (mission, purpose, origination story)



**Step 1b** | Provide Ss with background on the topic, as well as some alternative narratives to the story, so they can challenge or question the narratives presented at the site.

# Inquiry and Teaching with Primary Sources

## Framework to evaluate museum curriculum: **Before the visit**

(Burgard, 2020)

- **Step 2** | Engage in preliminary inquiry (Dimension 1) by providing students with critical questions for viewing the museum with an analytical lens. Ask students:
  - What do you expect to see when you get to the museum/historic site?
  - Whose stories do you expect to hear?
  - What types of artifacts and evidence do you expect to see?
  - What questions do you hope to have answered?



# Inquiry and Teaching with Primary Sources

## Framework to evaluate museum curriculum: During the visit (Burgard, 2020)

- **Step 3** | As students engage and analyze the artifacts, have them choose different ones to analyze, and keep notes of their thoughts (Dimension 2 and 3). Encourage students first to encounter the artifacts strictly from an observational standpoint by answering questions like:
  - What is the source? (Include title)
  - Who created the source and when was it created?
  - Describe the source with detail. What do you see?
  - Where was the source physically located in the museum? What was its size in relationship to others? Where was it placed in relationship to others?

# Inquiry and Teaching with Primary Sources

## Framework to evaluate museum curriculum: **After the visit** (Burgard, 2020)

- **Step 4a** | Ask students to individually reflect on their museum experience and draw conclusions about it (Dimensions 3 and 4).
- **Step 4b** | Engage students in whole class debriefing where they collectively critique the museum/historic site. Ask them to engage in open-ended inquiry where they ask new questions about what was missing in the museum and find answers to their own questions. Then take informed action (Dimensions 3 and 4).



## Creating a museum in your classroom

# Inquiry and Teaching with Primary Sources



Explore | [Exhibition Items](#) | Multimedia | Events & Resources | Credits

# Inquiry and Teaching with Primary Sources

**LIBRARY** LIBRARY  
OF CONGRESS

Everything



Library of Congress » News from the Library of Congress » 2019 » New Exhibition 'Shall Not Be Denied: Women Fight ...

[Share](#)

## For More Information

Office of Communications  
Library of Congress  
101 Independence Ave, S.E.  
Washington, D.C. 20540-1600  
Voice: 202.707.2905  
Fax: 202.707.9199  
Email: [news@loc.gov](mailto:news@loc.gov)

## Related Resources

[Library of Congress Blog](#)  
[Library of Congress Magazine](#)  
[Exhibitions at the Library of Congress](#)  
[Library of Congress Public Events](#)  
[About the Library of Congress](#)  
[Library of Congress Information Bulletin \(1993-2011\)](#)

MAY 2, 2019

## New Exhibition 'Shall Not Be Denied: Women Fight for the Vote' to Feature Original Manuscripts, Images of Suffrage Movement

Collections of Leading Suffragists from Seneca Falls to 19th Amendment to be Featured in Centennial Exhibition

**Press Contact:** Brett Zongker (202) 707-1639

**Website:** [Exhibition: "Shall Not Be Denied: Women Fight for the Vote"](#)

Handwritten letters, speeches, photographs and scrapbooks, created by American suffragists who persisted for more than 70 years to win voting rights for women, will be featured in a new exhibition at the Library of Congress. "Shall Not Be Denied: Women Fight for the Vote," opening June 4, will tell the story of the largest reform movement in American history with documents and artifacts from the women who changed political history 100 years ago.

Drawing from the personal collections of Susan B. Anthony, Elizabeth Cady Stanton, Lucy Stone, Mary Church Terrell, Carrie Chapman Catt, Harriet Stanton Blatch and others, along with the records of the National American Woman Suffrage Association and National



# Inquiry and Teaching with Primary Sources

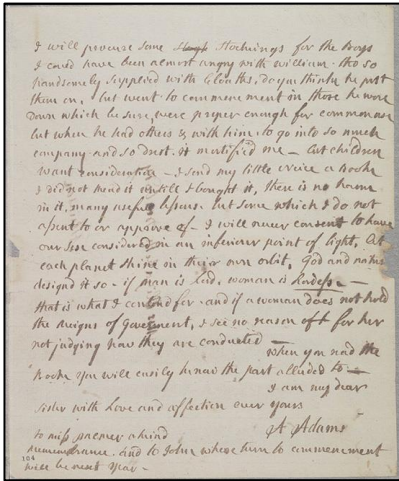
Highlights of the exhibition include marquee records, images, music, merchandise, cartoons and ephemera of the movement. Key items include:

- **Abigail Adams's letter** from 1799 refusing to consign women to an inferior status;
- A rare printed version of the "**Declaration of Sentiments**," a listing of demands Elizabeth Cady Stanton read to more than 300 at Seneca Falls, and the proceedings of a larger national women's rights meeting two years later in Worcester, Massachusetts, that drew more than 1,000 suffrage supporters;
- A **sculpture of Susan B. Anthony** (portrait bust) that she hoped would one day be displayed in the Library of Congress, now on loan for the first time from the Belmont-Paul Women's Equality National Monument;
- An original broadside of the **Declaration of Rights for Women** that suffragists distributed in Philadelphia in 1876, disrupting the nation's centennial celebration when Anthony presented the declaration on stage to acting Vice President Thomas Ferry;
- A draft manuscript of Stanton's controversial and best-selling "**The Woman's Bible**" that paired Biblical text with feminist commentary;
- **Suffrage sheet music and merchandise** used to "sell" the idea of suffrage;
- **Images and film footage of political activity** on the streets, including the first national parade for suffrage in 1913 in Washington, D.C., which exposed racial divides in the movement and was disrupted by an unruly mob;
- **Banners, pins and a cap and cape worn by suffragists** during parades and demonstrations;
- **Photographs of early picketing** at the White House and documentation of suffragists' subsequent **arrests, imprisonment and force feeding**;
- **Carrie Chapman Catt's Ratification Notebook** with notes on her strategy to win ratification of the 19<sup>th</sup> Amendment in each state; and
- An interactive display on **suffragists who helped win the vote** state by state.

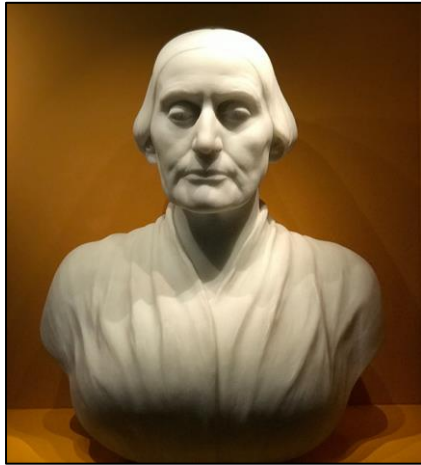
"Shall Not Be Denied" is part of the national commemoration of the 100<sup>th</sup> anniversary of women's suffrage, marking major milestones in 2019 and 2020. The exhibition opens on the 100<sup>th</sup> anniversary of the U.S. Senate's passage of the suffrage amendment that would become the 19<sup>th</sup> Amendment once it was ratified by three-quarters of the states on Aug. 26, 1920. The exhibition is on view through September 2020.

An online crowdsourcing campaign to transcribe documents within the Library's unique suffrage-related collections to make them

# Inquiry and Teaching with Primary Sources



**Abigail Adams's letter** (1799) refusing to consign women to an inferior status



Anthony bust



Suffrage sheet music



The first picket line (1917).



Kaiser Wilson (1917).



Inez Milholland (1913) suffrage parade



Suffragettes go to prison (1917).

# Inquiry and Teaching with Primary Sources

## Applying the Framework

- **Step 1** | Provide background on the historic site (Library of Congress), the exhibit, and on woman's suffrage in the United States.
- **Step 2** | Engage students in preliminary inquiry (Dimension 1) to activate their ideas about what they expect to see by asking questions such as:
  - What do you expect to see when you get to the museum/historic site?
  - Whose stories do you expect to hear?
  - What types of artifacts do you expect to see?
  - What questions do you hope to have answered?



# Inquiry and Teaching with Primary Sources

## Step 3: Museum Source Analysis Guide

What is the source? (Title?)	Who created it? When? Why?	Describe the artifact with detail. What do you see?	What is the creator's position or perspective? (Evidence?)	What is the purpose/message of the source? (Evidence?)

# Inquiry and Teaching with Primary Sources



Analysis  
Strategy:  
Zoom out

# Inquiry and Teaching with Primary Sources



## Cite Evidence when answering

- What is the source? Title?
- Who created it? When? Why might the creator have created the artifact?
- Describe the artifact with detail. What do you see?
- What is the creator's position or perspective?
- What is the purpose/message of the source?

# Inquiry and Teaching with Primary Sources



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# Inquiry and Teaching with Primary Sources

## Applying the Framework

- **Step 4 | Debrief and reflect.** Have students share their findings from the sources they examined. Lead students through a discussion and ask them to engage in open-ended inquiry where they ask new questions about what was missing in the museum and find answers to their own questions (Dimensions 3 and 4).

# Inquiry and Teaching with Primary Sources

## Applying the Framework

- **Step 4** | Debrief and reflect. Guiding questions:
  - Whose stories and voices did you hear? What did they say?
  - Whose stories/perspectives are missing/silenced? Why might they be missing?
  - What is the message of the history presented?
  - How does this museum shape the public memory?
  - What did you see-think-wonder about the museum?
  - How reliable was the museum as a historical source?
  - How thorough was the narrative put forth by the museum?
  - What questions did you have that were answered? Were you satisfied with the answers? Why or why not?
  - What questions do you still have that were not answered that you would like to have answered?

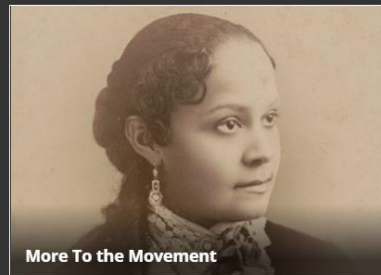
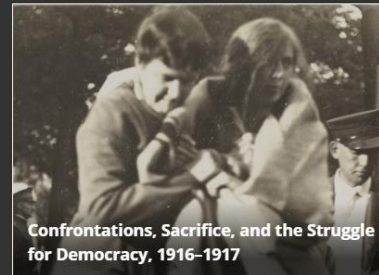


# Inquiry and Teaching with Primary Sources

I thought this session was about race?

# Inquiry and Teaching with Primary Sources

## Explore the Exhibit



What is missing?

# Inquiry and Teaching with Primary Sources

Note: We are trying to replicate an exhibit as is.

# Inquiry and Teaching with Primary Sources

Expose students to additional narratives

# Inquiry and Teaching with Primary Sources

## HUMANITIES

THE MAGAZINE OF THE NATIONAL ENDOWMENT FOR THE HUMANITIES

### Feature

## How Black Suffragists Fought for the Right to Vote and a Modicum of Respect

Hallie Quinn Brown and Other "Homespun Heroines"

Martha S. Jones

HUMANITIES, Summer 2019, Volume 40, Number 3

## Five You Should Know: African American Suffragists



The women's suffrage movement had many heroines who bravely fought for the rights of women in the United States. Here are the stories of five African American suffragists who helped women in America secure the right to vote.



Series: Suffrage in America: The 15th and 19th Amendments

ARTICLE

## Between Two Worlds: Black Women and the Fight for Voting Rights

*This series was written by Dr. Megan Bailey, intern with the Cultural Resources Office of Interpretation and Education.*

The New York Times Account

## Opinion How the Suffrage Movement Betrayed Black Women



# Inquiry and Teaching with Primary Sources

Revisit questions:  
Why should museums be critically  
examined just like any other historical  
source?

## Compelling Question:

Can we believe what we learn from museums and other historic sites?

# Inquiry and Teaching with Primary Sources

How do we fill in gaps in the stories of BIPOC in the Suffrage Exhibit?  
(Dimension 4)



# Inquiry and Teaching with Primary Sources



- Sojourner Truth
- Charlotte Vandine Forten
- Harriet Forten Purvis
- Margaretta Forten
- Harriet (Hattie) Purvis
- Angelina Weld Grimke
- Charlotte Forten Grimke
- Mary Church Terrell
- Ida B. Wells-Barnett
- Mrs. I.L. Moorman
- Mary E. Jackson
- Adella Hunt Logan
- Coralie Franklin Cook
- Sarah Remond
- Charlotta (Lottie) Rollin
- Mary Ann Shadd Cary
- Frances Ellen Watkins Harper
- Gertrude Bustill Mossell
- Josephine St. Pierre Ruffin
- Carrie Langston
- Mary Talbert
- Mrs. R. Jerome Jeffery
- Mary McCurdy
- Fannie (Frances) Barrier Williams
- Verina Morton Jones
- Josephine Bruce
- Janie Porter Barrett
- Naomi Talbert [Anderson]
- Nannie Helen Burroughs
- Anna J. Cooper
- Margaret Murray Washington
- Josephine Bruce
- Lugenia Burns Hope
- Lucy Laney
- Mamie Dillard
- Victoria Earle Matthews
- Lugenia Burns Hope
- Lucy Laney

# Inquiry and Teaching with Primary Sources



National Portrait Gallery

**Ida B. Wells-Barnett**



National Museum of American History

**Zitkala Sa, Sioux Indian and  
activist**



Smithsonian

**Votes for Women**

# Inquiry and Teaching with Primary Sources

## Mary Church Terrell: Advocate for African Americans and Women

Mary Church Terrell was born into a prosperous Memphis family and graduated from Oberlin College in 1895. She became the first black woman appointed to the District of Columbia Board of Education. She was a founding president of the National Association of Colored Women and, in 1909, a founder of the NAACP. Terrell spent her life fighting for the causes of universal suffrage, and the freedom and equality of men and women of all colors in the eyes of the law. She celebrated the achievements of African Americans and women in her many public speeches, and was a much sought-after speaker, famed for her eloquence. Her early life and work helped sustain the civil rights and women's suffrage movements of the twentieth century.

Volunteer transcriptions now enable search and access for [this collection at loc.gov](#).

# Inquiry and Teaching with Primary Sources

**LIBRARY**  
LIBRARY  
OF CONGRESS

BY THE PEOPLE

**Suffrage: Women Fight for the Vote**



**SCAN ME**

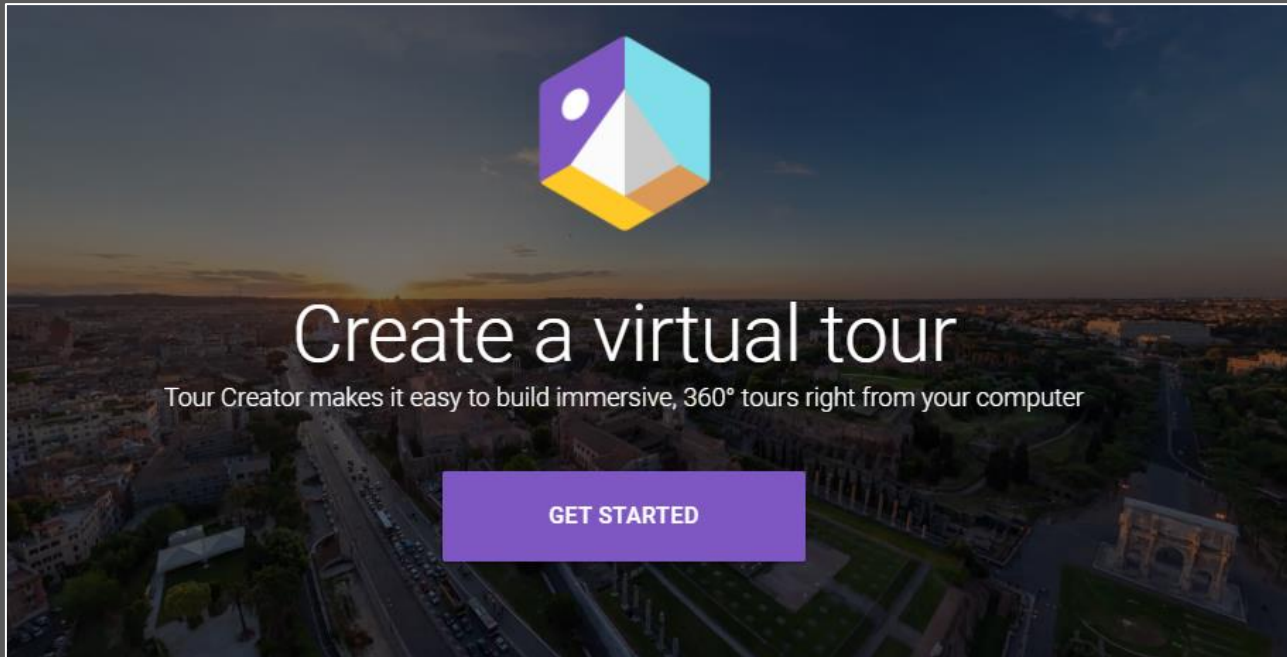
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# Inquiry and Teaching with Primary Sources



The screenshot shows a website for creating virtual tours. At the top center is a colorful hexagonal logo with purple, blue, yellow, and white sections. Below the logo, the text reads "Create a virtual tour" in a large, white, sans-serif font. Underneath that, in a smaller white font, it says "Tour Creator makes it easy to build immersive, 360° tours right from your computer". At the bottom center of the page is a purple rectangular button with the text "GET STARTED" in white, uppercase letters. The background of the website is a dark, aerial view of a city at dusk or dawn.

# Inquiry and Teaching with Primary Sources



# Inquiry and Teaching with Primary Sources

## Inquiry about race and democracy

- Mine for what is missing in the museum/historic site.
- Democratic citizenship:
  - Ask questions and seek answers,
  - Analyze source of information,
  - Learn how to make a claim but be open to changing your ideas as you gain more information, and
  - Act on your new knowledge.

# Inquiry and Teaching with Primary Sources





# Inquiry and Teaching with Primary Sources



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